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Roleplaying Game

CONTENTS

Foreword		÷					•	•	•	•	•	•	•	•	•	•	•
by Rober	t	I	01	ċ	la	n											

4

ntroduction				5
This Is the Wheel of Time				5
This Is a Roleplaying Game	,			5
This Is the Wheel of Time				
Roleplaying Game			•	5
Eras and Places of Play				7
Terms and Definitions				
Fast-Track Character Creation.				9
Using a Hero Template			÷	9
Random Character Creation		5.¥	1	0
Planned Character Creation			1	1

Chapter 1: Abilities		•	•		•	16
Your Ability Scores	÷	•		•		16
Ability Modifiers		-				17
Abilities and Channelers						
The Abilities						18
Changing Ability Scores						

Chapter 2: Ba	acl	C2	gr	0	u	n	d	s			•	•		•	•	22
Choosing a	Ba	ic	kį	gr	0	u	n	d			¥.					22
Human Cha	ra	ct	e	ri	st	i	CS				×		÷			23
Aiel		a e						•	Sec							27
Atha'an Mie																
Borderlande																
Cairhienin.																
Domani																
Ebou Dari .																
Illianer																
Midlander.										•					•	36
Tairen	• •	1.					4							a.		37
Tar Valoner																
Taraboner .																
Ogier																
Background																

Chapter 3: Classes The Classes Class and Level Bonuses Level-Dependent Benefits .	• •	•	44
Class and Level Bonuses		,	45
I wal Donandant Panafita			
Level-Dependent benefits .			45
Class Descriptions			46
Algai'd'siswai			
Armsman			
Initiate			
Noble			
Wanderer			
Wilder			57
Woodsman			60
Multiclass Characters			62

Chapter 4: Skills		÷	•	•	•	•	•		•	•	•	64
Skills Summary	ï	•	•	•	÷	•		4	•	3	÷	64

How Do Skills Work?64
Acquiring Skill Ranks 66
Using Skills 66
Skill Descriptions
Channeler Skills
Chapter 5: Feats
Acquiring Feats
Prerequisites
Types of Feats
Feat Descriptions
General and Special Feats
Channeling Feats
Lost Ability Feats
Chapter 6: Heroic
Characteristics 102
Details
Reputation
Adventures 108
Chapter 7: Equipment 112
Equipping a Character 112
Availability
Wealth and Money 113
Weapons
Armor
Goods and Services
Special and Superior Items 127
Chapter 8: Combat 130
How Combat Works 130
Combat Sequence
Combat Statistics
Initiative
Actions in Combat 137
Injury and Death
Movement and Position 145
Combat Modifiers
Special Initiative Actions 148
Special Attacks and Damage 148
Chapter 9: The One Power 154
A History of the One Power 154
Traditions of the One Power 155
How the One Power Works 157
Casting Weaves 159
Weave Descriptions 163
Balefire 164
Cloud Dancing 164
Conjunction 166
Earth Singing 169
Elementalism
Healing
Illusion
111131011

Traveling	ŝ,	8	l,	2		1	4	÷		4	4	1	1	179
Warding.	x	•			4									181

Chapter 10: Gamemastering 1	186
Providing Adventures	
Teaching the Game	186
Providing the World	187
Determining the Style of Play.	187
Adjudicating	
Propelling the Game Forward	
Keeping the Game Balanced	
Changing the Rules	
Running a Game Session	
How to Build an Adventure	199
How to Build a Campaign	202
Prestige Classes	
Creating Prestige Classes	
Aes Sedai	
Asha'man	
Blademaster	
Commander	
Gleeman	
Thief-Taker	
Warder	
Windfinder	
Wise One	210
Wolfbrother	
NPC Classes	
Commoner	
Diplomat	
Expert	
Warrior	225
Chapter 11: Encounters	226
Tailored Versus Status Quo	
Challenges	
Noncombat Encounters	
What Isn't an Encounter?	
The Environment.	
Creatures	
Corlm	
Darkhound	
Draghkar	
Gholam	239
Gray Man	
Grolm	
Horse	
Lopar	
Mountain Cat	
Myrddraal	
Raken	244
Shadow-Linked Vermin	
S'redit	
To'raken	246

<i>Torm</i>
Trolloc
Wolf 249
Major Nonplayer Characters 249
Rand al'Thor
Matrim Cauthon
Perrin Aybara
Egwene al'Vere
Nynaeve al'Meara
Elayne Trakand
Aviendha
Moiraine Damodred 256
Min Farshaw 256
Loial
al'Lan Mandragoran 257
Thomdril Merrilin 258
Dain Bornhald 259
Padan Fain
Chapter 12: The Westlands 260
History of the Westlands 260
Kingdoms of the Westlands 265
Altara
Amadicia
Andor
Arad Doman
Arafel
Cairhien
Illian
Kandor
Saldaea
Shienar
Tar Valon
Tarabon
Tear
Unclaimed Lands 278
The World Outside
The Westlands 278
arte house the set in the set to be a set of the set
Chapter 13: Other Worlds 282
Tel'aran'rhiod
The Ways
The Mirror Worlds
<i>Stedding</i>
Aelfinn and Eelfinn
C1 14 W/ 1 L 200
Chapter 14: Wondrous Items 290
Angreal and Sa'angreal 290
Ter'angreal 293
Chapter 15: What Follows
in Shadow
Index
Character Sheet
List of Sidebars
Intelligence, Wisdom,
and Charisma
Humans and Ogier
A MARINE MILLE VEREL

	Creating a Group of Heroes
	Who Work Well Together 28
	Men Who Can Channel 53
	Character Skills
	GM Notes: Degrees of Success 70
	Foretelling and Viewing 101
	Measurement
	Good, Bad, and Downright Evil . 107
	Armor for Unusual Creatures 121
	If That Heron-Marked Blade
	Could Talk 129
	Combat Basics 132
	Speeding up Combat 142
	Ta'veron
	Stacking Bonuses
	GM Advice: Save or Check? 198
	Units of Measurement 201
	Madness 210
	Character Condition Summary 229
	Flyby Attack 236
	Multiattack 236
	Myrddraal Black Plate 244
	Years and Dates 262
	Wondrous Items and
	the White Tower
	Items from before the Breaking 292
	Portal Stones
I	ist of Tables
	1-1: Ability Modifiers and
	Bonus Weaves
	1-2: Example Strength Scores 18
	1-3: Example Dexterity Scores 19
	1-4: Example Constitution Scores 19
	1-5: Example Intelligence Scores 19
	1-6: Example Wisdom Scores 20

ć

6-5: Hampered Movement 109
6-6: Terrain and Overland
Movement
6-7: Mounts and Vehicles 110
6-8: Carrying Capacity 110
6-9: Carrying Loads
7-1: Random Starting Money 112
7-2: Exchange Value for Coins. 113
7-3: Trade Goods
7–4: Weapons 116 7–5: Armor 120
7–6: Donning Armor
7–6. Doming Amor 121 7–7: Goods and Services 124
7–8: Containers and Carriers 125
7–9: Special and Superior Items 128
7–10: Grenadelike Weapons 128
8–1: Actions in Combat 138
8–2: Two-Weapon Fighting
Penalties
8–3: Standard Scale 145
8–4: Tactical Speed
8–5: Attack Roll Modifiers 146
8–6: Cover
8–7: Concealment
8-8: Size and Defense
of Objects
8-9: Hardness and Hit Points 150
8-10: DCs to Break or
Burst Items
9-1: Linking 159
9-2: Items Affected
by Channeling Attacks 162
10–1: Initial NPCAttitude 200
10-2: Influencing NPCAttitude 200
10-3: The Aes Sedai
10–4: The Asha'man
10-5: The Blademaster
10–6: The Commander 211
10–7: The Gleeman
10-8: The Thief-Taker
10–9: The Warder
10–10: The Windfinder 218 10–11: The Wise One 219
10–11: The Wile One
10–12: The wonbrother
10–13: The Commoner
10–14: The Diplomat
10–16: The Warrior
11–1: Sample Encounters 227
11–1: Sample Encounters 227 11–2: Hazard Encounters 228
11–3: Miscellaneous Encounters . 228
11–4: Light Sources
11–4. Eight Sources
11–6: Diseases
11–7: Size Modifiers to Attack
and Defense
11-8: Creature Advancement
by Type
11–9: Size Effects on Ability
Scores 236

CONTENTS



I was very excited when Wizards of the Coast approached me about doing a roleplaying game based on my books, The Wheel of Time[™] series. That brought back a lot of memories. When my son Will was young, he and his friends liked to play DUNGEONS & DRAGONS. I, of course, was the Dungeon Master. It was a lot of fun, though I made them stick to the rules. No creating invincible characters out of thin air. If they did something incredibly stupid, and the dice said they died, then they died. And had to start over with a basic character that needed to be built up with experience. No "instant reincarnation," which they always wanted. Will and the others always complained that I made the scenarios too hard. Other Dungeon Masters were willing to cut them some slack, give them a break now and then. But I noticed that they never played with those other DMs unless I wasn't available. An invincible character that walks around killing everything in sight gets boring after a while. When you can do anything, take anything, with no possible consequences, the challenge goes away. And so does the fun, except for a few who no doubt are destined to be junk-bond brokers, used car salesmen, or worse, politicians.

The stacks of D&D books are long gone from our house now, given to others to enjoy. Will is thirty-two and a painter. His friends have gone on to diverse careers. Museum curator, salvage consultant, product manager for a major pharmaceutical company, and another painter, among others. They thought they were playing a game, and they were, but they learned a few things along the way, about working together, about thinking things through. It might have been just a roleplaying game, but I tried to make it real for them, to make it seem that was the world they had been born in, and so they gained something else. They have been adventuring where the monsters are, adventuring where their wits are as important to survival as their physical skills. That spirit of adventure remains with them even if they don't realize where it came from.

Are you ready to go adventuring? The world of *The Wheel of Time* is different from anywhere you have seen before. A world of Trollocs and Myrddraal, a world under the shadow of the Dark One, a world of fallen empires and empires rising, of clashing nations and war, of shifting allegiances, uncertain allies and ever-present intrigue, a world of powerful friends and powerful enemies, a world where women can be as deadly and dangerous as men. If you want a taste of how different it is, if you want to know what it would be like to be born in that world instead of merely visiting, go the Wizards of the Coast website, www.wizards.com/wheeloftime, and read "The Shaping of a World" written by me. Are you ready?

Then come on in and go adventuring.

Robert Jordan Charleston, SC

INTRODUCTION

The Wheel of Time novels by Robert Jordan depict a wondrous fantasy realm filled with unusual and sophisticated cultures, fearsome monsters, the awesome forces of evil, and world-shaping prophecies. Since the debut of Jordan's first novel, *The Eye of the World*, the stories of Rand, Egwene, Perrin, and the other denizens of this world have captivated millions, and the novels themselves have spent weeks on the bestseller lists. With the *Wheel of Time Roleplaying Game*, you can recreate the feelings of adventure and wonder that fill the novels by crafting your own stories set in Jordan's world. All you need are some dice, a few friends, and your imagination.

THIS IS THE WHEEL OF TIME

The terrifying and seductive might of the One Power, with which channelers can remake the very world around them . . .

Deadly subhuman Trollocs, armed with weapons forged in Thakan'dar, and driven into battle against the forces of light by eyeless Myrddraal . . .

The machinations of the Aes Sedai, the Children of the Light, the Seanchan, the Forsaken, the Aiel, and countless other groups as they seek to save the world-or to conquer it . . .

The destiny and anguish of Rand al'Thor, the Dragon Reborn himself . . .

The Wheel of Time is modern epic fantasy at its finest, full of drama, adventure, action, intrigue, magic, and that sense of wonder and imagination that ties it all together. The heroes, though larger than life and possessed of powers almost beyond comprehension, nevertheless feel alltoo-human doubts and fears. The villains, as the very embodiments of utter evil, stand ready to take advantage of the heroes' weaknesses and cast the entire world underthe Shadow. The story is grand, the stakes are high, the world is lushly detailed. Plus, it's fun. The heroes get to destroy evil creatures with magic, outwit the conspirators in the Aes Sedai, experience new cultures, go on quests to find items of amazing power, and fall in love. It's the sort of story we want to be a part of.

THIS IS A ROLEPLAYING GAME

A roleplaying game is a game of your imagination, in which you use the rules and your own creativity to tell stories and have adventures. You take on the role of a character you create—not a character from one of the novels, but one of your own devising. The game resembles a movie, except that the action and adventure takes place in your imagination, not on a screen. There isn't even a script, other than the notes or rough outline used by one of the people involved, the Gamemaster. The Gamemaster serves as the director and special effects designer. He decides what sort of story to tell-a mission to rescue a kidnapped noble, the search for a long-lost ter'angreal, or a battle against a tremendous horde of Trollocs, for example-and then lets the players place their characters into the story and participate in it (perhaps in the process changing it from what he had in mind). The Gamemaster also takes on the roles of all characters not played by the players-the villains, the extras, the special guest stars. Last but not least, the Gamemaster knows and keeps track of the rules, interprets what happens when a character performs an action, and describes the events of the story in light of what the characters do. By working together, the players and the Gamemaster create a story, and everybody has a great time.

THIS IS THE WHEEL OF TIME ROLEPLAYING GAME

When you combine the wondrous elements of the Wheel of Time setting with the imagination-powered engine of a roleplaying game, you get your chance to have your own adventures in Jordan's world. Everything you need is in this book except the dice. To get started quickly, use one of the Fast-Track methods of character creation (see pages 9-15) and play the starting adventure (see Chapter 15: What Follows in Shadow). That should give you a good feel for the game. After you've finished, you can look through the rest of the book and decide if you want to create your own characters and adventures, or keep on playing the characters you used in the first game. This book provides you with a wealth of options-you can play just about any type of character you can think of, in any part of the Wheel of Time world. The only limits are the extent of your imagination, and what the Gamemaster will allow in his game.

When you play the Wheel of Time Roleplaying Game, you create a unique fictional character who lives in your imagination and the imaginations of your fellow players. One of the players, the Gamemaster (GM), controls the villains, the folk on the street, and other people who live in the Wheel of Time world. He or she is the one who comes up with the stories your group will tell, and who places dramatic obstacles in the way of your success-as players, you and your friends face the dangers and explore the mysteries the GM presents as part of the story. The series of stories you and the GM create, and the adventures your characters have, are referred to collectively as your campaign.

Anything is possible in the Wheel of Time Roleplaying Game. Your character can attempt anything you can think of-leaping across a broad chasm, scaling a sheer tower, fighting a duel with one of the Forsaken, or destroying a group of Trollocs with the One Power, to name just a few examples. If the GM lets you try it, and the dice (representing the random factors of fate) roll in your favor, then your character succeeds. If you attempt something that's too difficult for you, or the dice don't roll well, then you'll fail, with potentially serious consequences.

This game uses a core mechanic for all actions, keeping play fast and intuitive. This involves the use of a twenty-sided die (or "d20"). Whenever the GM or the rules require you to roll dice to see if your character succeeds with a task (such as an attack, the use of a skill or an ability, or an attempt to save yourself from harm), you do this:

- roll a d20.
- add any relevant modifiers.
- compare the result to a target number (set by the GM or the rules).

If the roll equals, or is higher than, the target number, your character succeeds. Otherwise, he fails.

Now, get ready. The Wheel of Time turns, weaving as it will, and it's bringing you adventure. Enjoy!

CHARACTERS: Your characters are the main characters of your story-the "stars" of the "movie" you and your friends create as you play the game. This book sometimes refers to them as "heroes"- meaning the main protagonists of the story, not just the good guys. Each character is different from every other character; having his or her own background and unique combination of profession, skills, and personality. Your character could be . . .

- A grizzled old Cairhienin noble, a veteran of the political Game of Houses.
- A young soldier, eager for his first taste of battle and glory.
- A roguish gambler, whose gruff and sarcastic nature conceals a heart of gold.
- A wilder desperately trying to hide her powers from the Aes Sedai.
- A member of the fanatical Children of the Light.
- An Ogier scholar, traveling outside his mystical stedding to learn more about the world.
- A fierce Aiel warrior of the desert, ready to dance the spears with anyone who offends or challenges him.
- An initiate of the Aes Sedai, eager to explore the extent of her newfound abilities.
- Or anything else you can imagine.

WHAT YOU NEED TO PLAY: Here's what you need to start playing the Wheel of Time Roleplaying Game:

- This book, which tells you how to create and play your character.
- A copy of the character sheet for your character; this is your record of what she can do and how well she can do it.
- A pencil and some scratch paper; in some cases, you'll find graph paper useful, too.
- One or two four-sided dice (d4), four or more sixsided dice (d6), an eight-sided die (d8), two ten-sided dice (d10), a twelve-sided die (d12), and a twentysided die (d20). If you don't have these already, you can buy them at your local hobby store.
- In some games, a miniature, an action figure, or something else that represents your character in the game.

WHAT YOU NEED TO READ: If you're a player, you only have to read the front sections of this book-the parts describing character creation, skills, feats, and equipment. If you're a Gamemaster, you will also need to access the back sections, which provide advice for running the game, tell you how to create thrilling encounters, and describe some opponents you can use in the adventures you create. Either way, you don't have to read all of that material in depth. Scan over it, reading the parts that interest you or are needed for your game. Much of the rest is reference that you can refer to as needed. At the very back of the book is a starting adventure, *What Follows in Shadow*, that you can run if you like.

Of course, the rich and detailed world of *The Wheel of Time* is too grand to be covered exhaustively in this book. You have probably already read many or all of the *Wheel of Time* novels. If not, reading them at your leisure can help flesh out the details and atmosphere of this game's background.

DICE: To determine the outcome of events and actions when a chance of failure exists, players roll dice as described above. For ease of reference, the rules abbreviate dice rolls with phrases such as "3d6+1," which means "three six-sided dice plus 1" (generating a number between 4 and 19). The first number tells you how many dice to roll (you add all of them together), the number after the "d" tells you what type of dice to use, and any number after that indicates a quantity you add to or subtract from the result.

For example:

2d4: Two four-sided dice, generating a number from 2 to 8. This is the amount of damage a boarspear deals.

3d8: Three eight-sided dice, generating a number from 3 to 24. This is the amount of damage the *create fire* weave does when cast at 4th level.

d%: The "d%" (percentile dice) is a special case. You generate a number between 1 and 100 by rolling two different-colored ten-sided dice. One color (designated before you roll) is the tens digit. The other is the ones digit. A roll of 8 and 5, for example, gives you a result of 85. A 0 and 3 equals 3. Rolling 0 and 0 represents 100.

INTRODUCTION

ERAS AND PLACES OF PLAY

The Wheel of Time Roleplaying Game allows you to set adventures and campaigns in any era or region of the Wheel of Time world. Most campaigns will take place in the time depicted in the novels: the period in which the turning of the Wheel reveals Rand al'Thor as the Dragon Reborn, and the fate of the entire world hangs in the balance as he opposes the mind-numbing power of the Dark One. That's where most of our material is centered, and where the adventures in this book and the Prophecies of the Dragon adventure book are set.

But you don't have to set your game during the novels if you don't want to. If you prefer, you can run a campaign that takes place twenty years earlier, during the Aiel War. Characters in that campaign would either be Aiel, striving to destroy the wetlander foes who have so grievously insulted them, or typical denizens of the *Wheel of Time* world, trying to protect Cairhien, Tar Valon, and the other kingdoms against the threat of the fierce desert spearmen.

Gamemasters willing to do a little more work to set up their campaigns can choose even earlier times for their games. A game set during the War of the Hundred Years, the time of Artur Hawkwing, the Ten Nations period, or the Age of Legends before the Breaking of the World presents many intriguing possibilities for wondrous adventures and exciting storytelling. And since we don't know as much about those eras as we do about modern times, the GM has a little bit more leeway when it comes to creating his own characters, places, and events.

On the other hand, some Gamemasters may want to engage in even more speculation and create a campaign in the period after the novels end. In this case, you have to decide what the ultimate outcome of the Wheel of Time saga will be—victory for Rand and the forces of Light, the triumph of the Dark One and a new age of torment for the world, or something in between—and then describe to the players what has occurred. This option provides for the widest scope of GM creativity, since everything, right down to the very shape of the world, could change. However, it also requires more work to create the campaign setting, since the GM can't just rely on information from the novels (he has to make up a lot of new material himself).

You also have to decide where you will set your game. Again, for most campaigns, the choice is obvious: the main part of the world, where all the action of the novels takes place. The characters can search for adventure in Tarabon, Illian, Altara, Tear, Cairhien, Andor, Shienar, and other kingdoms familiar to them from thousands of pages of reading. For a slightly different twist, the Gamemaster can run a campaign set in the Aiel Waste, forcing the characters to confront issues such as dehydration and heatstroke in addition to Trollocs and other, more typical, threats.

The world of the *Wheel of Time* is large, so you don't have to play a game set on the main continent if you don't want to. Imagine the possibilities in a game set in Seanchan, Shara, or the mysterious "Land of the Madmen" that only



An armsman, Aes Sedai, wanderer, and noble make their way through the Mountains of Mist.

the Atha'an Miere have seen. Who knows what the characters might encounter in such a place-new races of sentient beings, remnants from the Age of Legends, strange forms of magic, terrifying monsters and creatures, or wonderful treasures? As with a game set in earlier historical periods, a game that features a relatively unknown geographical location offers the Gamemaster a lot of freedom to create things on his own-but on the other hand, it also *requires* him to create them, and not every GM wants to do that much work.

Characters in any of these times or settings have certain aspects in common. They carry weapons such as swords and axes, using them to fight against terrible enemies. They manipulate the One Power, wielding it as the greatest weapon of all in their struggles against evil (or, sometimes, on behalf of evil). They interact with nobles and kings, innkeepers and peasants, wanderers and soldiers. But their world is more than this. No matter what time or place the Gamemaster chooses, neither he, nor his players, can escape the effects of the *Wheel of Time*. The Wheel always turns, bringing new ages, new opportunities, and new dangers. The characters will need strong arms, clever minds, good friends, and perhaps the One Power to see them through to victory.

TERMS AND DEFINITIONS

The following terms appear throughout the *Wheel of Time Roleplaying Game*. When you can't remember what a particular term means, you can always turn back to this glossary and look it up.

ability: One of the six basic character qualities-Strength (Str), Dexterity (Dex), Constitution (Con), Intelligence (Int), Wisdom (Wis), and Charisma (Cha).

action: A character activity. There are attack actions, move actions, full-round actions, and free actions.

adventure: A story for characters to experience, sometimes called a "scenario" or a "mission." The events depicted in a given *Wheel of Time* novel, such as *The Dragon Reborn*, often make up one long adventure, sometimes broken down into a series of "subadventures."

attack: Any of numerous actions intended to harm, disable, or neutralize an opponent.

attack action: A type of action that allows you to do something, such as make an attack, or use a skill or feat.

attack roll: A roll to determine whether an attack hits. To make an attack roll, roll 1d20 and add the appropriate modifiers for the attack type. An attack hits if the result equals or exceeds the target's Defense.

bonus: A positive modifier to a die roll.

campaign: A series of linked adventures that form the backdrop against which the characters interact and participate in the campaign world. The events depicted over the course of the *Wheel of Time* novels make up a campaign.

channel: To wield the One Power, a magiclike force open to those with a natural gift for it.

channeler class: A character class that represents the ability to channel. The initiate and wilder classes, for example, are channeler classes.

character: A fictional individual in the Wheel of Time game setting.

character class: One of the following player character types: *algai'd'siswai*, armsman, initiate, noble, wanderer, wilder, or woodsman. Class defines a character's predominant talents and general function within a group, and sometimes his profession or calling as well.

check: A method of deciding the result of a character's action (other than attacking or making a saving throw) that has a chance of failure. Checks depend on a relevant character ability, skill, or other characteristic. To make a check, roll 1d20 and add any relevant modifiers. If the check result equals or exceeds the Difficulty Class of the task or the result of an opponent's check, the character succeeds.

critical hit (crit): A hit that strikes a vital area and therefore deals extra damage. To score a critical hit, an attacker must first score a threat (usually a natural 20 on an attack roll, depending on the weapon he uses) and then succeed on a critical roll (just like another attack roll).

DC: Difficulty Class.

damage: A decrease in hit points, an ability score, or some other aspect of a character, caused by injury, illness, or the One Power.

deal damage: To cause damage to a target with a successful attack.

Defense: A measure of how difficult a character is to hit in combat.

Difficulty Class (DC): The target number a player must equal or exceed on a check or saving throw to succeed.

dying: Near death and unconscious. A dying character has run out of hit points and can take no actions.

experience points (XP): A numerical measure of a character's personal achievement and advancement. The GM awards XP at the end of each adventure based on what the characters have accomplished.

fail: To achieve an unsuccessful result for a check, saving throw, or other determination involving a die roll.

flat-footed: Especially vulnerable to attacks at the beginning of a battle. Characters are flat-footed until their first turns in the initiative cycle. Flat-footed characters cannot use their Dexterity bonuses to Defense.

free action: A minor activity that consumes very little time and effort.

full-round action: An action that uses all of your effort in a round. Some skills, feats, and weaves require fullround actions, as does making multiple attacks (if you are permitted to do so).

Gamemaster (GM): The player who portrays characters not controlled by the other players, makes up the story setting for the game, and serves as the referee.

Gamemaster character (GM character): A character controlled by the Gamemaster, as opposed to a character controlled by a player. Also referred to as an "NPC" (nonplayer character).

hero: A character controlled by a player, one of the main protagonists of an adventure or campaign. Also referred to as a "player character."

hit points: A measure of a character's ability to withstand injury. When a character takes damage from

an attack, that damage reduces his hit point total. When a character's hit points reach zero, he is disabled (and thus near death). When his hit points reach -10, he is dead.

melee attack: A physical attack used in close combat, such as punching someone, slashing at him with a sword, or chopping at him with an axe.

melee weapon: A handheld weapon designed for close combat, such as a sword, spear, or axe.

modifier: Any bonus or penalty applied to a die roll.

move action: This type of action allows you to move a number of feet equal to your speed, climb, draw a weapon, pick up an item, or perform some other similar activity.

natural: A natural result on a roll or check is the actual number appearing on the die, not the modified result obtained by adding bonuses or subtracting penalties.

One Power, the: The mystical source of energy that channelers draw upon to create their magical weaves. It actually consists of two sources: *saidin*, the male half usable only by male channelers, and *saidar*, the female half accessible only to female channelers.

penalty: A negative modifier to a die roll.

range increment: Each full range increment of distance between an attacker using a ranged weapon and a target gives the attacker a cumulative -2 penalty on the ranged attack roll. Thrown weapons have a maximum range of five range increments. Projectile weapons have a maximum range of ten range increments.

ranged attack: Any attack made at a distance using a ranged weapon.

ranged weapon: A thrown or projectile weapon designed for attacking from a distance, such as a throwing knife, thrown spear, or bow.

round: A six-second unit of game time used to manage combat. Every character in combat may take at least one action every round.

saving throw (save): A roll made to avoid (at least partially) damage or harm. The three types of saving throws are Fortitude, Reflex, and Will.

stack: To combine for a cumulative effect. In most cases, modifiers to a given check or roll stack if they have different descriptors, regardless of their sources. If the modifiers to a particular roll do not stack, only the best bonus or worst penalty applies. Dodge bonuses, circumstance bonuses, and synergy bonuses, however, do stack with each other unless otherwise specified.

target: The intended recipient of an attack, action, or One Power weave.

threat: A possible critical hit.

Tairen wanderer

threat range: All natural die roll results that constitute a threat when rolled for an attack. Most weapons have a threat range of 20. Some weapons have greater threat ranges. However, any attack that doesn't result in a hit does not constitute a threat.

trained: Having at least 1 rank in a skill. INTRODUCTION

unarmed attack: A melee attack made without the use of a weapon.

untrained: Having no ranks in a skill. Some skills can be used untrained, others cannot.

weave: An magiclike effect constructed (or "woven") by a channeler from the One Power.

weave level: The magnitude of a weave. Beginning channelers

cannot cast weaves as powerful as those of experienced channelers. Many weaves can be cast at varying levels, depending on the power level the channeler intends the effect to have.

FAST-TRACK CHARACTER CREATION

The Wheel turns. . . .

Once again, war and darkness threaten the world. The Dark One stirs fitfully in his prison in Shayol Ghul, struggling against the bonds the Creator set upon him at the moment of creation. If he, or his chief servants the Forsaken, break free, they could plunge the world into a new age of shadow and despair, when evil things oppress and abuse good people.

A time such as this demands heroes. Perhaps you are such a hero-perhaps you have what it takes to protect your family, friends, home, and the world from the threat posed by the Dark One and his minions. Brave, daring, and ready to prove yourself, you're prepared for whatever fate the Wheel weaves for you . . . or so you think. Accompanied by friends as bold and adventurous as yourself, armed with swords, determination, and perhaps the eerie might of the One Power itself, you stand ready to face what lies ahead. This is your story. . . .

USING A HERO TEMPLATE: In the Wheel of Time Roleplaying Game, the quickest way to create a character is to select a hero template. A template gives you a ready-toplay character, complete with a background, class, ability scores, skills, feats, weapons, equipment, money, and a colorful quotation. Once you provide a name and any other details you'd like, and you're ready to take on any adventure your Gamemaster comes up with. Turn to page 11 to check out the templates. **RANDOM CHARACTER CREATION:** If you don't have a specific type of character in mind, or you'd prefer to create your own 1st-level character from scratch instead of using a hero template, all you have to do is follow these steps. You'll need a photocopy of the character sheet (found on page 318–319), a pen or pencil, some scratch paper, and four six-sided dice.

0. Check with Your Gamemaster and Fellow

Players: First, consult with your GM. He may have established campaign basics (such as a time period, setting, or preferred type of player character) that you need to be aware of. For example, if the GM wants all characters to come from the western or southern coastal kingdoms, you're just wasting your time if you create an Aiel character. Additionally, your GM may have "house rules"–special rules for his game that vary from the standard rules presented in this book (for instance, perhaps he's changed the damage that longswords do).

Last but not least, you should also talk to the other players. It will help you to know what character types they plan to play, so that you can create a character who fits well into the group. For example, if several other players have designed armsman characters, or other characters whose primary talents lie in combat, you might have more fun with a noble, wanderer, or channeler–someone different from the rest of the group, so that you have your own special "niche."

1. Ability Scores: Determine your character's six ability scores by rolling four six-sided dice for each one. Ignore the lowest die and add up the other three. Write down your six results on scratch paper.

If you roll poorly and get low scores, you can roll again. Your scores are considered too low if your total modifiers (before changes according to background) are 0 or less, or if your highest score is 13 or lower. (See Table 1–1: Ability Modifiers for ability score modifiers.)

2. Choose Background: Where is your character from? Except for Ogier characters, all of the character in a *Wheel of Time Roleplaying Game* campaign are human; what sets them apart is where they grew up-their social and cultural background, in other words. Backgrounds you can choose for play are: Aiel; Atha'an Miere (Sea Folk); Borderlander; Cairhienin; Domani; Ebou Dari; Illianer; Midlander; Tairen; Taraboner; and Tar Valoner. You can also play an Ogier. Chapter 2: Backgrounds provide a complete description of each of these options. After you select a background, write it down on your character sheet.

3. Choose Class: In the next step, you choose your character's class. A class represents the primary way of life your character has fully embraced—his profession, avocation, and/or lifestyle. Since it's such an important part of who he is, his class provides an excellent starting point from which you can define your character—it's a hook on which you can hang the character's abilities, personality, skills, and other traits.

The seven classes you can choose from in the Wheel of Time Roleplaying Game are: algai'd'siswai, armsman, initiate, noble, wanderer, wilder, and woodsman. Chapter 3: Classes describes each one in detail, including any restrictions the class suffers from. After you select a class, write it (and any relevant information from Chapter 3) down on your character sheet.

4. Assign and Adjust Ability Scores: Now that you know your character's background and class, assign the scores you rolled in Step 1 to your character's six abilities: Strength, Dexterity, Constitution, Intelligence, Wisdom, and Charisma.

Consider two things when deciding how to assign your scores. First, think about what sort of person your character is. What are his strengths and weaknesses? What is he like, both physically and mentally? If he's strong and tough, that means he has relatively high scores in Strength and Constitution. A character with a wily, ingratiating personality might have high Intelligence, Dexterity, and/or Charisma abilities. A wise old man who has survived many scrapes might have high Wisdom and Constitution.

Second, think about your character's class. It usually helps you in the game if you put high scores in abilities that accentuate your character's class. Each class description explains which abilities are important for that class. For example, armsmen benefit from high Strength, and nobles from high Charisma. However, you should keep these class considerations secondary to your character conception. Sometimes going against the stereotype-by, for example, creating a highly intelligent armsman-is more fun than obtaining some game-related benefit.

After you assign your scores, record the modifier for each ability, as shown on Table 1–1: Ability Modifiers. This number tells you how far above (or below) average your character is in that ability.

5. Record Background and Class Features: Your character's background and class grant certain features-special powers, feats, skills, and other benefits (and drawbacks). Most the character gets automatically, but some require you to make choices. Look ahead in the rules if you need more information to make these choices. And remember, you can always backtrack and do something over if you get a better idea.

6. Select Skills: Depending on your character's class and Intelligence modifier, you receive a certain number of skill points. You spend these points to buy skills for your character.

The rules of the Wheel of Time Roleplaying Game measure skills with ranks. Each rank adds +1 to checks (rolls) you make to use a skill. Each rank costs 1 skill point. At 1st level, you can buy up to 4 ranks in a class skill or up to 2 ranks in a cross-class skill (a skill from another class's list of skills). See Chapter 3: Classes for a list of each class's skills, and Chapter 4: Skills for a complete description of all skills.

A quick tip: The process of buying skills goes faster if you simply spend 4 skill points (the maximum you can spend at 1st level) on every skill you buy. You won't end up with as many skills as you might otherwise, but you'll finish buying them in just a couple of minutes. **7. Select Feats:** Feats are special features that grant a character new capabilities, or improve capabilities he already has. All 1st-level characters start with at least one feat (in addition to feats gained due to background or class). See Table 5–1: Feats for a list of available feats.

8. Select Equipment: Next, you have to select equipment for your character. You have two options. First, you can select the equipment listed with the hero template most closely related to your character. If you choose this option, your character also has additional spending money equal to one-fourth (25%) of the amount listed on the table below for his class.

Second, you can choose to buy all of your equipment piece by piece. Your character has a number of silver marks randomly determined according to the Random Starting Money table. After he buys his equipment, any money left over becomes his spending money for the early part of the campaign. (Hopefully he'll earn some more before he spends it all!).

Class	Starting Silver Marks
Algai'd'siswai	3d4 ×10
Armsman	5d4 ×10
Initiate	3d4 ×10
Noble	5d6 ×10
Wanderer	4d4 ×10
Wilder	3d4 ×10
Woodsman	4d4 ×10

9. Record Combat and Skill Numbers: Based on your character's background, class, ability modifiers, feats, and equipment, determine the following numbers:

Attack bonus, Defense, hit points, saving throws, and initiative modifier (Chapter 8: Combat); skill modifiers (Chapter 4: Skills); and weapon statistics (Chapter 7: Equipment).

10. Finishing Touches: You're almost done-just a few finishing touches left to polish up the character and get him ready to play. Come up with a name for your character, and then devise a brief background. (Something as simple as "A wilder from an Andoran village who ran away from home to seek her fortune" will do.) You can add as much detail as you like later, or even change some details after you get a better feel for your character-assuming your Gamemaster permits the changes, of course!

PLANNED CHARACTER CREATION:

If you want a little more control over the type of character you create—say, you have a specific type of 1st-level character in mind—use this method of character creation instead of the random one (but make sure you have the Gamemaster's permission to do so). Follow all the steps listed for random characater creation, but modify Step 1 as described below.

1. Ability Scores: Instead of rolling dice to determine your character's scores, you select them by spending points. This requires you to do more up-front planning. You have to know exactly what kind of character you want to create, so you can select appropriate ability scores. Before proceeding, determine your character's background, the class he will belong to, and if necessary the type of career he will pursue within that class. (For example, an armsmen built to become a mercenary soldier will probably differ from one built to become a noble's bodyguard.)

With this method, all of your character's ability scores start at 8. You have 25 points to spend to increase these scores. The table below shows how many points it costs to increase a score.

Score	Cost	Score	Cost
8	0	14	6
9	1	15	8
10	2	16	10
11	3	17	13
12	4	18	16
13	5		

The Standard Score Package: Alternatively, you can use a balanced mix of ability scores, arranging them any way you wish to design your hero character. This mix creates a character with mostly above-average scores, but one score that entails a penalty. As with the point-based method described above, you apply background modifiers after you assign the scores to specific abilities.

The standard score mix is: 15, 14, 13, 12, 10, and 8

AES SEDAI ACCEPTED

Domani Level 1 Initiate	2		
Ability Scores			
Str 8, Dex 12, Con	10, In	t 15, Wis 14, Cha 13	
Hit Points: 4			
Defense: +3			
Reputation: 1			
skills			
Bluff	+5	Concentration	+4
Decipher Script	+6	Diplomacy	+5
Gather Information	+3	Heal	+6
Intimidate	+3	Knowledge (arcana)	+6
Sense Motive	+6	Composure	+6
Weavesight	+6		

Feats: Extra Talent, Persuasive, Street Smart

Weapons: Dagger

Gear: Jeweled signet ring (70 mk), white Accepted's dress Money: 78 mk

Description: You were just a simple villager or city girl until an Aes Sedai detected in you the potential to channel the One Power. She took you away with her to Tar

Domani Aes Sedai

INTRODUCTION

Valon, where you became an Aes Sedai novice. For years you divided your time between hard labor in the Tower, and harder labor in the classroom, as you learned to touch the True Source. Eventually, after you had learned enough, you took and passed the test of the three-arched ter'angreal and became an Accepted. With the Great Serpent ring on your finger, you can already feel the shawl of a full Aes Sedai on your shoulders. All you have to do is prove vourself to your superiors, and everything you want will be yours.

Ogier Protector of the Forests

ANDORAN CHILD OF THE LIGHT

Midlander Level 1 1	Armsman		
Ability Scores			
Str 15, Dex 14,	Con 13, I	nt 12, Wis 8, Cha 10)
Hit Points: 11	v0 52		
Defense: +4			
Reputation: 0			
Skills			
Climb	+6	Handle Animal	+4
Heal	+3	Intimidate	+8
Jump	+6	Ride	+6
Feats: Bullheaded,	Mounted	Combat, Ride-By At	tack
Weapons: Longsw	ord, boar s	pear	
Gear: Mail shirt, s.	mall steel r	nirror	
Money: 55 mk			

Description: All your life, you've known how terrible the Aes Sedai, and the false Dragons, and anyone else who could channel the "One Power" could be. After all, they're the ones who Broke the World! There's no reason to believe that they're any less trustworthy now that the Dark One has had a few centuries to work his influence upon them. Anyone can see how deep into His clutches they are, the way they use their powers to manipulate, oppress, and harm true followers of the Light. Fortunately, you've found a way to fight back. The Children of the Light stand firm against these and all Darkfriends, and you stand with them.

FOREST PROTECTOR

Ogier Level 1 Woodsman			
Ability Scores			
Str 18, Dex 9, Con 1	15, In	t 12, Wis 10, Cha 8	
Hit Points: 12			
Defense: +1			
Reputation: 0			
Skills			
Animal Empathy	+3	Climb	+8
Intuit Direction	+4	Knowledge (geogra	phy)+4
Knowledge (nature)	+5	Listen	+6
Search	+5	Wilderness Lore	+4
Feats: Latent Treesi	nger,	Track	
Weapons: Quarter	staff,	battleaxe	
Gear: Flint and	steel,	backpack, tent, ex	plorer's

outfit

Money: 87 mk

Description: The forests of the land are sacred and precious. They must be protected from men who would exploit them, fires that would destroy themand above all from the servants of the Dark One, who would ravage and abuse them until their cries deafened every Ogier. You have taken on the task of defending them, and you're prepared to give your very life in the performance of your duty if necessary. Fortunately, you have found humans who share your convictions and beliefs, giving you allies in your struggle. You even have dreams of one day founding new stedding. . . .

HUNTER FOR THE HORN

Illianer Level 1 Noble			
Ability Scores			
Str 14, Dex 8, Con 1	0, In	t 13, Wis 12, Cha	15
Hit Points: 8			
Defense: +2			
Reputation: 3			
Skills			
Bluff	+8	Diplomacy	+6
Gather Information	+4	Listen	+5
Ride	+3	Search	+7
Sense Motive	+3	Spot	+3
Feats: Sharp-Eyed, Stree	t Sm	art	
Weapons: Light crossbo	w, lo	ngbow	
Gear: Courtier's outfit, n	nail s	hirt, backpack, 20 l	bolts
Money: 81 mk			
Description: As a boy	grow	ing up in Illian, y	ou heard

version after version of The Great Hunt of the Horn, the greatest bardic lay in the world. The tales of the heroics of the hunters, and the many bold adventures they took part in, fired your blood. Shortly after you came of age, a Hunt was called, and nobles and wanderers from every kingdom assembled in Illian to begin the latest stage of the great quest. You couldn't resist the call. Joining the Hunt has been the best thing you ever did-you haven't found the Horn yet, but you've seen and experienced things you never would have otherwise. And you're positive that you'll find the Horn one day.

MAIDEN OF THE SPEAR

Aiel Level 1 Algai'd'siswai **Ability Scores** Str 15, Dex 14, Con 13, Int 10, Wis 8, Cha 12 Hit Points: 11 Defense: +6 **Reputation:** 0 Skills +6 Climb Balance +8 Intimidate Hide Move Silently +8Feats: Bullheaded, Stealthy, Weapon Focus (shortspear) Weapons: 3 Aiel spears, shortbow Gear: 20 arrows, buckler, cadin'sor

Money: 67 mk

Description: Your ears have always been deaf to the calls of hearth, home, husband, and children. Ever since you were a girl-child playing on the sands of the Three-fold Land, all you've ever wanted to do is dance the spears and defeat the enemies of your people. You've spent many years, and long hours on the practice floor, mastering the spear, and many other weapons as well. Now you are ready to slay Leafblighter's servants, treekiller scum, and anyone else who threatens the Aiel. But part of you wonders what life is like in the wetlands, far from the homes of your sept. . . .

MALE CHANNELER

Ebou Dari Level 1 Wilder Ability Scores Str 13, Dex 8, Con 12, Int 10, Wis 15, Cha 14 Hit Points: 7 Defense: +2 **Reputation:** 0 Skills Concentration +5 Diplomacy +8+6 Gather Information +6Intimidate +4Move Silently +2 Weavesight Feats: Duelist, Martial Weapon Proficiency: Longsword Weapons: Longsword

Gear: Studded leather armor, traveler's outfit, jeweled dagger

Money: 49 mk

Description: You expected to spend your life working in your father's shop, and then to inherit it when he died. All that changed when you began to develop strange ... powers ... after your sixteenth birthday. You soon realized, to your horror, that you could channel! Now you're not sure if you're some sort of freak, or one of those false Dragons you keep hearing about, or . . . perhaps . . . the Dragon Reborn? Fearing what your neighbors-or the Aes Sedai!-would do to you if they found out about your powers, you've run away from home hoping to find some way of controlling your abilities before they come to control you.

PLAYER OF THE GREAT GAME

Cairhienin Level 1 Noble **Ability Scores**

Str 10, Dex 13, Con 8, Int 14, Wis 12, Cha 15

Hit Points: 7 Defense: +4

Reputation: 3

Skills

+6

+7

Appraise	+8	Bluff	+8
Diplomacy	+6	Forgery	+6
Innuendo	+5	Intimidate	+6
Sense Motive	+5		

Feats: Silver Palm, Two-Weapon Fighting Weapons: Rapier, dagger

Gear: Noble's outfit, signet ring, flint and steel Money: 177 mk

Description: Cairhienin society is shot through with conspiracy, intrigue, political maneuvering, desperate social gambles, furtive meetings in back alleys to exchange information, and grand fetes which amount to little more than thinly-veiled wars-and vou wouldn't have it any other way. Born the daughter of a noble family of Cairhien, you took to the Great Game like a fish to water, and have scored more than your share of victories. Your beauty and charm cause men to lower their guard around you, and your intellect, wit, and keen perception allow you to take advantage of every opening they give you.

RUNAWAY FROM THE STEDDING

ABOATIATIAA AASOAT	a a a a a a	
Ogier Level 1 Wanderer		
Ability Scores		
Str 19, Dex 8, Con 13, In	nt 14, Wis 8, Cha 10	
Hit Points: 7		
Defense: +1		
Reputation: 0		
Skills		
Craft (stonemasonry) +8	Decipher Script	+7
Intuit Direction +3	Knowledge	
Knowledge (arcana) +6	(Age of Legends)	+6
Knowledge (geography)+6	Knowledge (history)	+6
Knowledge (nature) +6	Listen	+5
Perform +4		+3
Feats: Skill Emphasis (Decip	her Script)	
Weapons: Quarterstaff		

Gear: Ink (1 oz. vial), paper (20 sheets), pen, traveler's outfit

Money: 107 mk

INTRODUCTION

Illustration by Sam Wood

Description: Although Ogier law and custom say you aren't yet old enough to leave your native *stedding* unaccompanied, you simply couldn't resist the chance to see the world you'd been reading about in books all of your life. You're not content simply to *read* about things anymore; you want to *experience* them, take part in them, and gather information with which to write your own books someday. Being separated from friends and family is difficult, especially knowing the punishments you're likely to face when you finally return home, but for now you're enjoying yourself too much to even think about going back.

SEA FOLK MERCHANT

Atha'an Miere Level 1 Wanderer

Ability Scores

Str 12, Dex 14, Con 10, Int 15, Wis 13, Cha 8 Hit Points: 6

Defense: +5

Reputation: 0

Skills

Appraise	+6	Balance	+6
Diplomacy	+5	Escape Artist	+6
Intuit Direction	+5	Listen	+3
Profession (sailor)	+5	Read Lips	+6
Search	+6	Sense Motive	+7
Spot	+3	Swim	+5
Use Rope	+6		
to Alartness Smoot	h Tall		

Feats: Alertness, Smooth Talk

Weapons: Rapier

Gear: Hourglass, crowbar, backpack, traveler's outfit Money: 107 mk

Description: Your mother and father were both Sea Folk traders, and you've followed in their footsteps. You

know the marketplaces in the ports, the best way to get top coin for your wares, and how to tell quality goods from poor ones. The life of an Atha'an Miere merchant satisfies your desire to see the world, but something about it seems . . . hollow. You long for the opportunity to do something more than just contribute to the prosperity of your ship and clan. Perhaps you will find the adventure you crave, and the destiny you desire, on land instead of at sea. . . .

SHIENARAN GUARDIAN OF THE BLIGHT

Borderlander Level 1 Armsman

Ability Scores

Str 15, Dex 13, Con 14, Int 10, Wis 8, Cha 12

Hit Points: 12 Defense: +3

Reputation: 0

Skills

Intimidate +5	Jump	+5
Knowledge (the Blight)+4	Move Silently	+4
Ride +5		

Feats: Cleave, Power Attack, Shadowspawn Hunter Weapons: Longsword

Gear: Heavy horse, bit and bridle, military saddle, studded leather armor

Money: 135 mk

Description: As a Shienaran swordsman, you are one of many brave warriors tasked with the deadly mission of guarding the Blight and preventing Trollocs and other servants of the Dark One from leaving it. Sometimes despair grips your heart, as you ponder the seemingly endless tide of evil in the Blight. But then you think of how your family and friends-and indeed, the whole world, though few outside Shienar know it-depend on your vigilance and strength. And then you square your shoulders, make sure your blade is sharp, and continue your worthy watch.

TAVERN CAROUSER

ALLAY ALLAS		AALO D DAJAS	
Tairen Level 1 Wanderer			
Ability Scores			
Str 10, Dex 15, Con	8, In	t 14, Wis 13, Cha 12	
Hit Points: 5			
Defense: +5			
Reputation: 0			
Skills			
Balance	+6	Escape Artist	+8
Gather Information	+5	Innuendo	+5
Move Silently	+6	Open Lock	+6
Perform	+5	Pick Pocket	+8
Profession (gambler)	+7	Sense Motive	+3
Tumble	+6	Use Rope	+6
Feats: Gambler, Nimble			

reats. Gambler, INIMPle

Weapons: Short sword

Gear: Deck of playing cards, flint and steel, bedroll, traveler's outfit

Money: 144 mk

Description: The high life is the life for you-even if you don't usually have the money to live a truly highborn lifestyle. You spend your days going from one tavern to the next, gambling for money and then spending what you earn on good food, drink, and clothes. So far your luck hasn't deserted you, and you secretly dread the day when it finally does, for you have nothing in the way of a trade or a family to fall back on. But in the meantime, you'll enjoy life while you still can.

Wetlander Spearman

Two Rivers Archer

Midlander Level 1 Woodsman Ability Scores Str 12, Dex 15, Con 14, Int 10, Wis 13, Cha 8 Hit Points: 12 Defense: +5 **Reputation:** 0 Skills +3 Craft (blacksmithing) Animal Empathy Knowledge (nature) Heal +5Swim +5Listen Wilderness Lore +5Feats: Luck of Heroes, Point Blank Shot, Track Weapons: Two Rivers longbow, hafted axe Gear: 20 arrows, backpack, hooded lantern, 6

days' rations, explorer's outfit Money: 87 mk

Description: You've spent most of your life working on a farm. But your true talents lie in your ability to track, hunt, and shoot. You're the best of your age in the Two Rivers with a longbow. If it were up to you, you'd spend all your days out in the woods, bringing back fresh game to eat and to sell. Unfortunately, the Women's Circle doesn't consider hunting a worthy full-time occupation for a healthy man, so you're stuck . . . unless, perhaps, you decide to leave the Two Rivers. . . .

VILLAGE WISDOM

Midlander Level 1 Wilder Ability Scores Str 8, Dex 14, Con 10, Int 12, Wis 15, Cha 13 Hit Points: 6

Defense: +5 Reputation: 0

Skills

cills			Apprentice
Concentration	+4	Craft (pottery)	+5
Handle Animal	+7	Heal	+6
Ride	+8	Wilderness Lore	+6

Feats: Animal Affinity, Strong Soul

Weapons: Dagger

Gear: Healer's kit, light horse, bedroll, traveler's outfit Money: 87 mk

Description: Men! Burn them all, you think they'd realize that you're the Wisdom. You got that title for a reason-you're smarter, a better healer, and a better leader than anyone else in the village . . . particularly any of the men. If only they had the sense to do what you tell them without question, everything around here would run a lot smoother. And so what if your healing abilities seem to stem from something more than just your knowledge of herbs and poultices? Healing is healing. Well, if this keeps up, maybe you'll just leave-you've always wanted to see the world. That would teach them how poorly they get along without you.

WETLANDER SPEARMAN

Midlander Level 1 Algai'd'siswai **Ability Scores** Str 14, Dex 15, Con 12, Int 13, Wis 10, Cha 8 Hit Points: 11 Defense: +6 **Reputation:** 0 Skills CI

Clim	C	+6	Heal		+4	
Hide		+6	Jump		+6	
Ride		+6	Wildernes	ss Lore	+4	
Feats:	Combat	Expertise,	Militia,	Weapon	Focus	

(shortspear) Weapons: 3 Aiel spears, dagger Gear: Buckler, cadin'sor

Money: 65 mk

+4

+4

+5

Description: To escape an abusive situation at home, you ran away, eventually ending up, tired and starved, in the Aiel Waste. The Aiel rescued you, but then laughed at you when you asked to join their society. Ignoring their scorn, you stayed with them, learning their ways, and slowly but surely earning their respect. In time they taught you their military arts, and you learned them well, eventually becoming an algai'd'siswai. Now you fight beside the brothers and sisters of your sept, though with your dark hair and short stature, no one could ever mistake you for a true Aiel.

WISE ONE APPRENTICE

Aiel Level 1 Initiate

Adulty									
Str 10, 1	Dex 8,	Con	14,	Int	13,	Wis	15,	Cha	12
Hit Poin	ts: 6								
Defense:	+1								

Reputation: 1

Skills Concentration

Vise One

Intimidate Spot Weavesight

- +5 Knowledge (arcana) +6Composure +5
- +8 Heal +6+5+6

Feats: Disciplined, Extra Affinity, Latent Dreamer

Weapons: Dagger

Gear: Jewelry (60 mk), flint and steel, tent, traveler's outfit

Money: 76 mk

Description: When you were still a young girl, trying to decide between the life of the spear and the life of a mother and wife, the Wise Ones of your sept recognized in you the talent to channel the One Power. Although you weren't entirely comfortable with the thought of becoming a Wise One yourself, for the good of your clan you could not refuse. You made the journey to Rhuidean and proved yourself worthy to learn the wisdom of the Aiel channelers. Now you study diligently at their feet . . . though you never know when they'll find some quest or unusual task for you to perform.

15

INTRODUCTION

ABILITIES

Your character's abilities will modify just about every dice roll you make in a *Wheel of Time* campaign. A tough character has a better chance of surviving a blood snake's venomous bite. A perceptive character will probably notice the Trollocs sneaking up behind his group before a character who doesn't pay as close attention to his surroundings. A stupid character probably can't figure out how to work the *Avendesora* leaf lock on a Waygate. Your character's ability scores tell you what modifiers you can apply to the rolls you make in situations such as these.

Every character has six abilities: Strength (abbreviated Str), Dexterity (Dex), Constitution (Con), Intelligence (Int), Wisdom (Wis), and Charisma (Cha). Monsters and creatures also have ability ratings. Each above-average ability your character has provides a positive modifier for die rolls related to that ability, but each below-average ability imposes a penalty on other die rolls.

You determine your character's scores randomly, by rolling dice. (Alternatively, you can use the standard set of ability scores, or the point-allocation system, covered in the introduction.) Then you assign the scores the way you want to (typically by placing higher scores in the abilities most important to your character, such as Strength for armsmen), raise and lower them according to your character's background, and then raise them as your character advances in experience.

YOUR ABILITY SCORES

To create an ability score for your character, roll four sixsided dice (4d6). Disregard the lowest die, and add up the three highest dice.

This roll gives you a number between 3 (horrible) and 18 (tremendous). The average ability score for the typical inhabitant of the *Wheel of Time* world is 10 or 11-but of course, your character is far from typical. Among player characters (PCs), the most common ability scores are 12 and 13. In other words, the average player character is an above-average person. After all, the PCs are the heroes of the story you're telling, so they should be special.

Roll the dice this way six times, to generate six ability scores, and write the results down on a piece of paper. Once you have all six scores, assign each score to one of your six abilities. To do this, you usually have to know what sort of character you want to play-what his background, class, and personality will be. That allows you to arrange your scores to create the best possible character. For example, if you want to play a young Aes Sedai novice (an initiate), your character needs to have high Intelligence and Wisdom scores so that she can manipulate the One Power effectively. You'll probably also want a high Charisma, since Aes Sedai usually have forceful personalities. Strength, Dexterity, and Constitution are less useful to an Aes Sedai, so you can put the lower ability scores there.

However, don't just think about the possible game benefits when assigning your scores-a more important

consideration is your character concept. If you envision your Aes Sedai character as a young woman who has built up her muscles and stamina through hard work on a farm, then put some high scores in Strength and Constitution, even though that doesn't help her wield the One Power. She still gets benefits from having good scores in those abilities, and you get to enjoy playing a character who not only has some unusual talents (how many Aes Sedai do you know who have a good right hook?), but who's a better, more enjoyable character because she's built with a solid concept in mind.

ABILITY MODIFIERS: Each ability provides a modifier ranging from -5 to +5. The modifier represents the number you add to or subtract from die rolls when your character tries to do something related to that ability. For example, you add or subtract your Strength modifier to your roll when you try to hit another character with a sword. Some modifiers also apply to numbers other than die rolls, such as the way your character's Dexterity modifier affects his Defense. A positive modifier is called a *bonus*, and a negative modifier is called a *benus*, and a negative modifier is called a *benus*.

To determine the modifiers for your character's abilities, consult Table 1–1: Ability Modifiers and Bonus Weaves. For example, a Dexterity of 14 grants a +2 bonus, which applies to Defense, Reflex saves, and Dexteritybased skills (such as Escape Artist and Open Lock). Table 1–1 also lists bonus weaves, which is important for characters who can channel the One Power. **ABILITIES AND CHANNELERS:** Different types of channelers use different abilities to determine the extent of their ability to cast weaves (magiclike effects using the mystical One Power). Initiates rely on Intelligence and Wisdom (which reflects their emphasis on training and learning); wilders use Charisma and Wisdom (which emphasizes the "self-taught" nature of their abilities and their reliance on willpower).

Having high scores in these abilities benefit a channeler in two ways. First, a channeler must have a sufficiently high score to cast certain weaves-an initiate must have an Intelligence score of 10 + the weave's level, whereas a wilder needs a Wisdom score of 10 + the weave's level. For example, a wilder with a Wisdom of 13 can only cast weaves of 3rd level or less (10 + 3); weaves of 4th level and above are too complex and difficult for her, at least until she finds a way to increase her Wisdom. Second, high scores in the relevant abilities provide channelers with bonus weaves. (See the class descriptions in Chapter 3 for details.) For instance, the initiate Brehanna has a 16 Intelligence and a 15 Wisdom, which means she's so talented that she gets two bonus 1st-level weaves (one each for Intelligence and Wisdom), two bonus 2ndlevel weaves (one each for Intelligence and Wisdom), and one bonus 3rd-level weave (one for Intelligence) to cast each day. (Of course, she doesn't actually get the 2ndand 3rd-level bonus weaves until she reaches the minimum level to cast them.) Note that although channelers can cast some weaves at very high levels (11, 12, or even higher), bonuses from high ability scores do not extend beyond 9th-level weaves.

Table 1-1: Ability Modifiers and Bonus Weaves

				Bon	us Weav	es (by W	eave Lev	el)			
Score	Modifier	0	1	2	3	4	5	6	7	8	9
1	-5			Can	't cast we	aves tied	to this a	bility			
2-3	-4			Can	't cast we	aves tied	to this a	bility			
4-5	-3			Can	't cast we	aves tied	to this a	bility			
6-7	-2						to this a				
8-9	-1			Can	't cast we	aves tied	to this a	bility			
10-11	+0	\rightarrow	÷		-	-		-	(. —)		-
12-13	+1	-	1	-	-	-	-	-		-	
14-15	+2		1	1	-	277	-	-			
16-17	+3	-	1	1	1	100	-	-	-	-	
18-19	+4	-	1	1	1	1	-	<u></u>	5 <u>—</u> 5.	-	7 <u>77.0</u>
20-21	+5		2	1	1	1	1		-	-	1.000
22-23	+6		2	2	1	1	1	1	5 <u></u> 25	<u></u>	200
24-25	+7		2	2	2	1	1	1	1	-	-
26-27	+8	-	2	2	2	2	1	1	1	1	3000
28-29	+9	-	3	2	2	2	2	1	1	1	1
30-31	+10		3	3	2	2	2	2	1	1	1
32-33	+11	-	3	3	3	2	2	2	2	1	1
34-35	+12	\rightarrow	3	3	3	3	2	2	2	2	1
36-37	+13	-	4	3	3	3	3	2	2	2	2
38-39	+14	-	4	4	3	3	3	3	2	2	2
40-41	+15	a tan	4	4	4	3	3	3	3	2	2
42-43	+16		4	4	4	4	3	3	3	3	2
44-45	+17		5	4	4	4	4	3	3	3	3

etc. . . .

Most important, if a channeler's ability score is 9 or lower, she cannot cast weaves related to that ability. For example, if Brehanna's Intelligence temporarily dropped to 9 because she suffered a bad blow to the head, she could not cast even her simplest weaves until she recovers from her injury-even if her Wisdom remained at its normal level of 15.

REROLLING: If you roll poorly and get low scores, you can roll all six scores over again. Your scores are considered too low if the total of your modifiers is 0 or lower, or if your highest score is 13 or lower.

THE ABILITIES

Each ability partially describes your character and affects some of your character's actions.

The description of each ability includes a list of creatures and notable characters that shows their average scores in that ability. Use this as a benchmark to compare your character to the characters you read about in the *Wheel of Time* novels. Thus, if you want your character to be as strong as Rand, you can find out what his Strength is and assign the appropriate score to your character's

Strength. For generic persons and creatures, the listed scores represent an average, young adult of the species, such as a young Tairen noble, an Illianer merchant, or a typical Trolloc. A comparable adventurer-say, a high-ranking Tairen noble or a Trolloc woodsman-probably has better scores, at least in the abilities they rely on the most. And of course, player characters, the protagonists and heroes of the grand stories you're telling in your campaign, are above average overall (in the traditional manner of heroes).

STRENGTH (STR):

Strength measures your character's muscle and physical power. This ability is especially important for armsmen, woodsmen, *algai'd'siswai*, Trollocs, and anyone else who gets involved in a lot of combat. He who strikes hardest usually strikes deadliest.

You apply your character's Strength modifier to:

Melee attack rolls.

- Damage rolls when using a melee weapon or a thrown weapon. However, attacks made with your off-hand receive only half the Strength modifier, while twohanded attacks receive one and a half times the Strength modifier. A Strength penalty, but not a bonus, applies to attacks made with a bow or a sling.
- Climb, Jump, and Swim checks. These skills have Strength as their key ability.
- Strength checks (for breaking down doors and the like).

Table 1-2: Example Strength Scores

Race or Creature	Average Strength	Average Modifier
Rat	2-3	-4
Egwene al'Vere	9	-1
Nynaeve al'Meara	10-11	+0
Typical human	10-11	+0
Mat Cauthon	12-13	+1
Dain Bornhald	14-15	+2
Perrin Aybara	16-17	+3
Myrddraal	18-19	+4
Loial	20-21	+5
To'raken	22-23	+6



Chased by Trollocs

DEXTERITY (DEX):

Dexterity measures hand-eye coordination, agility, reflexes, and balance. This ability is the most important ability for wanderers, but many other characters also like to have high Dexterity scores, including those who typically wear light, medium, or no armor (woodsmen, Aiel, and channelers, for example), and for characters who want to be skilled archers.

You apply your character's Dexterity modifier to:

- Ranged attack rolls, including attacks made with bows, throwing spears, thrown knives, and other ranged weapons.
- Defense, provided the character can react to the attack.
- Reflex saving throws, for avoiding attacks that you can escape by moving quickly.

Balance, Escape Artist, Hide, Move Silently, Open Lock,

Pick Pocket, Ride, Tumble, and Use Rope checks. These skills have Dexterity as their key ability.

Table 1-3: Example Dexterity Scores

Race or Creature	Average Dexterity	Average Modifier
Loial	8-9	-1
Typical human	10-11	+0
Perrin Aybara	12-13	+1
Rand al'Thor	14-15	+2
Aviendha	16-17	+3
Min Farshaw	18-19	+4
Mat Cauthon	20-21	+5
Myrddraal	22-23	+6

CONSTITUTION (CON): Constitution represents a character's health, stamina, endurance, and general fortitude. Since a character's Constitution score affects his hit points, it's an important ability for everyone in the *Wheel of Time* world.

You apply your character's Constitution modifier to:

- Each Hit Die (though a penalty can never drop a Hit Die roll below 1-a character always gains at least 1 hit point every time he goes up a level).
- Fortitude saving throws, which characters use to resist poison and similar threats.
- Concentration checks. This skill, important to channelers, has Constitution as its key ability.

If a character's Constitution changes enough to alter his Constitution modifier, his hit points also increase or decrease accordingly. This increase applies retroactively. For example, if a 4th-level armsman increases his Constitution from 15 to 16 (thereby increasing his Constitution modifier by +1), he gains 4 extra hit points—one for each of his four levels.

Table 1-4: Example Constitution Scores

Race or Creature	Average Constitution	Average Modifier
Thomdril Merrilin	8-9	-1
Min Farshaw	10-11	+0
Typical human	10-11	+0
Mat Cauthon	12-13	+1
Rand al'Thor	14-15	+2
Loial	16-17	+3
Perrin Aybara	18-19	+4
Gholam	20-21	+5

INTELLIGENCE (INT): Intelligence represents how well your character learns, reasons, and deduces. Intelligence is important for initiates, since it affects how many weaves they can cast, how hard their weaves are to resist, and how powerful their weaves can be. It's also important for any character who wants to have a strong assortment of skills, because it determines how many skills points a character can spend at each level. It's also the key ability for many commonly used skills (such as Knowledge and Search).

You apply your character's character's Intelligence modifier to:

- The number of languages your character knows at the start of the game.
- The number of skill points your character gains at each level. (But even if your character has an Intelligence penalty, he always gets at least 1 skill point per level.)
- Appraise, Craft, Decipher Script, Disable Device, Forgery, Invert, Knowledge, Read Lips, Search, and Weavesight checks. These skills have Intelligence as their key ability.

Initiates gain bonus weaves based on their Intelligence scores. The minimum Intelligence needed for an initiate to cast a weave at a given level is 10 + the desired level.

Animals have Intelligence scores of 1 or 2. Creatures of humanlike intelligence have scores of at least 3.

Table 1-5: Example Intelligence Scores

-4
-3
-2
-1
+0
+0
+1
+2
+3
+4
+5

WISDOM (WIS): Wisdom describes a character's willpower, common sense, perceptiveness, and intuition. While Intelligence represents one's ability to analyze information, Wisdom relates more to being in tune with and aware of one's surroundings. An "absentminded professor," such as Herid Fel, has a high Intelligence but a low Wisdom—he doesn't really pay as much attention as he should to the world around him, because he's so wrapped up in his studies. On the other hand, a simpleton (low Intelligence) might still have great insight (high Wisdom).

Wisdom is important for characters who are perceptive, or know how to "read" or analyze people. It governs the Sense Motive and Spot skills, two of the most frequently used skills in many campaigns. Wisdom is also a crucial ability for channelers; wilders and initiates gain bonus weaves if they have high Wisdom scores.

You apply your character's character's Wisdom modifier to:

- Will saving throws, which allow a character to negate the effects of various harmful weaves.
- Composure, Heal, Innuendo, Intuit Direction, Listen, Profession, Sense Motive, Spot, and Wilderness Lore checks. These skills have Wisdom as their key ability.

Even animals have Wisdom scores, though many only have a 1 or a 2. Creatures with humanlike insight or cunning have Wisdom scores of at least 3. ABILITIES

Table 1-6: Example Wisdom Scores

Race or Creature	Average Wisdom	Average Modifier
Dain Bornhald	8-9	-1
Matrim Cauthon	10-11	+0
Typical human	10-11	+0
Min Farshaw	12-13	+1
Aviendha	14-15	+2
Perrin Aybara	16-17	+3
Rand al'Thor	18-19	+4
Egwene al'Vere	20-21	+5

CHARISMA (CHA): Charisma measures a character's force of personality, persuasiveness, personal magnetism, and ability to lead, and to a certain extent his physical attractiveness as well. It represents actual strength of personality, not just how others perceive the character in a social setting—in other words, other people might look at a character with a high Charisma and think he's a sort of shy nobody, when in fact he has a strong personality and can be very persuasive when he wants to be.

Charisma is perhaps the most important for wilders (who gain bonus weaves if they have high Charisma scores), nobles (who fill many leadership positions and have to use their personalities to keep people loval), and armsmen who want to command troops (and thus need to inspire unquestioning obedience). However, many of the important or high-ranking inhabitants of the world of the Wheel of Time have high Charisma scores to represent their forceful personalities and strength of will. At all levels of society, social conflicts often come down to who can cow or intimidate others into bending to her will, and Charisma affects this sort of contest. Many women, particularly channelers, have high Charismas for this reason.

The minimum Charisma needed for a wilder to cast a weave at a given level is 10 + the desired level.

You apply your character's Charisma modifier to:

Animal Empathy, Bluff, Diplomacy, Disguise, Gather Information, Handle Animal, Intimidate, and Perform checks. These skills have Charisma as their key ability.

A learned Ogier

imparts his wisdon

Checks that represent an attempt to influence others.

Even creatures have Charisma scores. Ugly, unimpressive creatures (toads, vermin) have low Charisma scores, whereas creatures that people regard as powerful, beautiful, or impressive may have high Charisma scores. However, the real issue is how strong the animal's "personality" is—a beast with a high Charisma can more easily withstand attempts to scare it off or "break" it.

Table 1-7: Example Charisma Scores

Race or Creature	Average Charisma	Average Modifier
Rat	2-3	-4
Grolm	4-5	-3
Torm	6-7	-2
Loial	10-11	0
Typical human	10-11	0
Min Farshaw	14-15	+2
Mat Cauthon	16-17	+3
Egwene al'Vere	18-19	+4
al'Lan Mandragoran	20-21	+5
Rand al'Thor	22-23	+6

EXAMPLE OF GENERATING AND ASSIGN-ING ABILITY SCORES: Steve needs to

create a character for a new campaign his group plans to start soon. He rolls four six-sided dice (4d6) and gets 5, 5, 3, and 2. Ignoring the lowest die, he records the result on scratch paper: 13. He does this five more times and gets these six scores: 13, 10, 15, 12, 8, and 14. Steve decides to play a wilder-a male channeler named Dravis. Dravis comes from the midlands. He used to work on a merchant ship that plied the river between Tear and Tar Valon, but he's now on the run from the Red Ajah. With that concept in mind, he assigns his rolls to abilities.

Since he wants Dravis to have powerful channeling abilities, Steve decides to assign the 15 to Charisma (thereby defining his character as having a powerful personality, as well) and the 14 to Wisdom. That gives him a +2 bonus for both abilities.

Steve thinks about Dravis for a

minute and decides he isn't particularly strong or brawny, but probably pretty agile after a few years of scrambling about on a heavily laden deck and climbing in a ship's rigging. So, he puts his 13 into Dexterity. That gives him a +1 bonus on Dexterity-related skill checks, ranged attacks, Reflex saves, and most importantly, Defense-a good thing, given the fact that the Red Ajah is hot on his heels! Steve chooses to put the 12 in Constitution. Working on a merchant ship is no picnic, after all, so Dravis must have gotten used to working long hours in all kinds of weather-good for one's health and endurance. Although

INTELLIGENCE, WISDOM, AND CHARISMA



Your character's Intelligence, Wisdom, and Charisma scores can provide you with guidelines for roleplaying him. Here are some suggestions (just suggestions, not rules) about what these scores can mean.

A character with a high Intelligence score possesses curiosity, knowledge, and a propensity for using big words. If he also has a low Wisdom, he may be smart but absent-minded, or knowledgeable but lacking in common sense. Or, if he has a low Charisma, he could have the annoying personality of a know-it-all, or prefer the shy and retiring ways of a reclusive scholar. A high Intelligence character with low scores in both Wisdom and Charisma usually puts his foot in his mouth a lot.

Characters with low Intelligence mispronounce and misuse words, have trouble following directions, or fail to get jokes. They don't have very good memories, either; don't trust them to remember the way back to town or the secret password needed to get inside Lady Temra's mansion.

A character with a high Wisdom score may be sensible, serene, "in tune," alert, or centered. However, if he also has a low Intelligence, his simplemindedness may counterbalance his awareness and intuition. If he has a low Charisma, he knows enough to speak carefully and keep his lack of social grace from hurting him too much; he's more likely to become an advisor or "power behind the throne" rather than a leader.

Characters with low Wisdom scores tend to be rash, imprudent, irresponsible, or "out of it." They don't pay attention, take risks they shouldn't, and often fail to learn from their mistakes.

A character with a high Charisma may be confident, striking, personable, beautiful, handsome, inspirational, or a born leader. If he has a low Intelligence, he can usually pass himself off as knowledgeable—at least until he meets a true expert. If he has a low Wisdom score, he's charismatic and popular, but he doesn't understand who his real friends are. He lacks good judgment and may be easily fooled.

A character with low Charisma may be reserved, gruff, rude, weak-willed, fawning, lacking in self-esteem, shy, or simply nondescript. not particularly high, this score provides a + 1 bonus to hit points and Fortitude saving throws.

Steve decides that he'd rather play a weak character than a stupid one, so he puts the 10 in Intelligence. Dravis is no genius (+0 modifier on Intelligence-related rolls), but he's as smart as the average fellow. However, with an 8 in Strength, he's a little on the puny side when it comes to muscles. The -1 penalty he suffers because of this will make it hard for him to become a good fighter. He'll do better to stay out of melee and employ a ranged weapon (with his high Dexterity) or the One Power to defeat his enemies.

Steve records Dravis's background, class, ability scores, and ability modifiers on his character sheet.

CHANGING ABILITY SCORES

Over time, your character's ability scores can change (typically for the better-heroes, after all, rarely get weaker as their careers progress). Ability scores can increase with no limit.

- Add 1 point to any score at 4th level and every four levels your character attains thereafter (at 8th, 12th, 16th, and 20th level).
- Some rare *ter'angreal* (enchanted items made from the One Power) can boost one of a character's ability scores permanently. This is called an *inherent bonus*. An ability score can't have an inherent bonus greater than +5.
- Poisons, diseases, and other effects can harm an ability (temporary ability damage). Ability points lost to damage typically return on their own at a rate of 1 point per day for each damaged ability.
- Some Shadowspawn (evil creatures that serve the Dark One) possess the power to drain abilities, either temporarily or permanently. Points lost permanently in this fashion don't return on their own, but the victim can sometimes bring them back with Healing weaves or other extraordinary methods.

When an ability score changes, all attributes associated with that score change accordingly. For example, when Hanna, an initiate with a 15 Intelligence, achieves 4th level, she decides to increase her Intelligence to 16. That gives her a 3rd-level bonus weave (which she'll pick up at 5th level, when she can cast 3rd-level weaves), and it increases the number of skill points she gets per level from 6 to 7 (4 per level for her class, plus another 3 per level from her Intelligence bonus). As a new 4th-level character, she can get the skill points after raising her Intelligence, so she'll get 7 points for achieving 4th level in the initiate class. She does not retroactively get additional points for her previous levels (that is, skill points she would have gained if she'd started the game with an Intelligence of 16).



The fields and forests of Andor are home to proud and upstanding peasants and townsfolk who live their lives simply, without affectation or indulgence. The residents of Arad Doman, on the other hand, are known throughout the land for their sensual natures and scandalously revealing clothing. Someone who lives in a large, humid southern coastal city, such as Ebou Dar or Illian, looks, acts, and talks differently from a tall, stern northern person. And of course a giant Ogier or a desert warrior of the Aiel sticks out like a sore thumb anywhere in the westlands (the lands west of the Spine of the World). Though all these people are human (except the Ogier, of course), where they come from influences what they're like, how they think and act, and the way they develop as they grow up. A child raised in Shienar typically becomes a very different sort of adult than one from Tarabon, Tear, or Cairhien. In the Wheel of Time Roleplaying Game, you reflect these sorts of differences by choosing a background for your character.

CHOOSING A BACKGROUND

After you roll your ability scores and before you write them on your character sheet, select your character's background. "Background" is a broad term, generally referring to the region or culture from which your character arises. A character can only have one homeland, so you cannot enjoy the background benefits of both the midlands and nearby Tear, even if you decide that your character was raised in a peddler family and traveled throughout both areas as a child. You must choose the one that best fits your concept of your character.

As you think about your background, you'll probably also want to consider the class you have in mind, as some backgrounds lend themselves to particular classes more than others. Aiel, for example, can be wanderers, but their homeland and upbringing make them better suited to being *algai'd'siswai*.

Human characters have eleven backgrounds to choose from:

Aiel: A fierce, seminomadic desert people who value honor above all else.

Atha'an Miere (Sea Folk): A dark-skinned seafaring people who ply exotic seas in the most powerful ships the world over.

Borderlander: Tough warrior folk from the kingdoms that border the Blight.

Cairhienin: A nation founded on order and driven by the subtleties of the Great Game of Houses.

Domani: A sensuous and exotic people famed for their fierce tempers, cunning in negotiation, and inscrutable ways.

Ebou Dari: A passionate people famed for settling all manner of offense with the dueling knife.

Illianer: The people of a powerful seafaring nation that values justice and stability.

Midlander: The sturdy, stalwart folk of the central regions of the westlands, known for their practical outlook on life and modest country ways. Tar Valoner: Citizens of the most beautiful, civilized, and learned city in the world, who live under the everpresent shadow of the White Tower.

Taraboner: A people torn by civil strife but justly proud of a heritage and learning that dates back to the Age of Legends.

Tairen: A powerful nation renowned for its horses, the absolute grip of its nobles over the people, and its tendency to war upon its neighbors.

Alternatively, you can choose to play an Ogier. Information on Ogier appears after the human backgrounds, at the end of this chapter.

Your character's background gives you plenty of cues as to what sort of person he or she is, how he or she feels about characters of other backgrounds, and what might motivate him or her. Remember, however, that these descriptions of backgrounds apply only to the majority of people. In each background, some individuals diverge from the norm, and your character could be one of these. Don't let a description of a background keep you from detailing your character as you like.

Table 2–1: Character Backgrounds lists all the backgrounds available to human characters (Ogier are discussed separately, later in this chapter), describing dialects, bonus background feats, and bonus starting equipment available to characters of each background.

Once you've selected your character's background and class, assign your ability score rolls to particular abilities and continue detailing your character.

HUMAN CHARACTERISTICS

As a human, your character is Medium-size, and his or her base speed is 30 feet. This is true of all human characters.

Your character's background determines some of his or her qualities, including special feats unique to that background, extra equipment, and the languages he or she speaks.

HUMANS AND OGIER



Most of the material that follows applies only to human characters. Being an Ogier is a background in and of itself-but it's also a difference in species. For that reason, the Ogier background is given some special attention

later in this chapter. If you're playing an Ogier, you might want to scan the human backgrounds section, but most of the information you need comes in the Ogier Background section at the end of this chapter. **BACKGROUND FEATS:** On Table 2–1: Character Backgrounds, the first column contains several feats for each background. These special feats represent the common sorts of talents people from that region learn. Choose one of them for your character.

Most of these special feats are described later in this chapter, and so they do not appear on the feat list in Chapter 5: Feats. That's because they aren't available to most characters—you can only have them due to your specific background. A few of the background feats, however, are available to all characters, and these are described with all other standard feats in Chapter 5.

You can acquire more of your background feats later in your adventuring career. With a few exceptions, any feats available for your background that you don't select at 1st level are still available the next time you gain the ability to select a feat.

You may even learn feats from a new region altogether. After 1st level, each 2 ranks in Knowledge (local) you have allow you to select feats from one other background. Thus, if you have 4 ranks by the time you reach 3rd level (which is when you get to add another feat—see Chapter 5 for details), the list of feats you can choose from includes all the standard feats from Chapter 5, all the background feats from your own background, and all the background feats from up to two additional backgrounds of your choice.

BACKGROUND SKILLS: The next column on Table 2–1 gives several skills for each background. These are skills commonly acquired by people from that background. Select one skill from your background for your character. You get four ranks in that skill. These ranks are in addition to the ranks you get for your class (see Chapter 3: Classes).

The skills associated with your background are considered class skills for you, regardless of which class you go on to choose for your character. See Chapter 4: Skills for information on class skills and cross-class skills.

HOME LANGUAGE: Although everyone in the westlands speaks the same language, which we'll call the Common tongue for ease of reference, they all speak it a little differently. A person from Falme has a different accent than one from Arafel, and witty turns of phrase in Tear may meet with blank, uncomprehending looks if used in Cairhien or Caemlyn. The thick Illianer accent is the most notable of all; people from other kingdoms sometimes have trouble understanding lifelong residents of Illian.

Ogier have their own language, but any of their number who leave the *stedding* to work or study learn Common first, so they can communicate with humans.

Your home language or dialect is your native tongue-the language that you speak and read. (Your character can read and write all the languages he or she speaks; most inhabitants of the land of the *Wheel of Time* enjoy books and reading.)







BONUS LANGUAGE CHOICES: Smart characters (those with Intelligence scores of 12 or higher) might speak other languages or dialects as well. You are entitled to one extra dialect of the Common tongue per point of bonus, or a whole new language for 2 points. For example, if you have an Intelligence of 14 (and thus an Int modifier of +2), you could choose to speak two additional dialects of Common or one completely different language. The bonus dialect(s) or languages you choose must come from those listed for your background on Table 2–1.

Speaking additional dialects of Common is not strictly necessary for normal communication-a Tairen can communicate with a Borderlander with nothing more than a bit of inconvenience. However, the use of some skills, such as Diplomacy, Gather Information, Innuendo, and Read Lips, incurs minor penalties if you don't speak the same dialect as the target.

Class-Related Languages: Algai'd'siswai and nobles can choose certain languages as bonus languages even if they're not on the lists found in the background descriptions (see Chapter 3: Classes). If you are going to choose one of these classes for your character, you can choose from among these languages in addition to those listed for your background. You are still limited by your Intelligence bonus for the total of all languages you learn. These class-related languages are as follows:

Algai'd'siswai: All Aiel clans and warrior societies have their own hand-sign languages for times when they need to communicate in silence. The hand-language of the Far Dareis Mai ("Maidens of the Spear") society is the most highly developed. As an algai'd'siswai, you may take the hand language for your society and/or clan, even if you are not of the Aiel background. A hand-sign language counts as a whole new language (2 points), while a second such sign-language counts as a dialect (1 point).

Noble: The Old Tongue is an older, more elegant form of Common used long ago and still found in many ancient documents and books. Nobles are supposed to learn it, but many only pick up a few words for the sake of fashion and custom and then ignore the language. You may choose to pick up a smattering (1 point) or to master it (2 points).

EQUIPMENT: Table 2–1 gives several options for equipment to arm your character with. Choose one of the packages associated with your background. For example, a Borderlander could choose to start with heavy horse, bit and bridle, military saddle, and studded leather armor, or she could instead choose a light horse,

Background	Background Feats	Background Skills	Home Language	Bonus Language Choices	Equipment
Aiel Skill Restrictio Weapon Restri		Hide Move Silently Spot Wildemess Lore	Common (Aiel)	Aiel Hand-Speech (clan) Aiel Hand-Speech (society) Common (Cairhien)	Tent; cadin'sor; buckler; waterskin; 2 healer's balms Jewelry (60 mk) Shortbow, Aiel; 20 arrows; buckler
Atha'an Miere Required Skill:	Disciplined Mercantile Background Sea Legs Silver Palm Smooth Talk Profession (sailor)	Intuit Direction Profession (Sailor) Swim Use Rope	Common (Atha'an Miere)	Common (Arad Doman) Common (Ebou Dar) Common (Illian) Common (Tarabon) Common (Tairen)	Rapier; hourglass 2 healer's balms; lantern, hooded; rope, silk (50 ft.) Jewelry (100 mk)
Borderlander	Blooded Saddleback Shadowspawn Hunter Stealthy Strong Soul	Knowledge (Blight) Listen Move Silently Ride	Common (Borderlands)	Common (Arad Doman) Common (Cairhien) Common (Midlands) Troiloc	Horse, heavy; bit and bridle; saddle, military; studded leather armor Horse, light; bit and bridle; saddle, riding; 2 healer's balms Mail shirt
Cairhienin	Cosmopolitan Militia Silver Palm Smooth Talk Street Smart	Diplomacy Forgery Innuendo Sense Motive	Common (Cairhien)	Common (Aiel) Common (Borderlands) Common (Midlands) Common (Tairen)	Saddle, military; longsword; mirror, small steel Hourglass, 2 healer's balms Noble's outfit; signet ring
Domani	Cosmopolitan Militia Seductive Street Smart	Bluff Diplomacy Gather Information Perform	Common (Arad Doman)	Common (Atha'an Miere) Common (Borderlands) Common (Midlands) Common (Tarabon)	Jeweled signet ring (70 mk) Courtier's outfit; wine, fine (2 bottles) Musical instrument, masterwork

Table 2-1: Character Backgrounds

bit and bridle, riding saddle, and two healer's balms, or instead of either she could choose a mail shirt.

This equipment is free; you get it in addition to the starting money or equipment you'll get when you select your character's class.

RESTRICTIONS: Finally, some character backgrounds (specifically Aiel and Atha'an Miere) impose restrictions upon your character. These are mentioned beneath each of the backgrounds in question.

Skill Restriction: You may not buy the listed skill at 1st level during character generation. Later, however, when you gain additional skill points by increasing your character's level, you may buy the skill just like any other character.

Weapon Restriction: You are restricted in the types of weapon you may use. You cannot gain experience from any encounter in which you use a restricted weapon. See the background descriptions for more details.

Required Skill: The given skill is required by your background. You must start with at least 2 ranks in this skill. Furthermore, your ranks in this skill must always exceed your level. To go up in level, you must either already have more ranks in this skill than the new level you are attaining, or you must spend points gained by the level increase on this skill to ensure that it exceeds the new level. The given skill is always a class skill for you, even if it is not normally a class skill for the class you choose.

AIEL

Proud, fierce, strong, and deadly, the Aiel live in the aptly named Aiel Waste, the vast rocky desert to the east of the Spine of the World. They rarely interact with people from the west-"wetlanders," in Aiel slang-except for the occasional peddler or trader. They implacably oppose the Dark One and his minions; Trollocs refer to the Waste as *Djevik K'Shar*, "the Dying Ground," because very few of them who enter it ever escape with their lives. But Aiel don't limit their disdain to Shadowspawn; they regard wetlanders as weak, foolish, and generally contemptible.

Personality: Aiel are driven by their code of honor and obligation, *ji'e'toh*. Virtually every aspect of Aiel life involves its own road to honor, and considerations of personal honor play a part in every major decision an Aiel makes. Most important to an Aiel's honor is the meeting of *toh*, or obligation. An Aiel who owes a debt of any kind to another person *must* meet that obligation in full. Because an Aiel's honor is so important, shame also

Ebou Dari	Cosmopolitan Duelist Gambler Mercantile Background Street Smart	Appraise Balance Hide Open Lock	Common (Ebou Dar)	Common (Atha'an Miere) Common (Illian) Common (Midlands) Common (Tairen) Common (Tarabon)	Jeweled dagger or marriage knife (60 mk) Disguise kit; grapple hook; rope, hemp (50 ft.) Thieves' tools, masterwork
Illianer	Cosmopolitan Mercantile Background Militia Silver Palm Street Smart	Craft (any one) Intimidate Knowledge (any one) Search	Common (Illian)	Common (Atha'an Miere) Common (Ebou Dar) Common (Midlands) Common (Tairen) Common (Tarabon)	Courtier's outfit; crossbow, light Sword, short; rations, trail (20 days); 2 healer's balms Trade goods (choose from Table 7-3)
Midlander	Bullheaded Luck of Heroes Militia Strong Soul	Handle Animal Heal Ride Wilderness Lore	Common (Midlands)	Common (Arad Doman) Common (Borderlands) Common (Cairhien) Common (Ebou Dar) Common (Illian) Common (Tairen)	Horse, light; healer's kit Spear, boar; longsword; leather armor; shield, small, steel; tent Longbow, Two Rivers
Tairen	Gambler Mercantile Background Militia Saddleback	Profession (any one) Ride Search Sense Motive	Common (Tairen)	Common (Atha'an Miere) Common (Cairhien) Common (Ebou Dar) Common (Illian) Common (Midlands) Common (Tarabon)	Horse, light; bit and bridle; saddle, riding; courtier's outfit Money and dice or cards 35 mk; dice or deck of playing cards Mail shirt
Tar Valoner	Cosmopolitan Education Militia Smooth Talk	Concentration Craft (any one) Knowledge (any one) Profession (any one)	Common (Midlands)	Common (Borderlands) Common (Cairhien) Common (Illian) Common (Tairen)	Sword, Warder's, studded leather armor Crossbow, light; lantern, hooded; mirror, small steel 65 mk
Taraboner	Artist Living History Mercantile Background	Appraise Hide Move Silently Open Lock	Common (Tarabon)	Common (Arad Doman) Common (Atha'an Miere) Common (Ebou Dar) Common (Illian) Common (Tairen)	Thieves' tools; lantern, hooded; crowbar; mirror, small steel Artisan's tools, masterwork Illuminator's rocket

plays an important part in the Aiel personality; most Aiel would rather be hurt or killed than suffer shame.

Aiel society is divided into twelve clans. Each clan is further divided into septs, of which there are many in each clan. A given sept may have one or more holds, or settlementssome permanent, some occupied only seasonally. A hold can have as many as two or three thousand Aiel, though very few are so large.

Algai'd'siswai-the warrior class of the Aiel-are further aligned into warrior societies. These twelve societies span the clans and septs, so that any given group of Aiel, even if they are from the same clan, may contain members of many societies. Conversely, each society has members of many-if not all-clans.

Physical Description: Aiel are tall and broad-shouldered, with fair or red



Algai'd'siswai

hair, and skin deeply tanned by exposure to the fierce sun of the Waste. All Aiel men, as well as all female algai'd'siswai, cut their hair short except for a "tail" that runs down the nape of the neck; nonwarrior women have shoulder-length or longer hair, typically unbraided but sometimes pulled back from the face and bound with a scarf.

All Aiel men, and female algai'd'siswai, wear a distinctive garb called the cadin'sor. It consists of a coat and breeches in gray, ochre, or brown to blend into the desert background. Each clan has a slightly different cut to its cadin'sor, though wetlanders find the differences too subtle to notice. To protect their heads and necks from the sun, Aiel wear the shoufa, a sand-colored scarflike garment wrapped around the head. When an

Ulustration by Matt Wilson

CREATING A GROUP OF HEROES WHO WORK WELL TOGETHER



When you're deciding which background to choose for your character, you should also consider the

backgrounds of the other characters in your group. Heroes need to work together-after all, they will face enemies and perils far too strong for any one of them to overcome. However, not all backgrounds work together well. For example, Tairens and Illianers have a lot of enmity for each other, Aielmen display nothing but scorn for Cairhienins ("treekillers"), and people from many parts of the westlands view Tar Valoners with suspicion ("They work for the Aes Sedai witches!").

If your campaign ends up with a group split along these sorts of lines, the characters will have difficulty getting along and getting things done. So if you're considering an Aiel character but the group already has a couple of Cairhienin, you might want to rethink your decision. It's important for you to play a character you enjoy, but you should always remember that roleplaying games are group activities-everyone should have fun adventuring together, and sometimes that means a few players in the group have to compromise a bit for the good of all.

Of course, with your Gamemaster's help, maybe

you can find a way to fit your character conception into the group after all. If the GM arranges things right, perhaps your Tairen armsman and your friend's Illianer noble character can help each other and learn that they have a lot in common. Or maybe the noble from Cairhien saves the Aiel algai'd'siswai's life, proving that not all "treekillers" are honorless dogs. Alternatively, perhaps you can arrange your character's background so that he lacks the typical prejudices and beliefs of his culture. A Tairen with some Illianer relatives might get along just fine with his neighbors to the west, for example, or an Aiel initiate who is the subject of an ancient prophecy might have learned to appreciate the wetlanders as part of the first stages of fulfilling that prophecy. The only limits are your imagination and what your Gamemaster will allow.

These suggestions apply with equal force to the choice of character class. First, you want your group to have a reasonable variety of abilities and skills, so you should make sure that you don't wind up with five armsmen or a mixed bag of channelers. One-dimensional groups such as these have problems coping with challenges they're not trained for, such as picking locks or negotiating with royalty. Second, you'll find you enjoy the game more if your character has some abilities and a niche unique to her-that gives you the chance to take center stage occasionally, without any other hero to get in your way.

kill, she draws part of the *shoufa* across her lower face to veil it. Sometimes the veils are black instead of desert-colored.

Nonwarrior women wear blouses, long skirts, and shawls, also in drab desert colors. Jewelry is common; high-ranking women often seem to drip with precious metals and gems. Aiel men do not generally wear jewelry.

Relations: The Aiel do not get along well with non-Aiel. They kill most wetlanders found in the Waste, or at the very least send them back to the water-filled lands. Only gleemen (see Chapter 10: Gamemastering) and cer-

tain peddlers may walk the Waste unharmed and unhindered by the Aiel-in fact, the Aiel actually look forward to their presence most of the time. Tuatha'an can also enter the Waste unhindered, since the Aiel avoid them completely.

Illustration by Michael Dubisch

The Aiel bear a particular hatred for the folk of Cairhien, who betrayed them two decades ago by cutting down the precious Avendoraldera tree, a gift from the Aiel. This act of desecration precipitated the Aiel War, and ever since the Aiel have had nothing but hatred and scorn for the "treekillers."

For that matter, the Aiel do not even



Atha'an Miere Windfinder apprentice

get along particularly well among themselves. Clans have fought one other since time immemorial over sources of water, grazing lands for their herds, choice living space, and insults real or perceived. Indeed, the many clans and septs are linked by a spiderweb of feuds and alliances.

Lands: The Aiel Waste, sometimes called the Threefold Land, is a harsh and unforgiving desert where shade is scarce and water is scarcer. The southern reaches-the Termool, or "Waterless Sands"-lack water altogether. Aiel society is spread thin over this harsh land. Holds are found in caves, cliffs, and canyons, often carved deep into the rock to provide as much protection from the Waste's heat as possible. Rugs, wall hangings, tables, shelves, mats, and carpets decorate the inside of an Aiel home, creating surprisingly comfortable niches in the midst of the harshest landscape in the world south of the Blight. Language: The Aiel speak a version of Common heavily laced with words of the Old Tongue (the language spoken during the Age of Legends). Additionally, each clan and warrior society has its own form of handspeech, a language consisting of gestures and handshapes that signify particular words and actions. Versions of hand-speech range from simple battle codes to the elaborate language of the Maidens of the Spear, which allows them to conduct entire conversations without uttering a word.

Adventurers: The harsh conditions of the Waste

forge strong folk, well prepared for the rigors of adventuring. An Aiel who chooses to leave the Three-fold Land probably does so in response to orders from her clan chief or Wise Ones (though they may not explain that command to her), as the pawn of some prophecy, or out of an extreme curiosity about the world to the west. Few Aiel leave their homeland under ordinary circumstances.

ATHA'AN MIERE (SEA FOLK)

Exotic, mysterious, alluring, and sometimes deadly, the Atha'an Miere, or Sea Folk, rule the waves. Born and raised on ships, they rarely leave their oceangoing homes, disliking the feel of unmoving land beneath their feet. While most landbased merchants won't dare sail beyond the sight of shore, the Atha'an Miere go places no one else will, and thus control and exploit trade routes and resources no one else can.

Personality: Atha'an Miere take their dangerous ocean-borne life seriously. Ship's business, particularly during times of crisis such as storms, requires intense focus. And if threatened or attacked in any way, an Atha'an Miere responds in kind, using his dagger and sword to protect himself and his shipmates.

But when work concludes and no dangers threaten, Atha'an Miere ships ring with the sounds of laughter and music. At these times, fine food and drink, songs, games, and the company of friends are what an Atha'an Miere revels in.

Atha'an Miere are scrupulously honest. They bargain hard and well, but no westlander trader or sea captain can claim to have been cheated or sold goods of dubious quality. And when the Atha'an Miere reach an agreement with someone, they will sail through storm and fire to keep their side of the deal.

Discipline and unhesitating loyalty are critical on any

ship facing the rigors of the sea, and the Atha'an Miere value both. Every Atha'an Miere knows her place within her crew and clan, and she obeys the orders of those above her without question.

The Atha'an Miere organize themselves into clans, each clan led by a Wavemistress. One Wavemistress, chosen by the others, becomes Mistress of the Ships, the Atha'an Miere "Queen" (page 279). Each clan controls various docks and harbors in the Isles, some trade routes, and a fleet of ships. A Sailmistress controls each ship, appointing a Windfinder (navigator and weather interpreter, often a channeler who can control wind and waves) and a Cargomaster (a man in charge of all trade and defense matters). The rank of the rest of a crew depends upon experience, birth, and other factors.

The Atha'an Miere have unusual naming customs. Women do not take any form of their husband's name upon marriage. Boys take their father's surname, and girls take their mother's surname. Later, a "salt name" is given, such as "Running Wave" or "Wild Winds," which typifies the person in some way. Thus, Caire, daughter of Juaire din Gelyn and Mared din Coine, given the salt name "Running Wave," then would be named Caire din Gelyn Running Wave.

Physical Description: Land folk regard the Atha'an Miere, particularly the women, as beautiful, tempting, sexy, and exotic. They have a much darker skin tone than even the Ebou Dari; it's the color of dark wood or chocolate. Their eyes and hair are likewise dark, and both genders typically wear their hair short. They carry themselves with a poise and grace born of a lifetime of walking on a moving deck.

Atha'an Miere men and women wear breeches of dark oiled cloth, belted with a brightly colored sash that usually holds at least a dagger, and sometimes a longer blade as well. They go barechested, though in sight of land Atha'an Miere women wear loose white blouses. The quality of an Atha'an Miere's clothing indicates his wealth and status among his people. Aboard their ships, Atha'an Miere typically go barefoot, giving their feet a hard, leathery quality.

The Atha'an Miere love jewelry. Both genders wear necklaces, bracelets, and multiple earrings, preferring gold over silver. Most women also have the left sides of their noses pierced, with a delicately worked gold chain running from the nose-ring to the left earrings. Tiny, exquisite medallions dangle from the nose-chain, indicating by their number and quality the wearer's clan, sept, and rank.

Relations: The Atha'an Miere maintain extensive trading relations with every coastal nation. They willingly trade with anyone who deals fairly and honestly. They gladly offer the gift of passage aboard their ships to landsmen offering correspondingly valuable gifts in return (except Aes Sedai, whom they rarely allow to board their ships).

But the Sea Folk also value their privacy, keeping their homeland and many other details of their culture hidden and dealing harshly with any attempt to penetrate their veil of secrecy. They remain very closemouthed about their lands and customs around landsmen.

For the most part, the Atha'an Miere clans get along well together, finding ways to settle their minor differences and thus present a united front to the rest of the world. But occasional political or social feuds do arise, leading to trade disputes and other difficulties until the Mistress of the Ships resolves the matter.

Lands: The Atha'an Miere control an archipelago far to the south of the Sea of Storms, known to landsmen as the Isles of the Sea Folk. They are warm, sunny places filled with brightly colored trees, plants, and creatures unknown on the mainland. Another people, the Amayar, also live there; they manufacture the fine, delicate porcelain so beloved by mainland nobles.

Adventurers: Atha'an Miere rarely become adventurers, since doing so requires them to leave their beloved ships and islands behind. However, if forced off his ship by circumstance or some strange desire, an Atha'an Miere can make an excellent adventurer. While his seafaring skills won't help him much on land, his negotiating and fighting skills, not to mention his general agility, will serve him admirably in many dangerous situations.

BORDERLANDER

In the far north, four kingdoms keep watch on the Blight, preventing its creatures from pouring forth to ravage the entire known world. Known to all as the Borderlands, this region includes Saldaea, Kandor, Arafel, and Shienar. A fifth kingdom, proud and strong Malkier, once stood against the Shadow with them; it fell to the Blight only a generation ago. But even with the loss of this great companion kingdom heavy on their hearts, Borderlanders remain strong, ready to oppose the Dark One and his minions to their dying breath. Although customs and garb vary from kingdom to kingdom, a powerful code of honor and fierce determination to triumph in their battle against evil unite the Borderlands.

Personality: Borderlanders have a reputation as hardbitten, fearsome warriors of dour mien and stern, unforgiving personality. To a certain extent, this is true; living life on the defensive, so close to the Shadow, tends to affect people. The burden of protecting the southern lands and holding back the Blight is a heavy one, and many Borderlanders feel it every day of their lives. Shienarans, in particular, have become accustomed to a life of constant battle, for their kingdom lies nearest to Tarwin's Gap, through which the Trolloc hordes most often descend upon mankind.

However, there's more to the Borderlander than a fatalistic personality shaped by war and struggle. The Shienarans have a saying-"Peace, Beauty, Life"-that summarizes Borderlander attitudes well. Because they know so many battles, Borderlanders greatly value life's few moments of peace. Living as they do so close to the ugliness of the Blight, Borderlanders appreciate beauty all the more-the beauty of a sunset, a child, a woman, a warrior, or a flower. With death ever present, Borderlanders enjoy life as much as possible while they still have it. From the luxurious Shienaran baths to the blood-boiling sensuality of a Saldaean woman's *sa'sara* dance, Borderlanders experience life to the fullest.

Of course, the struggle against the Shadow cannot be the only facet of Borderlands life. The Kandori and Saldaeans, in particular, are known as skilled merchants. Carrying furs, fine woods, ice peppers, and other commodities, they journey south down roads and rivers to trade at a profit and then return home with needed goods.

Physical Description: Although they have many beliefs and customs in common, Borderlanders display different physical characteristics and garb from kingdom to kingdom.

In Shienar, men and women alike are tall and usually have dark hair and eyes. Both wear their hair long, but men tie it up in a topknot and shave other parts of their heads. Shienaran warriors traditionally wear a distinctive variety of brigandine armor and usually carry two longswords worn on the back, plus another weapon (such as a short sword, axe, mace, or heavy dagger) at the belt. When not garbed for battle, men wear boots, breeches, and a distinctive robelike tunic (or sometimes just a robe); women wear elaborate robes and gowns tied at the waist. Arafellins, on the other hand are

Arafellins, on the other hand, are of but average height. With pale skin and fair hair, their large eyes dominate their often delicate-looking faces (other Borderlanders say, "The eyes of an Arafellin can see danger a league away"). Men wear their hair in two long braids (either down the back or on the sides of the head) and often decorate their braids with a silver bell or other trinket on the end. Women also wear their hair long but do not braid it. Arafellin warriors, renowned for their skills as swordsmen, typically wear two longswords on their backs in a distinctive cross pattern that allows one hilt to rise above each shoulder. When not prepared for battle, both men and women favor long coats simi-

lar to those worn by midlanders but cut in a Borderlander woodsman different style (and, in winter, made of thick furs to keep chotomies

the wearer warm).

Kandori are tall, though not as tall as Shienarans. Unlike Arafellins, the men favor short coats to go with their breeches and long-sleeved shirts, while women wear simple dresses and gowns often decorated with elaborate embroidery (which they work on during long winter days when cold weather keeps them inside). The men often sport distinctively forked beards, usually well trimmed and groomed. Those of guild rank wear from one to three silver chains on their coats. Kandori of both genders like to wear jewelry, particularly earrings; the more successful or wealthy a Kandori, the more ostentatious his earrings. Saldaeans are known for their characteristically tilted almond-shaped eyes, and for their boldness. Many people from the south regard Saldaean eyes as particularly alluring, exotic, and beautiful; in some circles, having a Saldaean spouse confers social prestige. Saldaean men, famed for their equestrian skills, often prefer lighter armor and usually only carry one sword worn at the hip, balanced on the other hip by a dagger. When not riding to war, they favor heavy breeches, light shirts, and heavy calf-length coats cut for riding and decorated with colors and patterns that indicate the wearer's family, military unit, or other allegiance. Saldaean women, who

learn to fight with knives and other small weapons and often accompany their husbands to battle, wear long-sleeved, high-necked dresses. Embroidery in colored or metallic threads, and sometimes other small decorations, adorn the dress.

> Relations: To southerners, Borderlanders sometimes seem harsh, blunt, and unrefined. Borderlanders, on the other hand, often see southerners as weak, indulgent, and willing to let someone else do their "dirty work" for them. Fortunately, most southerners appreciate the importance of the Borderlanders' constant vigilance.

Among themselves, Borderlanders get along very well. Though people from different kingdoms may tease each other good-naturedly or compete fiercely at various sports or contests, deep down they're all in the same basket together, taking on a task that southerners would shrink from.

Lands: The Borderlands are filled with odd contrasts. Located far to the north, the winters are often so cold that sap freezes in the trees, splitting and snapping them. Yet, located as it is just south of the Blight, the land often has extremely hot summers, as the oppressive heat of the Dark One's domain rolls over the Mountains of Dhoom and lays on the Borderlands like a thick blanket. The northern kingdoms have thick forests, sometimes running right up to the barren plains of

the Blight. Many non-natives find these dichotomies disturbing, but the Borderlanders take them in stride.

Along the entire edge of the Blight stand watchtowers, keeping an eagle eye on the encroachments of the Dark One. These watchtowers use mirrors and fires to communicate with each other quickly, thus allowing a king or noble to summon all the armies of the north if he detects a Trolloc invasion.

Most of the Borderlands kingdoms are small. Saldaea, stretching from the Plain of Lances to the western coasts of the World's End, is not; it's so large that the Queen owns estates larger than the entire realm of Mayene. This abundance of land, much of which lies south of the other BACKGROUNDS

Borderlands kingdoms, allows the Saldaeans to raise more crops and herds than the other three kingdoms combined.

Adventurers: For many Borderlanders, daily life is an adventure. Many women and virtually all men receive training with weapons, and skilled horsemanship is a point of pride. These skills translate well to the adventuring life. Any party with a strong armsman or wily wanderer from the Borderlands is already a few steps closer to success in any quest it undertakes.

CAIRHIENIN

The people of Cairhien are justly proud of their rich society, mighty nobles, and precise, flawlessly laid out city of the Topless Towers. But in the past twenty years the Cairhienin have fallen far from the height of power and prestige they once enjoyed. The foolish decision of King Laman to destroy Avendoraldera, a descendant of the Tree of Life long ago presented to the Cairhienin people by the Aiel, precipitated the devastation of the Aiel War. Furthermore, the war forever closed the Silk Path through the Waste, cutting off the lucrative trade monopoly that had built Cairhien's power and wealth. In the two decades since the war, refugees from the countryside have crowded the cities, leaving Cairhien's productive farmlands to lie fallow. And throughout these difficulties, the so-called "Great Game" of political maneuvering has held Cairhien's nobles in its obsessive grip, leaving the people to suffer in poverty and misery.

Personality: The most notable quality of the Cairhienin personality is the desire for order, planning, and control. The Cairhienin, particularly the members of the upper classes, rarely exhibit spontaneity or do anything without extensive planning. As the straight lines of their city streets, palace walls, and works of art show, they prefer to impose their rigid desire for orderliness and restraint on the chaos of the natural and political world around them. A Cairhienin likes nothing better than taking

an untidy, disorderly situation or place and bringing it under control-her control.

Cairbienin

wanderer

rivals.

But the Cairhienin predilection for planning and authority also has its downside. Cairhienin, especially noble Cairhienin, can't resist an opportunity to engage in scheming, manipulative, clever behavior, particularly in the political arena. Constant plotting and planning for personal gain is the rule of the day, as Cairhienin struggle to turn any event, situation, or asset into a triumph over their enemies (of which they invariably have many).

Physical Description: Cairhienin have fair skin, with dark eyes and hair. Much to their aggravation, they are shorter, on the average, than midlanders or southcoasters;

many a Cairhienin noble has gritted his teeth in frustration at having to look up to someone he regarded as his social inferior.

Cairhienin noblemen usually wear their hair cut long and carefully styled, with flat or bell-shaped velvet caps to hold it in place. However, in recent times, many have begun to copy the fashion of the common soldier—either letting the hair grow long in back and shaving and powdering the scalp in front or adopting a simple bowl cut. Noblewomen, on the other hand, have stuck to their traditional practice of growing their hair long and having it styled into elaborate, carefully designed towers on top of their heads.

Every Cairhienin noblewoman has a servant on her personal staff whose job it is to conceive and execute ever newer, more exotic hairstyles to inspire the jealousy of her courtly competitors.

> Cairhienin nobles dress in silks and satins of dark colors, such as black, dark blue, and forest green, which contrast nicely with the pale Cairhienin skin. To offset the dark colors, clothes have horizontal slashes of color across the chest and body. The more slashes an outfit has, the higher the social and political rank of the person wearing it.

Both men and women also wear dark lace at cuff and collar. Noblemen wear silk shirts and breeches covered by thigh-length coats. Noblewomen's dresses have broad hoop skirts which often make it difficult to walk and impossible to run. The common folk, while not so much the slave to conventions of fashion, also prefer sober colors-except for the inhabitants of the Foregate area surrounding the capital city. There, skirts, shirts, coats, and shawls feature bold primary colors-often contrasting or clashing ones, as if in defiance of the carefully selected

complementary colors worn by the city's more respectable inhabitants.

Relations: Cairhien maintains mixed relations with neighboring Tear and Andor. Both are important trading partners, but both are also

The noble houses of Cairhien and Andor have often intermarried, but this has done little to foster a close relationship between the nations. Fortunately, the Great Game keeps Cairhien's nobles preoccupied with internal affairs, circumventing any potential flare-up between that nation and her neighbors.

Relations with the Aiel are much worse. The Cairhien loathe the savages that destroyed and looted their nation-seemingly without cause-some twenty years ago. Aiel, on the other hand, view all Cairhienin as beneath contempt. Where once there was friendship, with Cairhienin merchants entering and crossing the Waste to

BACKGROUNDS

trade with distant Shara, now no Cairhienin dares cross Jangai Pass into Aiel territory.

Social and political relations among the Cairhienin are governed by the conventions of *Daes Dae'mar*-the "Great Game of Houses" of scheming machinations, court warfare, and general intrigue.

The members of the noble houses, who learn the Great Game at their mother's knees, interpret every little action, reaction, and event in light of this institution. Failing to attend a banquet, being seen talking with a political rival, taking an afternoon walk near a particular palace, buying a new horse from a prominent merchant—all are subject to the inevitable interpretations by seasoned practitioners of *Daes Dae'mar*. The Great Game sometimes plays itself out in the physical arena, with assassination attempts, ambushes, and raids between noble houses.

The Great Game holds less sway among the lower classes, but even there, in the guilds and consortiums of the merchants and tradesmen, it influences society more than in other kingdoms. Shopkeepers and peasants alike seek to trick or scheme their way to greater wealth, better jobs, or nicer places to live. Manipulation and scheming are facts of life on all levels of Cairhienin society.

In fact, the Cairhienin have even exported the Game of Houses. Where once it was a social institution peculiar to them, it has slowly spread throughout the southern lands until nobles in places such as Tear and Illian practice it themselves—though nowhere near as masterfully (or obsessively) as the Cairhienin. Andor, as yet, has not really adopted the Game. The Cairhienin sometimes find it difficult to deal with persons from other kingdoms who *don't* spend all their time engaged in intrigue, and visitors to Cairhien may end up caught in a *Daes Dae'mar* web without knowing it—or knowing what to do.

Lands: The Cairhienin once controlled a vast portion of the westlands, from Shienar to Haddon Mirk. Today, after many political changes and reversals, they hold but a tiny part of those lands: roughly speaking, the lands drained by the River Gaelin, from the River Erinin to the Spine of the World. The Jangai Pass leads straight through the mountains into the Aiel Waste.

Most of Cairhien consists of rolling fields and meadows, light woods, and riverine plains. Fertile farmland, it could provide enough food to feed the Cairhienin, with plenty left over to export, if the disasters of the past two decades had not driven people off farms and into cities and towns. As a result, much of Cairhien lies empty and abandoned, with only birds and beasts to call it home.

Adventurers: The desire for power and to impose order on the world drives some Cairhienin to become adventurers. Many nobles involve themselves in military or adventuring careers as a way of earning prestige—an asset in the Great Game. Other Cairhienin find themselves wanting to escape the manipulative atmosphere of Cairhienin society, preferring instead the simpler, surer way of sword, weave, or personal skill.

DOMANI

Located far to the west, between the Mountains of Mist and the Aryth Ocean, Arad Doman is one of the most unusual kingdoms of the westlands, with customs and mannerisms that most other people find odd, even baffling-and sometimes offensive. Although locked in ongoing war with Tarabon and struggling with internal strife, the Domani still value the pursuits of trade, politics, and pleasure.

Personality: The Domani have a well-deserved reputation for hedonism. They enjoy pleasure for its own sake: falconry, luxurious hot baths, the company of lovers, gambling, sports, combat, and political conspiracy. They also know how to turn an appetite for pleasure to their advantage, and are known as cunning and manipulative bargainers.

The seductive wiles of Domani women are legendary. Mothers teach daughters the ancient Domani arts of seduction from a young age-the one hundred and seven types of kisses, the ninety-three different ways to touch a man's face, and so forth. Women learn to use beauty, movement, body language, and dress to best advantage-and have a good time doing it. Few men can say no to a Domani woman once she turns her attention to him, which is one reason why Domani merchants-almost always women-achieve such success in trades.

Domani men are also skilled at charm and seduction, but they don't enjoy the reputation of Domani women. Instead, the reputation of Domani menfolk is based on their ferocious tempers. According to an old saying, dealing with a male Domani is like trying to ride a skittish horse-everything may go just fine, or you may find the least mistake provokes a frenzy of bucking and snorting. Some say this temper comes from having to put up with Domani women, while others attribute it to eating with the *sursa*, a utensil resembling two thin, polished sticks, which Domani use to pick up the bits and slivers of their food. (Most other westlanders find *sursa* foolish, and Domani cuisine odd-looking and overly spicy.)

Physical Description: Domani are of average height. They display a wide range of skin tones, from the pale skin common elsewhere in the westlands to an unusual coppery-colored shade that some men find exotic and alluring on women. Eye and hair colors likewise vary, and Domani of both genders often use dye to change the shade of their hair. Hairstyles come and go like summer thunderstorms.

Domani men favor shirts and breeches (of silk or other fine fabrics, if possible), covered by short coats that barely reach below the waist. Among nobles and the wealthy, the coats often feature puffed sleeves with slashes of color, embroidered house crests, and the like; the wealthy take pleasure in fine clothes as in all other luxuries and vices. They trim their mustaches to make them distinctively long and thin.

Women's clothing is another story altogether. Although Domani dresses cover the body from neck to ankle, they are typically made to cling to every curve, giving an impression of nudity while actually exposing little. Sheer materials are common. Other styles include deeply plunging necklines, or panels cut out of strategic areas. Clothing of this sort would be considered scandalouseven obscene-in many westland societies, but it is common among Domani women.

In Arad Doman, both men and women wear jewelry, as much as comports with good taste and they can afford. Often they engrave these pieces with house crests, symbols, or coats of arms. The men wear unusual-looking earrings.

Relations: Arad Doman is fairly isolated, equidistant but geographically separated from Tarabon, Saldea, and

Andor. All three of these nations-along with the Sea Folk-are important trading partners. Domani tend to look favorably on nearly all foreigners, although they have little patience for those who balk at their exotic clothing or lifestyles.

The major exception is Tarabon, located directly south of Arad Doman on the other side of the Almoth Plain. For three centuries, the two kingdoms have disputed ownership of the plain, an area of rich meadows and fertile land. Recently, as it has so many times in the past, this dispute has led to outright warfare-and as usual, with all the fighting going on, neither realm has actually put any effort into settling or developing the Almoth region.

Lands: Arad Doman con-

trols the land north of the River Akuum, west of the Mountains of Mist, east of the Aryth Ocean, and south of one of the major tributaries of the River Arinelle. Almost uniformly flat (except near the mountains), with occasional low hills and small forests, it provides both resources for craftsmen and much arable farmland. This wealth of natural resources has in turn led to other types of wealth for nobles and traders. As noted above, the Domani also claim the Almoth Plain but have never managed to exert effective control over it.

Adventurers: Adventuring is not to most Domanis' taste. After all, adventures are hot, sweaty, backbreaking work, and dangerous to boot. Why not just stay home and enjoy yourself? But a few Domani take pleasure in exploring the world, risking their lives in pursuit of noble goals, or seeking the answers to deep, dark mysteries. For these people, a career as an adventurer suits them perfectly.

Residents of the chaotic, canal-filled capital of the kingdom

of Altara, the Ebou Dari are merchants, seamen, and craftsmen of great skill. Other westlanders know them even better for their penchant for dueling. Anyone who visits Ebou Dar had best take the time to learn their ways and customs, for the last thing a visitor wants to do is accidentally offend an Ebou Dari and get involved in a deadly duel.

EBOU DARI

Personality: In general, the Ebou Dari are polite, friendly, and easygoing. Their culture includes an elaborate code of manners, conduct, and etiquettenot surprising, in a society that uses duels to resolve disputes. Every Ebou Dari child learns how to respond to questions without giving offense, how to pay respect to his betters, and how to use the proper forms of address for nobles, craftsmen, and commoners alike. At times, Ebou Dari social relations seem like an elaborate dance, with each person responding as he's supposed to at just the right time.

But that's not to say the Ebou Dari are timid or meek; indeed, the opposite holds true. When an Ebou Dari perceives an insult, he reacts instantly, challenging the offender to a duel in accordance with ancient custom. Anyone who refuses to give satisfaction on the dueling ground exposes himself to the scorn of all Ebou Dari, and often to a rash of reprisals as well.

By Ebou Dari law and custom, any offended person can challenge the insulter to a duel. Legally sanctioned duels take place on special dueling grounds at prearranged times

(though many Ebou Dari disregard such formalities, preferring to settle a difference right away). Any Ebou Dari can challenge and fight any other; a commoner has every right to duel with a noble (though few do) and suffers no consequences for wounding or killing him. Duels are legally conclusive and rarely give rise to grudges or blood feuds.

Ebou Dari regard scars as a sort of beauty mark and as a sign of maturity and responsibility. Ebou Dari law presumes that any woman is justified in killing a man, unless proven otherwise.

Physical Description: The typical Ebou Dari (or Altaran in general, for that matter) has a dark, olivine complexion, with brown or black hair and dark eyes. Light-colored hair occurs rarely, though the merciless summer sun sometimes lightens an Ebou Dari's dark hair a little. Compared to other westlanders, Ebou Dari are shorter and less broad-shouldered.

To complement their olive skin tones, most Ebou



Domani armsman

Dari favor clothing in light hues, such as white, tan, and pale yellow. Women favor snug-bodied dresses with long skirts cut to show the brightly colored petticoats underneath. Common women raise their skirts above one knee only, while noblewomen raise them less high, but straight across both legs. Commoners' gowns have deep, narrow necklines, while noble ladies prefer a round or oval cutout in the bodice. Either arrangement allows a woman to display her marriage knife (see below) to best effect-or, by not showing one, to advertise her unmarried status.

Ebou Dari men wear long, elaborately sewn and embroidered vests, often without shirts. When worn, shirts are usually white or pale in color, with wide sleeves. A common addition for the noblemen is a small silk jacket, slung about the shoulders like a cape and held on with a golden or silver chain. Both genders wear jewelry, including rings and hoop earrings.

The most distinctive item of Ebou Dari apparel, and the mark by which one can identify an Ebou Dari when he's away from home, is the dagger. Men, and many women, wear curved daggers of distinctive shape and decoration in their belt or sash; a nobleman might add a narrow-bladed longsword as well. Every married women wears a special dagger called a marriage knife, hanging between her breasts from a choker. The marriage knife is a gift from the woman's husband, who gives it to her on their wedding day with a solemn instruction to stab him with it should he ever displease her. A woman's marriage knife tends to be altered throughout her life, decorated with jewels and enamel that say much about the wearer: how many children she has (and how they died, if appropriate), for example, or if she is a widow (and whether she wants to remarry). Whether it's a commoner's blade of brass and beads, or an expensive noblewoman's dagger set with gold and gems, every Ebou Dari respects the marriage knife-and the injuries an enraged woman can inflict with it.

Relations: Ebou Dar is a trading city that sees ships from ports all around the westlands. As a kingdom, Altara is highly decentralized—the Queen rules the city, but has little sway over the outlying lands and nobility. Because of this, Altara has not built itself into a major power diplomatically or militarily and has few direct ties to its neighbors. As a trading city, however, Ebou Dar constantly welcomes and influx of foreign visitors.

Foreigners are given some leeway in matters of conduct because of their presumed ignorance, but that only extends so far; no Ebou Dari would forgive a major insult (no matter how innocent), and a deliberate insult, big or small, can never be overlooked.

Lands: The city of Ebou Dar straddles the mouth of the River Eldar. The better part of the city lies on the western side. The city sits on low-lying, often swampy ground, and in places contains almost as many canals and bridges as it does roads. The humidity and heat cause visitors to wilt, but the Ebou Dari are extremely industrious in both business and their many feast days and festivals. Most of the buildings in the city are made of white or pale stone, or painted in light shades, to reflect as much heat away from the interior as possible. The eastern half of the city, called the Rahad, is a filthy warren that houses the Ebou Dari lower class. In the Rahad, duels occur in the street every hour, and many people eschew a formal fight for the simpler expedient of knifing an enemy in the back.

The Altaran backcountry does not adhere as closely to Ebou Dari custom as the city does. In fact, Altarans from some areas of the kingdom are better represented by the Midlander background than the Ebou Dari.

Adventurers: With social and commercial intrigues, strange visitors from foreign lands, and constant duels, most Ebou Dari need not travel in search of excitement. But a few seek their fortune elsewhere. Their skill with the knife often serves them well and leads them into an adventuring career–usually as wanderers of one stripe or another, but sometimes as armsmen or woodsmen who know how to move and hunt in marshland. Additionally, there is a large wilder population in Altara; it has become a traditional haven for channelers not wanting to join the White Tower.

ILLIANER

Illian is a powerful nation on the Sea of Storms, made wealthy by centuries of trade with the Sea Folk, the other coastal nations of the westlands, and even the distant land of Shara, with whom few other nations can trade. Illian's people take pride in a heritage that defies tyranny and supports an ordered, civilized society.

Personality: Illian's society and history are defined by its distaste for tyranny. Although officially ruled by a King, Illian in fact has three ruling bodies: the King, the Council of Nine, and the Assemblage. The Council is made up of noblemen who technically advise the King on matters of state. The Assemblage is a body of merchants and shipowners that advises both King and Council—one of only a few powerful political bodies of commoners anywhere in the westlands. The splitting of power between these three groups creates a set of checks and balances, preventing any from achieving tyrannical rule.

Another example of Illian's abhorrence of tyranny appeared during the recent Whitecloak War. The Children of the Light invaded Illian's neighbor, Altara, and appeared likely to take over the weaker nation. Illian came to Altara's aid, risking its own army but eventually driving the Whitecloaks back. After the war, when Illian might easily have asserted its own force over Altara, the Illianers returned Altara's rightful rulers to their positions and withdrew from the neighboring nation.

Although they despise tyranny, Illianers have no distaste for the pomp and circumstance that often accompanies nobility. Wealthy merchants and petty noblemen alike enjoy the luxuries wealth brings them. When the city was first built, the Council elected to build its Great Hall across the Square of Tammaz from the King's Palace. Allowed a building of any design, so long as it was no bigger than the Palace, the Council built a structure identical in all ways to the beautiful, colonnaded Palace except one: It was two feet smaller in each dimension.

Illian is the traditional starting point for the Great

Hunt of the Horn, which was recently launched with a grand ceremony. Thousands from around the westlands gathered in the Square of Tammaz to receive the blessing and set out in search of the Horn of Valere.

Physical Description: Illianers tend to be a bit above average in height and build. They are of moderate complexion, often with dark hair and eyes. Men both common and noble favor a distinctive beard that leaves the upper lip bare. Tairen lords call this style "blackfish," since it remind them of the facial scale patterns of a type of fish caught off southern shores.

Noblemen wear boots decorated with gold and silver, pants and light silk shirts, and calf-length coats with char-

acteristic upturned collars. Commoners wear pants, shirts, and similar coats, though made of fabrics much less fine and with less embroidery. Illianer women wear long dresses with low-cut necklines. Among noblewomen, skirt hems are often high, to display beautiful slippers decorated with gold and silver. Women of both classes wear wide-brimmed hats tied around the head with scarves to keep off the sun.

Relations: Illian is a major trading nation and an exporter of textiles, leather goods, olive oil, and fish. The nation maintains close relations with Murandy and Altara but has a distinctly chilly relationship with Tear, a nation that has attacked it on several occasions over past years. Illian does not even trade with Tear, and ships of the two nations are not welcome in each other's ports. Likewise, Illian does not share a friendly relationship with Amadicia, the home nation of the Whitecloaks.

Lands: Illian occupies a lowland region centered on the lower River Manetherendrelle; the capital,

the city of Illian proper, lies on the Manetherendrelle delta just shy of the Sea of Storms. Much of Illian is covered with the lush southern forests typical to the region. Other areas, especially around the Manetherendrelle delta, are swampy. In fact, the city of Illian, unlike nearly every other major city, is not walled—it is protected from attack by miles of difficult marsh and connected to drier land by a pair of causeways.

Adventurers: Illian produces proud nobles, top-notch armsmen, and its share of roguish wanderers. Wilders are as common in Illian as they are elsewhere in the westlands, and a fair share of initiates originate there as well. The villages of rural Illian also produce woodsmen of fine caliber. Any of these adventuring types might leave their homes for greater opportunities elsewhere, to explore, or perhaps as Hunters for the Horn.

MIDLANDER

Midlanders come from the kingdoms, cities, and towns at the heart of the westlands: Andor, Murandy, Far Madding, Ghealdan, and the scattered villages along the fringes of the Caralain Grass and the River Manetherendrelle and its tributaries. This includes the Two Rivers region, Emond's Field, and Baerlon. Characters from Amadicia and the northern backcountry of Altara, Illian, and Tear could also claim the Midlander background.

Personality: Midlanders tend to be solid, dependable, adaptable, hard-working people. Even in the isolated parts

of the midlands, such as

the Two Rivers or the

Hills of Kintara, they are

open and friendly, willing

to help a stranger in need. (The suspicious, even

xenophobic, Murandians

are an exception to this

rule.) But woe unto the person who betrays their

friendliness or attempts to oppress or abuse them.

Although slow to anger,

once they are roused mid-

landers fight until they

achieve the victory they

seek. For many of them,

the ancient blood of

Manetheren runs in their veins, providing a certain

sheen of nobility to the

personality and manners

of even the lowest-born

Domani, the Ebou Dari, or the inhabitants of

some of the southern

cities, midlanders seem

conservative-even prud-

ish-in their tastes. They

dislike gaudiness, ostenta-

Compared to the

peasant.



Illianer noble

tion, arrogance, and the display of wealth-even in their nobles, who sometimes appear rather restrained or refined next to their Cairhienin or Tairen counterparts.

Physical Description: Midlanders are of average height and weight, though extreme variations are not uncommon. Dark hair and eyes are the norm, though fair complexions and hair are also seen. The typical image of a midlander man is sturdy and hale, but with an aura of quiet dependability rather than an aggressive or dangerous demeanor. Women generally have powerful personalities to accompany backs made strong through farm work or honest household chores.

Midlanders usually dress moderately. Women wear dresses with high or square-cut necks. Skirts reach to the ankles or below. They belt their dresses at the waist and
BACKGROUNDS

sometimes embroider them with light decorations. Wools are common, though noblewomen often enjoy silks embroidered in metallic threads. Men wear simple trousers and shirts, with knee-length, long-sleeved coats (during the summer and in the more southern regions, shorter coats are common). Turned-back cuffs and upstanding collars distinguish the midlander coat from similar garments worn elsewhere. Like their wives, noblemen prefer silk and metallic threads for their clothes. Cloaks are common overgarments for rainy or cold weather.

Relations: Positioned at the center of the westlands, the midlands are the crossroads of trade and travel for the inhabitants of the entire land. Though many midlands vil-

lages are somewhat isolated, others receive frequent traffic from far-off lands. Travelers find more inns and taverns along the highroads of the midlands than anywhere else in the westlands, and find that they are generally welcomed-though exotic customs or scandalous dress may be looked upon with suspicion.

Illustration by Vince Locke

Except in Murandy, where suspicion of outsiders (particularly Andorans) governs relations both political and social, most midlanders get along well with strangers. Though slow to give their complete trust, they seem able to quickly size a person up and decide just how far they can trust him. Once you earn a midlander's friendship, you usually have it for life-unless you abuse it.

Lands: In the minds of most people, the boundaries of the midlands are, roughly, the Mountains of

Mist to the west, the River Erinin to the east, the River Arinelle and the Black Hills to the north, and the Hills of Kintara to the south. This area displays a wide geographic diversity. The northern plains and riverlands, including the Caralain Grass, are flat and open, with few forests or hills to break the monotony of the endless, rolling fields. Not many people live here-there are no roads, cities, or towns, just a few villages and the occasional lonesome farmhouse. On the other hand, the central regions, primarily the lands controlled by Andor, are among the most heavily populated in the entire westlands. Large, prosperous towns and cities-such as Caemlyn, Four Kings, Whitebridge, and Baerlon-dot the land, providing respite for travelers and havens for craftsmen and merchants. Large tracts of forest break up the fields and offer good hunting for nobles and woodsmen. The forests



Adventurers: Their strength of character and will, devotion to the Light, and openness to learning about the world around them stand midlanders in good stead on those rare occasions when they leave their homeland to become adventurers. Though most midlanders don't care overmuch for wealth, fame, or glory, they understand the importance of doing the right thing and preserving the good, and they remain ever willing to contend with evil and darkness.



Andoran armsman

TAIREN

Lying along the southern coast of the westlands just west of the Spine of the World, Tear is home to the greatest seaport on the Sea of Storms. Located on the River Erinin and guarded by the huge and implacable fortress called the Stone of Tear, the city of Tear is the capital of this proud nation and the home of the High Lords that rule it.

Personality: The Tairen people run the gamut of personalities, though all but the poorest and weakest seem possessed of a certain self-confidence and self-esteem that guides them through life. Many, particularly among the nobility, have an air of assurance about them that borders on arrogance. A Tairen smith will tell you, in a voice rich with con-

viction, that he can easily do

the work you ask, so quickly and so well that you'll never forget him. A Tairen lord speaks with a conviction born from generations of unquestioned rule, knowing that his authority over the commoner is absolute.

Indeed, the division between noble and commoner is nowhere so pronounced as in Tear. Confident though a workman or craftsman may be, he knows full well that he must respect and bow to any of the multitude of nobles that live in his kingdom. Tairen High Lords rarely bother to enforce their will in the poorer quarters—provided that the commoners maintain a sufficient level of respect for the authority and dignity of the upper classes—but wherever they go, they enjoy an unquestioned right to exploit and even abuse the common folk at their whim.

This belief among the Tairen nobility, that they have the inherent right to take whatever they desire, extends not just to the domains of Tear proper. Tear has often warred with Illian and Cairhien and claims control over Mayene, its tiny neighbor to the east.

Tear sees itself as something of a protector-not only of its own nation, but of the entire world-from the prophesied ravages of the Dragon Reborn and the dangers of the One Power. Channeling is forbidden in Tear, although the presence of Aes Sedai, and others who can channel, is not. In addition, over scores of generations the Tairen High Lords have locked away, deep in the bowels of the impregnable Stone of Tear, all the *angreal*, sa'angreal, and ter'angreal they have managed to gather, to keep them out of the hands of any who might use them. Owning a copy of the Prophecies of the Dragon is illegal-not surprising, since one of the prophecies is the fall of the Stone of Tear.

Physical Description: Tairen men and women are of average height and build, though more than a few grow up taller and stronger than normal. The skin of most Tairens is paler than that of the Ebou Dari, but duskier than that of a midlander or Cairhienin.

Nobles and commoners wear very different clothing, the better to distinguish the nobility from the ruck. Tairen lords favor elaborately decorated, colorful short coats with puffed and padded sleeves, slashes of carefully chosen contrasting colors, brocades, and the like; they wear their equally vividly colored breeches tight, to display their tightly muscled legs to appreciative female eyes. Common men settle for drab, baggy breeches, bright sashes, long coats that fit tightly around the chest and arms but flare out below the waist, and cloth caps or wide conical straw hats; if they work outdoors AG most of the day, they often go barechested. Tairen noblewomen prefer long silk gowns that bare the shoulders and display the bosom to best effect, with lace ruffs and tiny caps in matching colors as decorative accessories; they carry smelling salts, with which to mask the omnipresent foul odors of parts of Tear when necessary. Common women's dresses, made of much coarser material and adorned only with light-colored aprons (and sometimes a matching straw hat), have chin-high collars and hems below the ankle.

Relations: Relations between Tear and its neighbors are anything but cordial. Tairens despise Illianers, with whom they have fought and quarreled for more years than anyone now alive can remember. Similarly, Tairen nobles have long had designs upon Mayene, forcing the First of Mayene (as that tiny nation's ruler is known) into a constant game of political and economic maneuvering to maintain her realm's freedom. Cairhein has also been subject to Tear's aggression. However, Tear maintains solid relationships and strong ties of trade with kingdoms elsewhere. Its position at the junction on the River Erinin and the sea makes Tear a mecca for traders from all over.

Lands: Tear is a land of low-lying hills and light woodlands, bordered to the north by the deep forest of the Haddon Mirk, to the east by the foothills of the Spine of the World, and to the west by the open and sparsely settled Plains of Maredo. It is renowned for its horses, which are bred on sprawling estates owned by Tear's nobility.

The Tairen countryside is fairly densely populated, but has few large towns-Tairen High Lords levy taxes on settlements that increase with their size, to discourage any town from growing to rival the capital city. Indeed, the land between the city of Tear and the Sea of Storms in

particular has no large settlements, despite the prime location for fishing and trade, protecting the seaport monopoly enjoyed by the capital. Only the town of Godan, on the Bay of Remara at the far eastern end of Tear, has been allowed to grow to any size, primarily because of its strategic location in regards to

Mayene.

Adventurers: Tairens make fine adventurers. The nation produces fine armsmen, nobles, and wanderers. Also, channelers from Tear often slip out of the country so that they might practice their talents without fear of prosecution. Tairen adventurers often see themselves as natural leaders.

TAR VALONER

Located on the River Erinin at the foot of the Dragonmount, halfway between Cairhien and the Borderlands, Tar Valon is a unique cosmopolitan center and trade hub. Although its people share many characteristics of the midlands, they add to the mix an urbane quality, a worldly sensitivity born of the trade that flows through the island city, the sense of grandeur among its beautiful towers and Ogier-wrought structures, and the presence of the White Tower-the headquarters and home of the Aes Sedai.

Personality: Tar Valoners are much like the people of the midlands: practical, forthright, hard-working, and adaptable. What they add beyond that is a broader sense of the world–an acceptance of its many and varied cultures, an educated outlook, and an intense pride in their city and its place at the center of the known world.

Tairen wilder

Tar Valoners have great faith in the White Tower, knowing it to be a center of diplomacy and a mighty

force that protects them from even the thought of attack. Aes Sedai, as well as novices and Accepted in training, can often be seen on the streets. Though they are uniformly respected, they are not greeted with the same trepidation or even suspicion that Aes Sedai often face in other lands.

The citizens of Tar Valon are also justly proud of the city's great beauty. Built almost entirely by Ogier, Tar Valon is indisputably the most awe-inspiring city in the known world. Striking buildings of white marble sit in the shadows of lofty towers, often with bridges running between them dozens of stories above the streets. Tall white walls surround the island, which is entered via six graceful arched bridges. Over all this stands the White Tower itself, ever a reminder of the might and beauty of Tar Valon. Illustration by Vinod Rams

Many of the city's inhabitants are not native to Tar Valon-over the years, thousands of individuals have been drawn to the city by business, politics, or diplomacy, and many of them have remained to make the city their home. No matter where they come from, however, residents quickly adopt the traditions of Tar Valon and the pride the citizens have for their great city.

Physical Description: Though somewhat more urbane, sophisticated, and wealthier than the typical midlander, Tar Valoners display the same physical characteristics, style of dress, and stolid, no-nonsense demeanor as their counterparts in Andor or Ghealdan. They tend to be average in height and build, with fair hair and complexions, though variation is not uncommon.

Moderate dress is the norm, though quality fabrics and intricate embroidery are preferred by those who can afford to show their wealth and taste. Women wear dresses with modest necklines and skirts that reach near or to the ankles. Men wear simple trousers and shirts, with short coats in the summer and long coats, often with cloaks in addition, during the cooler months. Tar Valoners tend to be accepting of the ways of others, however, and it's not unusual for a native of the city to don dress that mimics or picks up elements of the clothing of other regions.

Relations: Tar Valon is the diplomatic center of the world. Although Aes Sedai are sometimes viewed with suspicion, the wisdom, authority, and impartiality of the White Tower is generally respected across the westlands. This respect draws diplomats and august visitors to the city from around the known world.

A few nations-specifically Amadicia and Tear-look on the White Tower with suspicion or even hatred. These nations are far away, however, and despite some bluff and bluster have never seriously threatened Tar Valon or its interests. On the other hand, other countries, especially Andor, have traditionally had very close ties with Tar Valon. Most nations view the city with general respect.

Its location-halfway between Cairhien and the Borderlands along the River Erinin, and at the juncture of nearly all major roads between the Borderlands and the kingdoms to the southmakes Tar Valon a major trade hub. Every day, the north and south harbors see ships from all along the Erinin and across the seas, while trade caravans from Andor, Cairhien, and the Borderlands cross her bridges. Tar Valon's trade ties with the outside world are strong.

Lands: Tar Valon sits on an island in the middle of the River Erinin, in a region not claimed by any other kingdom. Technically, Tar Valon is limited to the city that crowds the island itself, but a number of nearby villages and settlements come under its influence.

Adventurers: A worldly attitude and exposure to visitors from around the world prepare Tar Valoners for a life of adventure. Obviously, many Aes Sedai set out for parts unknown from the city. But Tar Valon also breeds excellent armsmen and wanderers as well.

TARABONER

Subjects of one of the oldest monarchies in the westlands, Taraboners are an ancient people who take pride in their traditions, culture, and customs. Though locked in a war with Arad Doman over possession of the Almoth Plain, and suffering from other forms of societal turmoil, Taraboners somehow find a way to carry on with their lives and preserve what they truly hold dear.

> Personality: Among other inhabitants of the westlands, Taraboners are not known not so much for their personality traits as for their custom of concealing their faces. Taraboners regard it as impolite to expose their faces, even in pri-

> > vate, except when eating or drinking. They wear veils, men and women alike-sometimes heavy, but often thin and gauzy. When they feel the need for greater privacy, they wear masks. A number of Taraboner holidays revolve around masked festivals, balls, or competitions.

Taraboners are generally proud of their heritage. Their lords and rulers trace their descent from the heroes of the Age of Legends, and many of the buildings in Tanchico, the capital city, are believed (falsely) to date from that period as well. Their kingdom's banner and symbol, the Golden Tree, reminds one and all of the Taraboner claim that their kingdom once possessed a sapling of Avendesora, the Tree of Life.

Although they pale in comparison to their Domani neighbors, Taraboners have a reputation for hedonism and immodesty. The many entertainments featured in the "circles," or enormous arenas, on each of the peninsulas of Tanchico are boisterous by the standards of many other nations but remain quite popular with Taraboners. Horse races, nonlethal gladiatorial competitions, illumination displays, athletic competitions, and many other events take place in the circles every month, providing a nonstop source of entertainment for

Tar Valoner wanderer

the Taraboner people.

Lastly, Taraboners are reputed to enjoy political and social intrigue. Their unusually complex government, with a King, a Panarch, and an Assembly of Lords all jockeving for power, encourages behind-the-scenes political maneuvering and conspiracies. The maneuvers may not be as subtle as the Cairhienin Game of Houses, but they're just as effective.

Physical Description: Taraboners are of average height, though they tend toward a bulky build. They have complexions darker than Domani, midlanders, and most other inhabitants of the westlands, though not as dark as those of the Ebou Dari.

Under their veils, Taraboner men usually wear thick,

BACKGROUNDS

bushy mustaches, and on their heads they wear distinctive cylindrical caps of dark felt or leather. Noblemen and commoners alike wear white baggy trousers (sometimes embroidered), baggy shirts with embroidered panels across the chest, and thigh-length coats with embroidered scrollwork on the shoulders. The wealthier the man, the more elaborate his clothes (and their embroidery), and the finer the materials they are made from.

Taraboner women prefer dress that, while not as revealing as Domani styles, still leaves little to the imagination: thin woolen or silk dresses cut to accentuate and cling to the figure. Gowns come in a variety of bright colors that complement the wearer's skin tone.

Relations: Taraboners get along well with everyone except Domani. They have quarreled and fought with their northern neighbors regarding the Almoth Plain for three hundred years, and in that length of time grudges and hatreds have grown beyond all reason. No Domani would openly come to Tarabon for fear of his life, but traders and visitors from the rest of the westlands arrive in the harbor of Tanchico practically every day.

Among themselves, Taraboners govern their conduct with a fairly rigorous social code. They do not reveal their faces to anyone (even in private) except their families, and they use elaborate forms of address for all but the most informal occasions.

Lands: Located in the southwestern corner of the westlands, Tarabon nestles between the Mountains of Mist, the Aryth Ocean, and the much disauted Almeth Plain

much-disputed Almoth Plain. Except near the mountains and in the Shadow Hills along the coast, its lands tend to be flat and relatively featureless, with only the occasional line of low hills or small, scrubby forest to break the monotony. Although the climate in the upper elevations can be quite pleasant, throughout the rest of the kingdom the heat and humidity often become oppressive. For this reason, most Taraboners prefer to live along the coast, where cool sea breezes help to alleviate the heat.

Tanchico is one of the largest and oldest cities in the westlands. Due to general neglect, however, it often shows its age. Built on three peninsulas that thrust eastward into a large natural bay, it attracts commerce from across the known world. Though many say that the craftsmen of Tarabon lack the skill they once possessed, the market for Taraboner rugs, ceramics, woven goods, fireworks, dyes, and papers remains strong. Adventurers: Taraboners are well suited to the life of an adventurer. They are strong-willed, versatile, and quick-thinking. Merchant wanderers, strong armsmen, and powerful channelers, among others, could all come from Tarabon.

OGIER

Ogier (pronounced "OH-gear") are a race of nonhuman creatures whose existence predates the Age of Legends. Substantially larger than humans and known for their artistic temperaments (many of the westlands' most beau-

tiful cities were originally built by Ogier stonemasons), Ogier are peaceful creatures who live in isolated communities and have little contact with humanity. As a result of this remoteness, many westlanders consider Ogier little more than legends or children's tales.

Personality: Thanks to their long lifespans-about five times that of humans-Ogier tend to be slow, deliberate, and careful. They think long and hard before taking any serious action and often discuss and debate it with their fellows. Their cautious movements only heighten human perceptions that Ogier are ponderous and slow to act. What most humans don't realize is that, to Ogier, people and their structures are small and delicate, and Ogier slowness is often just a reasonable caution with human property and safety.

Ogier are well known for never breaking oaths or prom-

ises. Humans say "Ogier's oath" when describing just how serious they are about keeping their own promises. Indeed, this honesty is just one indication of the courtesy of Ogier

society–Ogier are generally polite and kind to a fault. **Physical Description:** Ogier have the same body type as humans, but the resemblance ends there. With an average height of eight to ten feet, and proportionately broad shoulders to match, Ogier tower over their human counterparts. They also have unusual faces, with broad flat noses, bushy drooping eyebrows, and long tufted ears that twitch and turn whenever they are nervous, alert, or disturbed.

Ogier prefer fine, heavily embroidered clothing. The density of flowers and floral patterns on a Ogier woman's dress usually indicates her station among her people-the more elaborate the embroidery, the higher her rank. A young girl's dress may only have embroidery along the hem, whereas a female Elder's dress displays delicately

Taraboner woodsman



manity. Sometimes groups of Ogier stonemasons journey to the great cities to build, or to repair older Ogier constructions, but the days when every major inn needed an Ogier-sized room to accommodate frequent travelers from the *stedding* are long gone. This reflects no hostility or ill will between Ogier and humans, just a tendency in recent generations for Ogier to become more withdrawn from human society. To most humans, Ogier are the subject of stories and legends, not a

sewn flowers and leaves from hem to neck. Both genders

have long hair (long enough to cover their ears), but fe-

males wear theirs longer than males. Females also like to

adorn themselves with necklaces and bracelets (usually

locs, for instance), Ogier are not constructs-that is, they

Unlike other types of intelligent nonhumans (Trol-

Relations: Ogier have relatively little contact with hu-

with a botanical motif), but never wear earrings.

were not artificially created.

facet of everyday life. Within their stedding, Ogier are led by Councils of Elders, composed of the oldest, wisest Ogier in the stedding. Females dominate Ogier culture and usually serve as the Head of most Councils. Female Ogier usually arrange their sons' marriages after careful consultation with the potential bride and her mother-but without telling the groom anything. He finds out when he comes home and his mother tells him he's engaged.

Lands: Ogier reside in *sted-ding*-small, well-hidden enclaves scattered throughout the westlands. Forty-one occupied *stedding* exist from the shores of the Aryth Ocean to the Spine of the World. Exam-

ples include Stedding Tsofu in Cairhien, Stedding Shangtai in the Spine, Stedding Jongai in Saldaea, and Stedding Chinden in the Mountains of Mist. The Ogier typically prefer mountainous or hilly regions

for their stedding. Stedding are special places with a unique nature. The air within a stedding always seems fresh and sweet, trees and plants grow to huge heights and live for ages, and a feeling of peace seems to pervade everything. More important, channelers cannot touch, use, or even sense the One Power while within a stedding, nor can persons in Tel'aran'rhiod enter a stedding in the dream world. Trollocs and Myrddraal will not enter a stedding unless forced to do so. It's not known how the stedding came to be, or exactly what their properties are, but they have been in existence since before the Breaking of the World. There are known to be some stedding unoccupied by Ogier but that retain their mystical properties. In some cases, the Ogier who lived there died out; in others, the stedding might never have been occupied.

Ogier who remain outside the *stedding* for too long begin to suffer from "the Longing," an intense desire to return home. If they do not give in to this desire, they eventually sicken and die. (In game terms, an Ogier character must spend at least one week in any *stedding* per year or lose 1 point of Constitution for every month beyond that he remains away. If his Constitution reaches 0, he dies. Prior to that point, he recovers 1 point of lost Constitution for each day spent in the *stedding*.)

Language: Ogier speak their own language, which they keep secret from humans, though many learn Common or the Old Tongue as well.

> Adventurers: Few Ogier become adventurers. They prefer the quiet, comfort, and slow pace of *stedding* life, which allows them to study and practice their crafts in peace. However, not all Ogier fit so easily in the societal mold. Some possess a curiosity, a desire to see and experience the world beyond the *stedding*, which may drive them to become adventurers. As adventurers, their copious knowledge of history and esoterica, combined with their great size and strength, make them valuable companions.

Adventurers often break stereotypes, and Ogier adventurers are no exception. An Ogier who leaves his *stedding* to journey in human lands often thinks and acts more hastily than normal Ogier and takes risks most would never take. In essence, he is a sort of Ogier rebel, one who prefers to experience things directly instead of just reading about them in books.

OGIER BACKGROUND TRAITS:

Not being human, Ogier characters do not receive any of the free bonus feats, skills, or other benefits that human characters get from their backgrounds. However, they may choose to buy one of the following background feats whenever they have a normal feat slot available: Artistic, Education, Living History, or Smooth Talk. In addition, Ogier characters gain the following traits:

- +4 Strength, -4 Dexterity. Ogier possess great strength and resilience, but their large hands and general size sometimes make them clumsy.
- Large size: As Large creatures, Ogier have a natural reach of 10 feet but are slightly easier for Medium-size creatures to hit in combat (-1 size modifier to Defense).
- Ogier base speed is 40 feet.

Ogier wanderer

- Low-light Vision: Ogier can see twice as far as humans in starlight, moonlight, torchlight, and similar conditions of poor illumination.
- Ogier automatically receive 4 ranks in one Knowledge

BACKGROUNDS

or Profession skill, or in Decipher Script. The chosen skill is automatically a class skill for the character. Common Knowledge skills include arcana, architecture and engineering, geography, history, local, and nature; common Professions include architect, engineer, gardener, and stonemason.

- +2 background bonus on Fortitude saves.
- +2 background bonus on Listen checks. The large ears of Ogier allow them to hear better than humans do.
- +2 background bonus on Craft checks related to working stone or constructing buildings.
- Skill and Feat Restrictions: Ride, Armor Proficiency (light), Armor Proficiency (medium), Armor Proficiency (heavy), Exotic Weapon Proficiency, Martial Weapon Proficiency. Ogier do not normally ride horses and cannot purchase ranks in the Ride skill at character creation. Ogier do not train with weapons and cannot have any armor proficiency feats or any weapon proficiency feats (except for simple weapons) at character creation, even if such proficiencies would normally be granted by their class. These skills and feats can be gained normally as the Ogier character advances in level.
- Nonchannelers. Ogier do not possess the ability to channel. They cannot gain any levels in any channeling class.
- Home Language: Ogier, Common (choose dialect); not all Ogier speak Common, but all adventuring Ogier do. Bonus Language Choices: any Common dialect, Old Tongue (see Bonus Language Choices, page 26).

BACKGROUND FEATS

The following feats are available only to characters of certain backgrounds, as specified in the feat descriptions. For more information on feats and how they are acquired, see Chapter 5: Feats.

ARTIST

You come from a culture in which the arts, philosophy, and music have a prominent place in society.

Backgrounds: Taraboner, Ogier.

Benefit: You gain a +2 bonus on all Perform checks and to checks for one Craft skill that involves art (your choice), such as calligraphy, painting, sculpture, or embroidery.

BLOODED

You know what it means to fight for your life, and the value of quick wits and quicker reactions when blades are bared and deadly weaves fly. Enemies find it difficult to catch you off guard.

Backgrounds: Aiel, Borderlander.

Benefit: You get a +2 bonus on initiative checks and a +2 bonus on Spot checks.

BULLHEADED

The stubbornness and determination of your kind is legendary. You are exceptionally headstrong and difficult to sway from your intended course.

Backgrounds: Aiel, Midlander.

Benefit: You receive a +1 bonus on Will saves and a +2 bonus on Intimidate checks.

COSMOPOLITAN

Your exposure to the thousand forking paths of the city has taught you things you ordinarily would never have uncovered.

Backgrounds: Cairhienin, Domani, Ebou Dari, Illianer, Tar Valoner.

Benefit: Choose a nonexclusive skill you do not have as a class skill. You gain a +2 bonus on all checks with that skill, and that skill is always considered a class skill for you.

Special: You may take this feat multiple times. Its effects do not stack. Each time you take the feat, it applies to a new skill.

DISCIPLINED

Your people are admired for their single-minded determination and clarity of purpose. You are difficult to distract by weave or blow.

Backgrounds: Aiel, Atha'an Miere.

Benefit: You gain a +1 bonus on Will saves and a +2 bonus on Concentration checks.

DUELIST

Among your people, bloody duels are a common way of settling disputes or avenging insults. You have had to develop a quick wit, a quick knife, or both to survive.

Backgrounds: Ebou Dari.

Benefit: You gain a +2 bonus on Diplomacy checks and a +2 bonus on initiative checks.

EDUCATION

Some lands hold the pen in higher regard than the sword. In your youth you received the benefit of several years of more or less formal schooling.

Backgrounds: Tar Valoner, Ogier.

Benefit: All Knowledge skills are class skills for you. You get a +1 bonus on all skill checks with any two Knowledge skills of your choosing.

Special: You may only take this feat as a 1st-level character.

GAMBLER

Dice, cards, or horse races-whatever the game of chance, your people have a love for it.

Background: Ebou Dari, Tairen.

Benefit: Profession (gambler) is a class skill for you. You gain a +2 bonus on Profession (gambler) checks and a +2 bonus on Sense Motive checks.

LIVING HISTORY

The past is not merely a collection of stories to your people. It is a part of the present, a lesson you carry with you in everything you do.

Background: Taraboner, Ogier.

Benefit: You receive a +2 bonus on all Knowledge checks.

LUCK OF HEROES

Your land is known for producing heroes. Through resilience, determination, and pluck, your people survive when no one expects them to come through.

Background: Midlander.

Benefit: You receive a +1 luck bonus on all saving throws.

MERCANTILE BACKGROUND

Powerful merchants and tradesmen control the wealth and commerce of much of the westlands. You come from a family that excels at a particular trade and knows well the value of any kind of trade good or commodity.

Background: Atha'an Miere, Ebou Dari, Illianer, Taraboner, Tairen.

Benefit: You gain a +2 bonus on all Appraise checks and a +2 bonus on checks for the Craft or Profession skill of your choice.

MILITIA

You served in Andor's Queen's Guard, the Companions of Illian, Tear's Defenders of the Stone, the Tower Guard in Tar Valon, or some similar military unit or local militia. There, you trained with weapons suitable for use on the battlefield.

Background: Cairhienin, Domani, Illianer, Midlander, Tar Valoner, Tairen.

Benefit: You get Martial Weapon Proficiency (crossbow) and Martial Weapon Proficiency (pike or halberd) as bonus feats.

SADDLEBACK

Your people are as comfortable riding as walking. Background: Borderlander, Tairen. Benefit: You receive a +3 bonus on Ride checks.

SEA LEGS

The heaving decks of a ship are like a home to you, and you are as comfortable on or in the water as others are on land.

Background: Atha'an Miere.

Benefit: You gain a +2 bonus on Balance and Swim checks.

SEDUCTIVE

The people of your land are skilled at applying sensual suggestion to turn negotiations to their favor.

Background: Domani.

Benefit: You gain a +3 bonus on Bluff and Diplomacy checks when dealing with members of the opposite sex.

SHADOWSPAWN HUNTER

Along the Blight, many warriors learn ways to fight effectively against creatures of the Dark. You have served long in defending the Borderlands from the encroachment of the Blight's horrors. Background: Borderlander.

Benefit: When fighting Trollocs, you gain a +1 competence bonus on damage rolls for melee attacks and for ranged attacks at ranges of up to 30 feet. In addition, you act as if you had the Improved Critical feat for the weapon you are using. This benefit does not stack with the Improved Critical feat.

Special: You may take this feat multiple times. Its effects do not stack. The second time you take the feat you may add one of the following types of Shadowspawn: Draghkar, or Myrddraal. The third and each additional time, you may choose another from that list or from among the following: Darkhound or Gray Man.

SILVER PALM

Your culture is based on haggling and the art of the deal. Background: Atha'an Miere, Cairhienin, Illianer.

Benefit: You get a +2 bonus on Appraise and Bluff checks.

SMOOTH TALK

Your people are accustomed to dealing with strangers and foreigners without needing to draw weapons to make their point.

Background: Atha'an Miere, Cairhienin, Tar Valoner, Ogier.

Benefit: You gain a +2 bonus on Diplomacy and Sense Motive checks.

STEALTHY

Your people are known for their stealthiness. Background: Aiel, Borderlander.

Benefit: You gain a +2 bonus on Hide and Move

Silently checks.

STREET SMART

You have learned how to keep informed, ask questions, and interact with the underworld without raising suspicion.

Background: Cairhienin, Domani, Ebou Dari, Illianer. Benefit: You get a +2 bonus on Bluff and Gather Information checks.

STRONG SOUL

The souls of your people are hard to separate from their bodies.

Background: Borderlander, Midlander.

Benefit: You get a +1 bonus on Fortitude and Will saves and an additional +1 bonus on saving throws against energy draining and death effects.

SURVIVOR

Your people thrive in a region that others find uninhabitable. This gives you a savvy and strength of will that you can take to any difficult environment.

Background: Aiel.

Benefit: You get a +1 bonus on Fortitude saves and a +2 bonus on Wilderness Lore checks.



Adventurers seek gold, glory, justice, fame, power, or knowledge, or perhaps other goals-some noble and some base. Each chooses a different way to achieve those goals, from brutal combat power, to subtle skills, to the eerie might of the One Power. Some adventurers prevail and grow in experience, wealth, and power. Others die.

Your character's class is his or her profession or vocation. It determines what he or she is able to do: combat training, channeling ability, skills, and more. Class is probably the first choice you make about your character (just ahead of background, or perhaps in conjunction with that decision). The class you choose determines where you should best place your character's ability scores and suggests which backgrounds are best to support that class choice.

THE CLASSES

There are seven main classes, known as hero classes, in the Wheel of Time Roleplaying Game:

Algai'd'siswai: A fierce desert warrior who uses agility, skill, and spearfighting ability to defeat his foes.

Armsman: A warrior with exceptional combat capability and unequaled skill with weapons.

Initiate: A person trained to use her natural talent for channeling the One Power.

Noble: A member of the higher classes who uses his status, wealth, education, training, and experience to triumph over adversity.

Wanderer: A person (often of nomadic lifestyle) who uses his shrewdness, wits, and skills to survive, typically by means of stealth, trickery, luck, or the like.

Wilder: A person who has a natural, but untrained, ability to channel the One Power.

Woodsman: A cunning, skilled hunter and warrior of the wilderness.

Collectively, initiates and wilders are referred to as "channelers."

Class Name Abbreviations: Class names are abbreviated as follows: Alg, *algai'd'siswai*; Arm, armsman; Ini, initiate; Nol, noble; Wan, wanderer; Wil, wilder, Wds, woodsman.

THE MULTICLASS CHARACTER: As your character advances in level, he or she may add new classes. Adding a new class gives the character a broader range of abilities, but all advancement in the new class is at the expense of advancement in the character's other class or classes. A wilder, for example, might become a combination wilder/armsman. Adding the armsman class would give her proficiency in more weapons, better Fortitude saving throws, and so on, but it would also mean that she doesn't gain new weaves, and thus is not as powerful a channeler as she would have become by advancing her wilder class a level instead. Rules for creating and advancing multiclass characters can be found at the end of this chapter.

CLASS AND LEVEL BONUSES

An attack roll, saving throw, or skill check is a combination of three numbers, each representing a different factor: a random factor (the number you roll on 1d20), a number representing the character's innate abilities (the ability modifier), and a bonus representing the character's experience and training. This third factor depends on the character's class and level. Each class table summarizes the figures for this third factor.

Base Attack Bonus: Check the table for your character's class. On an attack roll, apply the bonus from the Base Attack Bonus column to the 1d20 roll. Use the bonus that corresponds to the character's class level. Numbers after a slash indicate additional attacks at reduced bonuses: "+12/+7/+2" means three attacks per round, with a base attack bonus of +12 for the first attack, +7 for the second, and +2 for the third. Ability modifiers apply to all these attacks normally, but bonuses from ability scores do not grant extra attacks.

For example, when Eselle the Taraboner wanderer is 4th level, she has a base attack of +3. With a thrown weapon, she adds her Dexterity bonus (+3) for a total of +6. Even though a +6 base attack bonus would grant an additional attack at +1, raising that number from +3 to +6 via ability, racial, or weapon bonuses doesn't grant Eselle an additional attack. If a character has more than one class (see Multiclass Characters, page 62), the base attack bonuses for each class are cumulative.

Base Save Bonus: Check the table for your character's class. You'll see base saving throw bonuses for three types of saves: Fortitude, Reflex, and Will. Use the bonuses that correspond to the character's class level. If a character has

more than one class (see Multiclass Characters, page 62), the base save bonuses for each class are cumulative.

LEVEL-DEPENDENT BENEFITS

In addition to attack bonuses and saving throw bonuses, all characters gain other benefits from advancing in level. Table 3-1: Experience and Level-Dependent Benefits summarizes these additional benefits.

XP: This column on Table 3–1 shows the experience point total needed to achieve a given character level. For multiclass characters, XP determines overall character level, not individual class levels.

Class Skill Max Ranks: The maximum number of ranks a character can have in a class skill is equal to his or her character level + 3. A class skill is a skill frequently associated with a particular class-for example, Weavesight is a class skill for channelers. Class skills are listed under each class description in this chapter.

Cross-Class Skill Max Ranks: For cross-class skills (skills neither associated with nor forbidden to the character's class), the maximum ranks are one-half the maximum for a class skill. For example, at 1st level an initiate could have 2 ranks in Move Silently (typically associated with wanderers, and on that class's list of class skills), but no more. These 2 ranks in a cross-class skill would cost 4 skill points, whereas the same 4 points would buy 4 ranks in a class skill such as Weavesight. The half ranks (1/2) indicated on Table 3–1 don't improve skill checks. They simply represent partial purchase of the next skill rank

Table 3-1: Experience and Level-Dependent Benefits

Character Level	ХР	Class Skill Max Ranks	Cross-Class Skill Max Ranks	Feats	Ability Increases
1	0	4	2	1st	-
2	1,000	5	2 1/2	-	
3	3,000	6	3	2nd	
4	6,000	7	3 1/2		1st 👘
5	10,000	8	4	-	
6	15,000	9	4 1/2	3rd	
7	21,000	10	5		
8	28,000	11	5 1/2	22	2nd
9	36,000	12	6	4th	
10	45,000	13	6 1/2	-	-
11	55,000	14	7	-	
12	66,000	15	7 1/2	5th	3rd
13	78,000	16	8		-
14	91,000	17	8 1/2	1770	—
15	105,000	18	9	6th	
16	120,000	19	9 1/2	125-1	4th
17	136,000	20	10	· · · · · · · · · · · · · · · · · · ·	
18	153,000	21	10 1/2	7th	
19	171,000	22	11		-
20	190,000	23	11 1/2		5th

and indicate the character is training to improve that skill.

Feats: Every character gains one feat at 1st level and another at every level evenly divisible by three (3rd, 6th, 9th, 12th, 15th, and 18th). These feats are in addition to any bonus feats granted in the class descriptions later in this chapter and any background feat from your character's background. See Chapter 5: Feats for more on feats.

Ability Increases: Upon gaining any level evenly divisible by four (4th, 8th, 12th, 16th, and 20th), a character increases one of his or her ability scores by 1 point. The player chooses which ability score to improve. For example, a wanderer with a starting Dexterity of 16 might improve this to Dex 17 at 4th level. At 8th level, the same character might improve the Dexterity score again (from 17 to Dex 18) or could choose to improve some other ability instead. The ability improvement is permanent.

For multiclass characters, feats and ability increases are gained according to overall character level, not class level. Thus, a 3rd-level wilder/1st-level armsman is a 4thlevel character overall and eligible for her first ability score boost.

CLASS DESCRIPTIONS

The rest of this chapter, up to the section on multiclass characters, describes the classes in detail. In each description, you'll first find a general discussion in "game world" terms, the sort of description that characters in the world could understand and the way such a character might describe himself or herself. These descriptions are general. Individual members of a class may differ in their attitudes, outlooks, and other aspects.

GAME RULE INFORMATION: Following the general class description comes game rule information. Not all of the following categories apply to every class.

Abilities: The Abilities entry tells you which abilities are most important for a character of that class. Players are welcome to "play against type," but a typical character of that class will have his or her highest ability scores where they'll do the most good (or, in game world terms, be attracted to the class that most suits his or her talents or for which he or she is best qualified).

Hit Die: The type of Hit Die used by characters of the class determines the number of hit points gained per level.

HD Type	Class
d4	Initiate
d6	Wanderer, wilder
d8	Noble
d10	Algai'd'siswai, armsman, woodsman

A player rolls one Hit Die each time his character gains a new level, then adds or subtracts any Constitution modifier to the roll, and adds the result to his or her hit point total. Even if the result is 0 or lower, the character always

46

gets at least 1 hit point. A 1st-level character gets the maximum hit points rather than rolling (although Constitution modifiers, plus or minus, still apply).

For example, Carielle gets a d8 Hit Die because she's a noble. At 1st level, she gets 8 hit points instead of rolling. Since she has a Constitution score of 13, she has a +1 bonus, raising her hit points to 9. When she reaches 2nd level (and every level thereafter), Carielle's player rolls a d8, adds her +1 Constitution bonus, and then adds the total to Carielle's hit points.

Class Table: This table details how a character improves as he or she gains experience levels. Class tables include the following:

Level: The character's level in that class.

Base Attack Bonus: The character's base attack bonus and number of attacks.

Fort Save: The base save bonus on Fortitude saving throws. The character's Constitution modifier also applies.

Ref Save: The base save bonus on Reflex saving throws. The character's Dexterity modifier also applies.

Will Save: The base save bonus on Will saving throws. The character's Wisdom modifier also applies.

Defense Bonus: The character's bonus to his Defense. This bonus does not stack with the armor bonuses; if your character is wearing armor, you use the higher of your armor defense bonus or this class defense bonus.

Reputation Score: The base value of the character's Reputation. The number may be increased by the character's deeds. See Reputation, page 105, for more information.

Special: Level-dependent class abilities, each explained in the Class Features sections that follow.

Weaves per Day: How many weaves of each weave level the character can cast each day (this information is only included for channeling classes). If the entry is "-" for a given level of weaves, the character may not cast any weaves of that level (except by overchanneling-see Chapter 9: The One Power). If the entry is a number, the character may cast that many weaves plus any bonus weaves. Bonus weaves for initiates are based on Intelligence and Wisdom. Bonus weaves for wilders are based on Charisma and Wisdom.

A channeler can always choose to cast a lower-level weave in a higher-level slot (see Casting the Weave, page 160).

Class Skills: This section gives you the number of skill points the character starts with at 1st level, the number of skill points gained each level thereafter, and the list of class skills. In each case, the character gets some number of skill points each level, such as 6 for a woodsman or 8 for a wanderer. To this number, add or subtract the character's Intelligence modifier for the total points gained each level (but you always at least 1 skill point per level, even for a character with an Intelligence penalty). Remember that a 1st-level character starts with four times this number of skill points. Since the maximum rank in a class skill is the character's level + 3, at 1st level you can buy up to 4 ranks in any class skill, at a cost of 1 skill point per rank.

For example, Corielle is a noble, so she gets 4 skill points per level. She has a +1 Intelligence modifier, so that goes up to 5 skill points per level. At 1st level, she gets four times that amount, or 20 skill points. Her maximum rank for a class skill is 4, so she could, for example, divvy up her 20 points among five class skills with 4 ranks each. (It's generally more useful to have a higher score in a few skills than a lower score in many.)

You can also buy skills from other classes' skill lists, but each skill point only buys a half rank in these crossclass skills, and you can only buy up to half the maxi-

mum rank a class skill would have (thus, the maximum rank at 1st level for a crossclass skill is 2). Some class skills are exclusive, which means that characters of other classes cannot buy those skills. For example, Animal Empathy is exclusive to woodsmen. Other characters can't buy the Animal Empathy skill. (See Table 4-2: Skills, in Chapter 4.)

Class Features: These are special characteristics of the class. When applicable, this section also mentions restrictions and disadvantages of the class.

Weapon and Armor Proficiency: The weapons and armor types with which the character is proficient. Regardless of training, cumbersome armor interferes with certain skills (such as Climb). Note that characters can become proficient with other weapon or armor types by ac-

quiring the various Armor, Shield, and Weapon Proficiency feats.

Other Features: Each class has certain unique capabilities. Some, such as wanderers, have few. Others, such as initiates, have many.

ALGAI'D'SISWAI

From the burning wastes of the "Three-fold Land" come brave warriors, wearing no armor and wielding spear and dagger to protect that which they hold dear, uphold the oaths they have taken, and strike back against the evil forces of Leafblighter (the Aiel term for the Dark One). These "*algai'd'siswai*," typically members of the Aiel race, have proven their mettle and their value to those who would be their allies. To enemies who underestimated them, they have proved their cunning, resourcefulness, and uncompromising resolve.

Adventures: Adventuring offers an *algai'd'siswai* the chance to prove his combat skills and earn prestige and honor within Aiel society. A trip north to attack the Dark

One's forces in the Blight has brought fame to many an *algai'd'siswai*, paving the way for him to assume a greater role in leading his sept and clan. Adventuring is also the best chance *algai'd'siswai* (the term is both singular and plural) have of finding a place in less warlike lands than the Waste, as most are restless, eager to put their skills to use. *Algai'd'siswai* are not troubled by the dangers, the uncertainties, and the wandering that adventuring involves. They may adventure to defeat hated enemies,

such as Cairhienin "treekillers," the servants of Leafblighter, or rival clans.

Characteristics: The algai'd'siswai is an excellent warrior. Where the armsman has training and discipline, however, the algai'd'siswai has carefully honed speed, agility, and skill. Although he never wears armor, the algai'd'siswai's abilities not only protect him in combat, they allow him to strike back with lightning speed to kill his foes with ease. He also runs with great speed, and can move and hide with almost matchless skill.

Origin: Algai'd'siswai come from the uncivilized lands of the Aiel Waste. An algai'd'siswai adventurer might have been sent to the wetlands (the lands west of the Spine of the World) on some mysterious mission, have been lured there by the promise of riches or the chance to "dance the spears"

with a hated enemy, or have been exiled from the Waste due to a transgression (real or invented). *Algai'd'siswai* share no bond with each other unless they come from the same clan, sept, or warrior society; Aiel clans often fight over water or other resources, for example.

Alternately, sometimes westlanders cross the Spine and make their way into the Aiel Waste to learn to become *algai'd'siswai*. This is very rare, but has been known to happen. Such an *algai'd'siswai* might have many reasons to return home for a time.

Background: Virtually all *algai'd'siswai* are Aiel; even the name of the class (which comes from the Old Tongue) is virtually unheard of in the westlands. As mentioned above, on rare occasions the Aiel have taught other people their fighting arts.

Examples of *Algai'd'siswai* in the *Wheel of Time* Novels: Aviendha (before becoming a Wise One), Bael, Couladin, Gaul, Rhuarc.

GAME RULE INFORMATION: Algai'd'siswai have the following game statistics.



Algai'd'siswai

Table 3-2: The Algai'd'siswai

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Def Bonus	Reputation Score	Special
1	+1	+0	+1	+0	+4	0	Fast movement, Weapon Focus (shortspear)
2	+2	+0	+2	+0	+5	1	Dance the spears (+2 bonus to initiative)
3	+3	+1	+2	+1	+5	1	Uncanny dodge (retain Dex bonus to Defense)
4	+4	+1	+2	+1	+6	1	Stealthy movement
5	+5	+1	+3	+1	+6	2	
6	+6/+1	+2	+3	+2	+7	2	Uncanny dodge (can't be flanked)
7	+7/+2	+2	+4	+2	+7	3	
8	+8/+3	+2	+4	+2	+8	3	Dance the spears (+4 bonus to initiative)
9	+9/+4	+3	+4	+3	+8	3	1
10	+10/+5	+3	+5	+3	+9	4	
11	+11/+6/+1	+3	+5	+3	+9	4	
12	+12/+7/+2	+4	+6	+4	+10	5	Uncanny dodge (+2 against traps)
13	+13/+8/+3	+4	+6	+4	+10	5	,
14	+14/+9/+4	+4	+6	+4	+11	5	Dance the spears (+6 bonus to initiative)
15	+15/+10/+5	+5	+7	+5	+11	6	1 (
16	+16/+11/+6/+1	+5	+7	+5	+12	6	
17	+17/+12/+7/+2	+5	+8	+5	+12	7	
18	+18/+13/+8/+3	+6	+8	+6	+13	7	
19	+19/+14/+9/+4	+6	+8	+6	+13	7	
20	+20/+15/+10/+5	+6	+9	+6	+14	8	Dance the spears (+8 bonus to initiative)

Abilities: Strength is important for *algai'd'siswai* because of its role in combat, and several *algai'd'siswai* skills are based on Strength. Dexterity is almost as useful as Strength, particularly since the *algai'd'siswai* do not wear armor and rely so much on stealth and concealment. The lack of armor can also make Constitution important, since it provides extra hit points, but most *algai'd'siswai* rely on their combat skills to keep from getting hurt. Wisdom is important for several *algai'd'siswai* skills.

Hit Die: d10.

Class Skills: The *algai'd'siswai*'s class skills (and the key ability for each skill) are Balance (Dex), Climb (Str), Craft (Int), Hide (Dex), Intimidate (Cha), Intuit Direction (Wis), Jump (Str), Listen (Wis), Move Silently (Dex), and Wilderness Lore (Wis). See Chapter 4: Skills for skill descriptions.

Skill Points at 1st Level: (4 + Int modifier) × 4. Skill Points at Each Additional Level: 4 + Int modifier.

Class Features: All of the following are class features of the *algai'd'siswai*.

Weapon and Armor Proficiency: An algai'd'siswai is proficient with all simple weapons except the short sword. algai'd'siswai despise swords, and will not generally even touch them. For this reason, algai'd'siswai gain no experience points from encounters in which they use swords.

Algai'd'siswai do not wear armor and do not start with armor proficiencies. When wearing armor, an *algai'd'*siswai loses all class abilities and gains no experience points.

Fast Movement: The *algai'd'siswai* has a speed faster than the norm for his race by +10 feet (making it 40 for human *algai'd'siswai*).

Weapon Focus: At 1st level the *algai'd'siswai* gains the bonus feat Weapon Focus for the shortspear.

Dance the Spears: The *algai'd'siswai* fighting style emphasizes speed, agility, maneuverability, and reflexes. At 2nd level, an *algai'd'siswai* receives a +2 bonus on initiative checks. This bonus increases to +4 at 8th level, +6 at 14th level, and +8 at 20th level.

Uncanny Dodge: Starting at 3rd level, the *algai'd'siswai* gains the extraordinary ability to react to danger before his senses would normally allow him to. At 3rd level and above, he retains his Dexterity bonus to Defense (if any) regardless of being caught flat-footed or struck by an invisible attacker. (He still loses his Dexterity bonus to Defense if immobilized.)

At 6th level, the *algai'd'siswai* can no longer be flanked; he can react to opponents on opposite sides of him as easily as he can react to a single attacker. This defense denies a wanderer the ability to use a flank attack to sneak attack the *algai'd'siswai*. The exception to this defense is that a wanderer at least four levels higher than the *algai'd'siswai* can flank him (and thus sneak attack him).

At 12th level, the *algai'd'sistmai* gains an intuitive sense that alerts him to danger from traps, giving him a +2 bonus to Reflex saves made to avoid traps and a +2 dodge bonus to Defense against attacks by traps.

Stealthy Movement: *algai'd'siswai* may add their Reflex save bonus to all Move Silently and Hide checks.

ARMSMAN

The conquering overlord, the Whitecloak lieutenant, the king's champion, the elite foot soldier, the hardened mercenary, and the bandit king-all are armsmen. Armsmen can be stalwart defenders of those in need, cruel marauders, or gutsy adventurers. Some are among the land's best souls, willing to face death for the greater good. Others are among the worst, those who have no qualms about killing for private gain, or even for sport. Armsmen who are not actively adventuring may be soldiers, guards, bodyguards, champions, or criminal enforcers. An adventuring armsman might call himself a warrior, a mercenary, a thug, or simply an adventurer.

Adventures: Most armsmen see adventures, military service, raids, and dangerous missions as their job. Some have patrons or commanders who pay them regularly. Others prefer to live like prospectors, taking great risks in hopes of the big haul. Some armsmen are more civicminded, using their combat skills to protect those in danger who cannot defend themselves. Whatever their initial motivations, however, armsmen often wind up living for the thrill of combat and adventure.

Characteristics: Of all classes, armsmen have the best all-around fighting capabilities. Armsmen are familiar with all the standard weapons and armors. In addition to general fighting prowess, each armsman develops particular specialties of his or her own. A given armsman may be especially capable with certain weapons, another trained to execute specific fancy maneuvers. As armsmen gain experience, they get more opportunities to develop their fighting skills. Thanks to their focus on combat maneuvers, they can master the most difficult ones relatively quickly.

Origin: Armsmen come to their profession in many ways. Most have had formal training in a noble's army or at least in the local militia. Some have trained in formal academies. Others are self-taught-unpolished but well tested. An armsman may have taken up the sword as a way to escape the limits of life on the farm, or he may be following a proud family tradition. Armsmen share no special identity. They do not see themselves as a group or brotherhood. Those who hail from a particular academy, mercenary company, or lord's regiment, however, share a certain camaraderie.

Background: Armsmen can have any background (though Ogier armsmen are rare indeed, as are Aiel). Midlander armsmen may be from the village militia or watch, the Queen's army in Andor, or the legions of the Children of the Light. In the Borderlands, armsmanship is a way of life for much of the population. The war between the Domani and the Taraboners, the Tairens and the Illianers, and the Cairhienin and the Aiel have bred many armsmen.

For armsmen of common status, the weapons of choice are usually pikes and bows, axes (battle axes for horsemen, hafted axes for infantry), or spears. Noblemen, experienced mercenaries, and members of standing armies such as the Children of the Light tend toward longswords. Village militiamen often have to make do with whatever weapons they can scrounge or quickly manufacture, such as boar pikes, scythes, pitchforks, staffs, and clubs.

Examples of Armsmen in the Wheel of Time Novels: Gareth Bryne, Pedron Niall, Agelmar Jagad, Gawyn Trakand, Galadedrid Damodred, Talmanes Delovinde, Nalesean Aldiaya, Uno.

GAME RULE INFORMATION: Armsmen have the following game statistics.

Abilities: Strength is especially important for armsmen because it improves their melee attack and damage rolls. Constitution is important for giving armsmen lots of hit points, which they'll need in their many battles. Dexterity is important for armsmen who want to be good archers or who want access to certain Dexterity-oriented

Table 3–3: The Armsman

evel	Base Attack Bonus	Fort Save	Ref Save	Will Save	Def Bonus	Reputation Score	Special
1	+1	+2	+1	+0	+2	0	Bonus feat
2	+2	+3	+2	$^{+0}$	+2	1	
3	+3	+3	+2	+1	+3	1	Armor compatibility
4	+4	+4	+2	+1	+3	1	Bonus feat, Weapon Specialization
5	+5	+4	+3	+1	+3	2	The second second second second
6	+6/+1	+5	+3	+2	+4	2	Bonus feat
7	+7/+2	+5	+4	+2	+4	3	
8	+8/+3	+6	+4	+2	+4	3	
9	+9/+4	+6	+4	+3	+5	3	
10	+10/+5	+7	+5	+3	+5	4	Bonus feat
11	+11/+6/+1	+7	+5	+3	+5	4	
12	+12/+7/+2	+8	+6	+4	+6	5	Bonus feat
13	+13/+8/+3	+8	+6	+4	+6	5	
14	+14/+9/+4	+9	+6	+4	+6	5	
15	+15/+10/+5	+9	+7	+5	+7	6	
16	+16/+11/+6/+1	+10	+7	+5	+7	6	Bonus feat
17	+17/+12/+7/+2	+10	+8	+5	+7	7	
18	+18/+13/+8/+3	+11	+8	+6	+8	7	Bonus feat
19	+19/+14/+9/+4	+11	+8	+6	+8	7	
20	+20/+15/+10/+5	+12	+9	+6	+8	8	Bonus feat

feats, but the heavy armor that armsmen often wear reduces the benefit of a very high Dexterity.

Hit Die: d10.

Class Skills: The armsman's class skills (and the key ability for each skill) are Climb (Str), Craft (Int), Handle Animal (Cha), Intimidate (Cha), Jump (Str), Ride (Dex), and Swim (Str). See Chapter 4: Skills for skill descriptions.

Skill Points at 1st Level: $(4 + \text{Int modifier}) \times 4$.

Skill Points at Each Additional Level: 4 + Int modifier.

Class Features: All of the following are class features of the armsman.

Weapon and Armor Proficiency: The armsman is proficient in the use of all simple and martial weapons, all armor (heavy, medium, and light), and shields. Note that some armor types incur armor check penalties to the skills Balance, Climb, Escape Artist, Hide, Jump, Move Silently, Pick Pocket, and Tumble. Also, Swim checks suffer a -1 penalty for every 5 pounds of armor and equipment carried.

Bonus Feats: At 1st level, the armsman gets a bonus feat in addition to the feat that any 1st-level character gets. The armsman gains an additional bonus feat at 4th level and 6th, 10th, 12th, 16th, 18th, and 20th levels.

These bonus feats must be

drawn from the following list: Ambidexterity, Blind-Fight, Combat Expertise (Improved Disarm, Improved Trip, Whirlwind Attack), Combat Reflexes, Dodge (Mobility, Spring Attack), Exotic Weapon Proficiency*, Improved Critical*, Improved Initiative, Improved Unarmed Strike, Mounted Combat (Mounted Archery, Trample, Ride-By Attack, Spirited Charge), Point Blank Shot (Far Shot, Precise Shot, Rapid Shot, Shot on the Run), Power Attack (Cleave, Improved Bull Rush, Sunder, Great Cleave), Quick Draw, Two-Weapon Fighting (Improved Two-Weapon Fighting), Weapon Finesse*, Weapon Focus*, Weapon Specialization*.

Some of the bonus feats available to an armsman cannot be acquired until the armsman has gained one or more prerequisite feats; these feats are listed parenthetically after the prerequisite feat. An armsman can select feats marked with an asterisk (*) more than once, but it must be for a different weapon each time. An armsman must still meet all prerequisites for a feat, including ability score and base attack bonus minimums. (See Chapter



Cairbienen armswoman

with that weapon to take Weapon Specialization. If the weapon is a ranged weapon, the damage bonus only applies if the target is within 30 feet, because only at that range can the armsman strike precisely enough to hit more effectively. The armsman may take this feat as a bonus feat or as a regular one. Other classes may not take Weapon Specialization as a feat unless so noted in their descriptions.

INITIATE

Initiates parley their wisdom, the respect they command from nobility and commoner alike, and the One Power into positions of responsibility and control. From the Aes Sedai of the White Tower to the men of the Asha'man, from the Aiel Wise Ones to the Atha'an Miere Windfinders, initiates are trained not just in the art of the One Power, but in the skills to counsel and advise the leaders of their nations. But they don't act alone-initiates serve the traditions that train and aid them throughout their lives.

Adventures: Most initiates find themselves immersed

Important: These feats are in addition to the feat that a character of any class gets every three levels (as per Table 3-1: Experience and Level-Dependent Benefits). The armsman is not limited to the list given here when choosing those feats.

Armor Compatibility: Because they are trained to shrug off blows rather than relying on agility to dodge them, armsmen have lower natural Defense bonuses than other fighting

> classes. However, armsmen benefit more from armor. When an armsman wears armor or carries a shield, his class Defense bonus stacks with the equipment bonuses of the armor and shield.

> For multiclass characters, this applies only to the class Defense bonus gained from levels in the armsman class, not from levels in other classes. Also, the -2 penalty to total class Defense bonus for multiclassing does not affect armor compatibility. For example, a 3rd-level wanderer/4th-level armsman has a class Defense bonus of +5 (+4 for wanderer, +3 for armsman, -2 for multiclassing). When wearing armor, he retains the +3 bonus for his armsmen levels.

Weapon Specialization: On achieving 4th level or higher, as a feat the armsman may take Weapon Specialization. Weapon Specialization adds a +2 damage bonus with a chosen weapon. The armsman must have Weapon Focus

50

in adventure as they go about the missions assigned to them by their superiors. Sometimes such missions are straightforward-to carry a message to a local lord, for instance-but more often they are difficult, open-ended, and even mysterious in their ultimate goals. Although they are powerful wielders of the One Power, initiates are nonetheless vulnerable to the many physical dangers of the world, and usually gather a group of companions or other adventuring types about them for the protection they offer. No other class, however, can match the wisdom and insight of the initiate, and the initiate's mission is always paramount. As such, initiates are often the leaders of their parties.

Characteristics: The initiate's strengths are the One Power and the certainty of his intelligence and insight. Over time, the initiate develops both in tandem, and turns them to the service of his tradition.

All other conditions are secondary. The traditions of the initiates are above petty desires and affairs; what they do shapes nations, and perhaps even the world. For that reason, nothing is as important to the initiate as developing his abilities and pursuing the agendas of his tradition.

Origin: Every initiate belongs to a tradition, whether it's the Aes Sedai, the Asha'man (whether the Asha'man exist in your campaign depends on when the GM sets it), the Wise Ones, or the Windfinders. Having been discovered by this organization at a young age-or perhaps having sought them out when the One Power first began to manifest itself-the initiate was immersed in an intense program of training, discipline, and study that has lasted for years. All other members of the initiate's tradition are comrades (though there are often internal rivalries), superior to noninitiates due as much to their training and wisdom as to the One Power. Members of other traditions are almost certainly lesser students of the One Power, to be studied and perhaps sometimes worked with, but never due the respect of one's own tradition. Wilders deserve even less respect, and perhaps even pity for their sad lack of education in the True Source.

Background: Initiates are always human, never Ogier. Among the westlanders (midlanders, Borderlanders, Cairhienin, Domani, Ebou Dari, Illianers, Tairens, Tar Valoners, and Taraboners), initiates belong to the Aes Sedai, if they are women, or the Asha'man, if they are men (if your campaign is set before the advent of the Asha'man, men cannot be initiates). Aiel initiates are Wise Ones, who are always women; men who can channel set off into the Blight to destroy as many Shadowspawn as possible before they themselves are killed. Among the Atha'an Miere, initiates join the Windfinders, while men who can channel are "given to the sea" (killed) as soon as their ability is detected. Occasionally, initiates join traditions outside of their cultures (such as a young Atha'an Miere woman going to Tar Valon to become an Aes Sedai), but such instances are extremely rare, and the outsider may be the target of suspicion or prejudice within this adopted tradition.

There are some important differences between male and female initiates; see Men Who Can Channel, page 53.

Examples of Initiates in the Wheel of Time Novels: Moiraine Sedai, Elaida Sedai, and any other Aes Sedai sisters; Amys and other Wise Ones who can channel.

GAME RULE INFORMATION: Initiates have the following game statistics:

Abilities: Intelligence determines how powerful a weave an initiate can cast, while Wisdom determines how hard her weaves are to resist. Intelligence and Wisdom both determine how many weaves the initiate can cast per day. To cast a weave, an initiate must have an Intelligence

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Def Bonus	Reputation Score	Special
1	+0	+2	+1	+2	+2	1	Bonus channeling feat, Weavesight
2	+1	+3	+2	+3	+2	1	Bonus channeling feat
3	+1	+3	+2	+3	+3	2	Slow aging
4	+2	+4	+2	+4	+3	2	Bonus channeling feat
5	+2	+4	+3	+4	+3	3	
6	+3	+5	+3	+5	+4	3	Bonus channeling feat
7	+3	+5	+4	+5	+4	4	
8	+4	+6	+4	+6	+4	4	Bonus channeling feat
9	+4	+6	+4	+6	+5	5	
10	+5	+7	+5	+7	+5	5	Bonus channeling feat
11	+5	+7	+5	+7	+5	6	
12	+6/1	+8	+6	+8	+6	6	Bonus channeling feat
13	+6/1	+8	+6	+8	+6	7	
14	+7/+2	+9	+6	+9	+6	7	Bonus channeling feat
15	+7/+2	+9	+7	+9	+7	8	
16	+8/+3	+10	+7	+10	+7	8	Bonus channeling feat
17	+8/+3	+10	+8	+10	+7	9	
18	+9/+4	+11	+8	+11	+8	9	Bonus channeling feat
19	+9/+4	+11	+8	+11	+8	10	
20	+10/+5	+12	+9	+12	+8	10	Bonus channeling feat

Table 3-4: The Initiate

score of 10 + the weave's level. An initiate gets bonus weaves based on both Intelligence and Wisdom-that is, if the initiate has high enough ability scores in both Intelligence and Wisdom to grant bonus weaves, he gains the

bonus weaves from both. The Difficulty Class of a saving throw against an initiate's weave is 10 + the weave's level + the initiate's Wisdom modifier. Like a wilder, an initiate benefits from high Dexterity and Constitution scores.

Hit Die: d4.

Class Skills: The initiate's class skills (and the key ability for each skill) are Composure (Wis), Concentration (Wis), Decipher Script (Int), Diplomacy (Cha), Gather Information (Cha), Heal (Wis), Intimidate (Cha), Invert (Int), Knowledge (varies) (Int), Sense Motive (Wis), and Weavesight (Int). See Chapter 4: Skills for skill descriptions.

Skill Points at 1st Level: (4 + Int modifier) × 4. Skill Points at Each Additional Level: 4 + Int modifier.

Class Features: All of the following are class features of the initiate.



Aes Sedai initiate

Weapon and Armor Proficiency: Initiates are proficient with the club and the dagger. Initiates are not proficient with any type or armor, nor with shields. Note that some armor types incur armor check penalties to the skills

Balance, Climb, Escape Artist, Hide, Jump, Move Silently, Pick Pocket, and Tumble. Also, Swim checks suffer a -1 penalty for every 5 pounds of armor and equipment carried.

The One Power: Initiates, like wilders, draw upon the Five Powers of the True Source to cast arcane weaves.

Affinities: Your initiate begins play with an Affinity for one of the Five Powers (Air, Earth, Fire, Spirit, or Water). This Affinity makes the initiate particularly strong with weaves that use only that Power. He or she will be less capable with weaves that involve the other powers, and be somewhat hampered in weaves that don't use that Affinity at all. If your initiate is a female, choose your Affinity from among Air, Spirit, and Water. If he is a male, choose Earth, Fire, or Spirit. Your initiate can gain more Affinities with the Additional Affinity feat.

Table 3-5: Initiate Weaves

Level					Wea	aves per	Day			
	0	1	2	3	4	5	6	7	8	9
1	4	1	-		-	-	-		-	1
2	4	2	31_33	<u>11</u>	- <u></u>	-	-	-	-	-
3	4	2	1	-	-	-	-	3 <u></u> 3	-	100
4	4	3	2	-	-		<u>ω</u>	100		142
5	4	3	2	1			-		-	
6	4	3	3	2	-	-	-			5242
7	4	3	3	2	1		-	-	-	
8	4	3	3	3	2			-		-
9	4	4	3	3	2	1	-	-		
10	4	4	3	3	3	2	-			100
11	4	4	4	3	3	2	1	-	_	200
12	4	4	4	3	3	3	2	-	125	122
13	4	4	4	4	3	3	2	1		1000
14	4	4	4	4	3	3	3	2		1222
15	4	4	4	4	4	3	3	2	1	-
16	4	4	4	4	4	4	3	3	2	-
17	4	4	4	4	4	4	4	3	2	1
18	4	4	4	4	4	4	4	3	2	1
19	4	4	4	4	4	4	4	4	3	3
20	4	4	4	4	4	4	4	4	4	4

Ilustration by Wayne England

Talents and Weaves: Your initiate begins play having one common Talent and knowing eight common weaves of 0 level or 1st level (including multilevel weaves that include level 0 or 1). An initiate can gain more Talents with the Additional Talent feat. As the game progresses, your initiate can learn new weaves through observation and training. See the Weavesight skill description for more information.

An initiate is limited to casting a certain number of weaves of each level per day. The number of weaves he can cast per day is improved by his bonus weaves granted by Intelligence and Wisdom, if any. For instance, at 1st level, the initiate Brehanna can cast three 1st-level weaves per day—one for being 1st level (see Table 3–5: Initiate Weaves), plus one thanks to her high Intelligence and another one due to her Wisdom. Among the weaves that Brehanna knows are *false trail, sense Shadowspawn*, and *trace.* In any given day, she can cast *false trail* three times, cast *sense Shadowspawn* three times, cast *trace* three times, or cast two or three of these weaves in any combination – for a total of three times.

An initiate may use a higher-level slot to cast a lowerlevel weave if he so chooses. For example, if an 5th-level initiate has used up all of his 2nd-level weave slots for the day but wants to cast another one, he could use a 3rdlevel slot to do so. The weave is still treated as its actual level, not the level of the slot used to cast it.

To learn or cast a weave, an initiate must have an In-

telligence score of at least 10 + the weave's level. The Difficulty Class for saving throws against initiate weaves is 10 + the weave's level + the initiate's Intelligence modifier.

Cross-Talent Weaves: Beyond 0-level weaves, initiates can only cast weaves within their Talents. An initiate may learn and cast any 0-level weave, but may only learn and cast weaves of 1st level or higher if they are within one of his or her Talents.

Overchanneling: Like wilders, initiates can overchannel to cast more weaves than they are normally able (see Overchanneling, page 162). For instance, following the example above, if Brehanna had cast three 1st-level weaves already in one day, she could attempt to overchannel to cast another one. Initiates are not as adept at overchanneling as wilders are, though, and receive no bonuses to do so. See Chapter 9: The One Power for more on overchanneling.

Tradition and Mentor: Every initiate is a member of one of four traditions: the Aes Sedai, the Wise Ones of the Aiel, the Atha'an Miere Windfinders, or the Asha'man. Of the four, only the Asha'man admit men (in fact, they only take men); the others are open exclusively to women. Each of these organizations trains initiates with the understanding that they will go on to serve the organization, and they expect that service, to one degree or another, throughout the initiate's lifetime.

At 1st level, an initiate is still in an advanced state of training with his or her tradition. For the Aes Sedai, this

MEN WHO CAN CHANNEL



Until recently, the very idea of a man who could channel was abhorrent. Men who could channel were hunted down if their abilities were ever known, and with no chance to learn from others, they faced a short life ending in madness even if they managed

to keep their taint a secret.

With the establishment of the Black Tower and the Asha'man, men have the opportunity to become initiates and develop their powers. As they do, the differences between male and female channelers are becoming more apparent. Men are generally more powerful channelers than women, but they are still threatened with madness and perhaps early death. In addition to the prejudice that male channelers face, here are the differences in game terms:

Bonus Weaves: Every male channeler gains five bonus weaves: one each of 1st, 2nd, 3rd, 4th, and 5th level. As with bonus weaves granted by high ability scores, these weaves can be used only when the channeler is of high enough level to cast them.

Block: Male wilders can gain the Eliminate Block feat at 1st level, effectively beginning the game without a block. Female wilders cannot gain the Eliminate Block feat until 3rd level.

Linking: Channelers link to tap into greater power than they can manage individually. While it is possible for small groups of women to link without men, it is never possible for men to link without any women in their group. See Linking, page 159, for details.

Madness: Every male channeler has a Madness rating. This is a secret statistic maintained by your GM. When you create your character, your GM secretly rolls 1d6. That is your Madness rating. Every time you overchannel, your GM adds one point to your Madness rating. Every time you increase in level (regardless of whether you advance your channeling class or add a nonchanneling multiclass), your GM rolls an additional 1d6 and adds the result to your rating.

As your rating increases, madness may begin to take over your character. Early on, you may have to make Will saves to prevent momentary outbursts or bouts of insanity. As the madness tightens its grip, these saves will grow more frequent and difficult. Eventually, if your Madness rating grows high enough, you may become permanently insane and even begin to suffer the horrible rotting disease that consumes men who have exposed themselves too much to the taint on *saidin*.

All is not hopeless, however. Some men manage to stave off the effects of the taint, holding on to sanity by constant mental vigilance or some mysterious inner strength. The Mental Stability feat reduces your Madness rating, allowing you to hold insanity at bay, for a while at least. means that the initiate is an Accepted, a rank above that of novice but still not quite a full Aes Sedai. Among the Asha'man, a 1st-level initiate is a Dedicated. The Windfinders and Wise Ones do not have such formal ranks for trainees; initiates at 1st level are simply senior apprentices.

As a "junior" member of his traditions, every 1st-level initiate begins play with a mentor, a full member of his tradition who has the right to command and control the character. Until they "graduate" to become full-fledged Aes Sedai, Asha'man, Wise Ones, or Windfinders, initiates are expected to obey their mentors in all things (young Aes Sedai are expected to abide by the Three Oaths, even though they are not bound to them by the Oath Rod until they graduate to full status). Failure to do so puts the initiate at odds with his or her tradition, possibly forcing a dangerous confrontation with an organization of very powerful channelers.

To graduate to full status, an initiate will have to multiclass, adding the prestige class appropriate to his tradition. This typically becomes possible at around 6th level. Becoming a full-fledged Aes Sedai (to look at one example) frees an initiate from the oversight of her mentor, but it merely loosens-without completely eliminating-the bonds of her tradition. Initiates are expected to work for the benefit of their tradition throughout their careers, regardless of what level they become.

For more information on the channeling traditions, see Chapter 9: The One Power.

Bonus Channeling Feats: At 1st level, the initiate gets a bonus channeling feat in addition to the feat that any 1st-level character gets and any bonus feat granted by the initiate's background. The initiate gets an additional bonus channeling feat at 2nd level, and every two levels thereafter (4th, 6th, 8th, and so forth). The initiate can choose any channeling feat, so long as he or she meets all the usual prerequisites for it.

Important: These bonus feats are in addition to the feats that a character of any class gets every three levels (as per Table 3–1: Experience and Level-Dependent Benefits). The initiate is not limited to channeling feats when choosing those feats.

Weavesight: The intense training that all initiates go through requires them to identify and emulate a broad range of Talents and weaves. As a result, every initiate gains a +4 competence bonus to all Weavesight checks.

Slow Aging: The ability to channel slows the aging process. Starting at 3rd level, divide your level by 2. The result is the number of years that must pass for your character to age one year. For example, a 4th-level initiate ages one year for every two years that goes by (in other words, she ages at half the rate of normal people). A 12th-level initiate ages one year every six years (or one-sixth the rate of normal people).

NOBLE

Members of the noble class use their intelligence and natural charisma to make their way in the world. True royalty and nobility, elected officials, merchants so wealthy that they effectively function as nobles, military commanders, and crime lords—the types of people who belong to this class are varied and numerous. Some bring honor to the name. Others are sly, treacherous, and dishonorable to the core. With a winning smile, a golden tongue, or a powerful message the noble commands respect, makes friends, and inevitably influences people.

Adventures: An adventuring noble might be an aide or companion to a more powerful noble, a wealthy mer-

Table 3-6: The Noble

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Def Bonus	Reputation Score	Special
1	+0	+0	+1	+2	+3	3	Bonus class skill, call in a favor
2	+1	+0	+2	+3	+4	4	Inspire confidence +1
3	+2	+1	+2	+3	+4	4	Call in a favor
4	+3	+1	+2	+4	+4	5	Command +2
5	+3	+1	+3	+4	+5	5	Call in a favor
6	+4	+2	+3	+5	+5	6	Inspire confidence +2
7	+5	+2	+4	+5	+6	6	Call in a favor
8	+6/+1	+2	+4	+6	+6	7	Command +4
9	+6/+1	+3	+4	+6	+6	7	Call in a favor
10	+7/+2	+3	+5	+7	+7	8	Inspire confidence +3
11	+8/+3	+3	+5	+7	+7	8	Call in a favor
12	+9/+4	+4	+6	+8	+8	- 9	Command +6
13	+9/+4	+4	+6	+8	+8	9	Call in a favor
14	+10/+5	+4	+6	+9	+8	10	Inspire confidence +4
15	+11/+6/+1	+5	+7	+9	+9	10	Call in a favor
16	+12/+7/+2	+5	+7	+10	+9	11	Command +8
17	+12/+7/+2	+5	+8	+10	+10	11	Call in a favor
18	+13/+8/+3	+6	+8	+11	+10	12	Inspire confidence +5
19	+14/+9/+4	+6	+8	+11	+10	12	Call in a favor
20	+15/+10/+5	+6	+9	+12	+11	13	Command +10

chant who's bought himself a title but still likes to go on trading journeys, a diplomat, a crusading reformer, a military commander, or the like. Nobles often feel responsible for others, though most consider themselves to be better than others as well.

Characteristics: The noble fosters feelings of good will and honesty, or at least the illusion of such, to succeed. Where other classes charge into a fight, the noble starts out asking questions and hopes to finish by negotiating a deal, or by exploiting the respect others feel for his position (and, typically, his wealth and resources) to get things done. Most believe they can accomplish more with words and deeds than with violence, though they will quickly draw a sword when push comes to shove. The noble is more comfortable in civilized regions of the world, where law and the established so-

cial order have some meaning. Nobles are good talkers, negotiators, and bluffers, and the military training many of them receive makes them worthy adversaries in combat. They have a knack for inspiring others and make good leaders.

Origin: Nobles come to their profession in a variety of ways. Most are born into a noble or royal family, then trained from their earliest days to assume the mantle of responsibility which is their burden. Altruistic nobles believe it is their duty to serve and lead for the benefit of those who follow them. More selfish nobles seek the fame, wealth, and power often associated with their positions. Power-hungry nobles take advantage of the system and wind up helping others only to help themselves. The halls of power call. How the noble answers is up to him.

Background: Every kingdom in the westlands has its nobles, and even the Aiel, Atha'an Miere, and Ogier have "upper classes" or leaders who qualify as nobles in some senses. Cairhien and Arad Doman, with their extensive noble lineages and emphasis on the Game of Houses, have the best known groups of nobles, but Andor, Tear, Illian, and many other realms have

broad and powerful peerages as well. In short, a noble can come from whatever region his player prefers.

Examples of Nobles in the Wheel of Time Novels: Queen Morgase of Andor, First Berelain sur Paendrag of Mayene, Lady Colavaere, Lord Barthanes, Lord Luc, Lady Dyelin.

GAME RULE INFORMATION: Nobles have the following game statistics:

Abilities: Charisma is undoubtedly a noble's most important ability score, as the noble's skill at interacting with others and projecting a sense of confidence are crucial for his or her success. Wisdom and Intelligence form the basis of other important skills, so these ability scores are also significant. Nobles who focus on their roles as military commanders benefit from high Strength, Dexterity, and Constitution scores as well.

Hit Die: d8.

Class Skills: The noble's class skills (and the key ability for each skill) are Appraise (Int), Bluff (Cha), Diplomacy (Cha), Gather Information (Cha), Innuendo (Cha), Intimidate (Cha), Knowledge (all skills, taken individually) (Int), Listen (Wis), Perform (Cha), Ride (Dex), Sense Motive (Wis), and Speak Language (none). See Chapter 4: Skills for skill descriptions.

Skill Points at 1st Level: (4 + Int modifier) × 4. Skill Points at Each Additional Level: 4 + Int modifier.

Class Features: All of the following are class features of the noble:

Weapon and Armor Proficiency: The noble is proficient in the use of all simple and martial weapons, light armor, and shields. Note that some armor types

incur armor check penalties to the skills Balance, Climb, Escape Artist, Hide, Jump, Move Silently, Pick Pocket, and Tumble. Also, Swim checks suffer a -1 penalty for every 5 pounds of armor and equipment carried.

Bonus Class Skill: At 1st level, a noble may designate any one cross-class skill (except for a channeling skill) as a class skill. This represents an area of "illicit" or "unapproved" expertise.

Call in a Favor: At 1st level, and at every odd-numbered level thereafter (3rd, 5th, 7th, 9th, 11th, and so on), the noble gains the ability to call in a single favor. By using this favor, the noble can call upon contacts and resources most heroes don't have. This allows the noble to gain important information without going through the time and trouble of a Gather Information check, or to requisition resources without paying for them.

To successfully call in a favor, the noble makes a special Charisma check, adding his or her level to the roll. The GM sets the check's DC. Simple favors have a DC of 10, while expensive or illegal favors could have a DC of 25 or higher. The noble can't take 10 or take 20 on this check (see Chapter 4: Skills for information on taking 10 and taking 20), nor can he or she make multiple attempts at the same (or virtually the same) favor. However, the favor isn't called in if the noble fails the roll; he can try later to call in a different favor. Truly extreme favors, such as getting the plans to the Stone of Tear, are generally impossible. Such tasks should be the basis of an adventure, not a single die roll.

Tairen

noble

A noble can accumulate multiple "favors" if he or she doesn't use ones previously gained. Unused favors don't "expire," though the noble can never have more than five favors "stored up." If a noble has five unused favors and gains another for reaching an odd-numbered level, the new favor is lost. Once a noble uses one of his or her favors, he can never use it again.

The GM should carefully monitor the noble's use of favors to ensure that this ability isn't abused. The success or failure of a mission shouldn't hinge on the use of a favor, and calling in favors shouldn't replace good roleplaying or the use of other skills. The GM may disallow any favor he deems disruptive to the game.

55

IN SSIN

Inspire Confidence: Beginning at 2nd level, a noble can use oratory to inspire confidence in allies. To inspire confidence, the noble must speak (and the allies must hear the noble speaking) for at least 1 round, and the noble must make a Diplomacy check with a DC equal to 10 + 1 per five allies to be inspired (including the noble).

An ally inspired with confidence gains a + 1 bonus to attacks, +1 to all skill checks, and +1 to Will saves (these bonuses are competence bonuses). The effect begins as soon as the noble ends an inspirational speech and lasts for 10 minutes per round the noble spent inspiring the allies, to a maximum of 5 hours for 30 rounds of inspiration. Thus, a noble who speaks for 6 rounds grants the bonus for 60 minutes. The noble may attempt to use this ability once per day. Whether or not the Diplomacy check succeeds, the noble may not attempt to inspire confidence again for at least 24 hours.

The confidence inspired by the noble increases as the noble attains levels. For every four levels after 2nd, the bonus increases by +1, to a maximum of +5 at 18th level.

Command: At 4th level, the noble can guide the cooperation of other characters by making a Charisma check (DC 15 + the number of characters commanded). This increases the bonus granted by cooperation by +2(see Cooperation, page 70). This increase goes up by two (to +4, +6, and so forth) every four levels (8th, 12th, 16th, and 20th). Commanding other characters takes as long as the task to be attempted (minimum of a full round).

WANDERER

Wanderers share little in common with each other. Some are stealthy thieves (and they, unfortunately, make people suspicious of all wanderers). Others are silvertongued tricksters. Still others are explorers, merchants, outlaws, gamblers, thugs, peddlers, Tuatha'an, traveling scholars, or the like. Whatever their profession, they share a reliance on skills and abilities, quick-wittedness, and a certain willingness to take risks that most people wouldn't dare.

Adventures: Wanderers adventure for several reasons. First and foremost, they're in it for whatever they can get. Many wanderers lust for gold or other treasures and gladly take any risk commensurate with the reward. Second is curiosity. Many of them yearn to see new places, learn new things, and broaden their experience. Third, they like to pit their wits against the challenges that confront them.

Characteristics: It's difficult to generalize about the characteristics of the wanderer. As a group, they encompass everyone from pacifistic Tuatha'an, to greedy traders, to vicious assassins who don't flinch at taking human life. At best, one can say that virtually all wanderers survive, to a certain extent, on their wits and skills. They don't go around wearing heavy armor, carrying heavy weapons, or displaying awesome fighting prowess like an armsman or *algai'd'sisteai*. Instead, they have nimble fingers and nimble minds, both of which they use to make a good living and enjoy themselves. Many of them count on their luck

to help them out, too (and thus sometimes end up in hot water when ill fortune strikes). Some develop almost uncanny levels of skill.

Origin: Some wanderers are born to their lives, such as the Tuatha'an or the children of prominent merchant families. Others drift into the life of a wanderer because they aren't temperamentally suited for anything else. Some are attracted by the freedom the wanderer's lifestyle offers, the chance to defy social convention, or the thrill of living on the edge.

Wanderers do not see each other as fellows unless they happen to be members of the same group, have learned together under the same mentor or master, or have trustworthy associates in common. In fact, wanderers trust other wanderers less than they trust anyone else. They're no fools.

Background: Wanderers can come from just about anywhere (though few Aiel follow this path). Ebou Dari duelists, Tanchico thieves and con artists, Ogier traveling scholars, Tairen gamblers, midlander peddlers, the thugs of Cairhien's Foregate, Atha'an Miere traders, and Illianer merchants can all qualify as wanderers.

Examples of Wanderers in the Wheel of Time Novels: Mat Cauthon, Loial, Raen.

GAME RULE INFORMATION: Wanderers have the following game statistics.

Abilities: Dexterity affects many wanderer skills and provides the lightly armored wanderer extra protection. Intelligence and Wisdom are important for many of the wanderer's skills. A high Intelligence score also gives the wanderer extra skill points, which can be used to expand her repertoire.

Hit Die: d6.

Class Skills: The wanderer's class skills (and the key ability for each skill) are Appraise (Int), Balance (Dex), Bluff (Cha), Climb (Str), Craft (Int), Diplomacy (Cha), Disable Device (Int), Disguise (Cha), Escape Artist (Dex), Forgery (Int), Gather Information (Cha), Hide (Dex), Innuendo (Wis), Intimidate (Cha), Intuit Direction (Wis), Jump (Str), Knowledge (varies) (Int), Listen (Wis), Move Silently (Dex), Open Lock (Dex), Perform (Cha), Pick Pocket (Dex), Profession (Wis), Read Lips (Int), Search (Int), Sense Motive (Wis), Spot (Wis), Swim (Str), Tumble (Dex), and Use Rope (Dex). See Chapter 4: Skills for skill descriptions.

Skill Points at 1st Level: $(8 + \text{Int modifier}) \times 4$. Skill Points at Each Additional Level: 8 + Int modifier.

Class Features: All of the following are class features of the wanderer.

Weapon and Armor Proficiency: A wanderer's weapon training focuses on weapons suitable for stealth and sneak attacks. Thus, all wanderers are proficient with the club, crossbow, dagger (any type), dart, mace (both heavy and light), morningstar, quarterstaff, rapier, sap, shortbow (normal and composite), and short sword. Wanderers are proficient with light armor but not with shields. Note that some armor types incur armor check penalties to the skills Balance, Climb, Escape Artist, Hide, Jump, Move Silently, Pick Pocket, and Tumble. Also, Swim checks suffer a -1 penalty for every 5 pounds of armor, equipment, or loot carried.

Illicit Barter: Beginning at 1st level, the wanderer gains a +5 competence bonus on any Diplomacy checks made to buy or sell illicit or illegal goods.

The Dark One's Own Luck: At 2nd level, the wanderer gains the bonus feat The Dark One's Own Luck.

Skill Emphasis: At 4th level, and every four levels thereafter (8th, 12th, 16th, and 20th), the wanderer gains the bonus feat Skill Emphasis. This feat may be applied to any class skill. The wanderer may not select the same skill twice.

Sneak Attack: Starting at 5th level, if a wanderer can catch an opponent who is unable to defend himself effectively from the wanderer's attack, she can strike a vital spot for extra damage. Basically, any time the wanderer's target would be denied his Dexterity bonus to Defense (whether he actually has a Dexterity bonus or not), or when the wanderer flanks the target, the wanderer's attack deals extra damage. The extra damage is +2d6 at 5th level and an additional +2d6 at 14th level. See Table 8–5: Attack Roll Modifiers for combat situations in which the wanderer flanks an opponent or the opponent loses his Dexterity bonus to Defense.

Ranged attacks only count as sneak attacks if the *Andoran* target is within 10 paces. The wanderer can't strike *wanderer* with deadly accuracy beyond that range.

A wanderer can only make sneak attacks against living

targets with discernible anatomies. Additionally, any target that is immune to critical hits is also immune to sneak attacks. The wanderer must be able to see the target well

> enough to pick out a vital spot and must be able to reach a vital spot. The wanderer can't sneak attack while striking a target with concealment (see Table 8–7: Concealment) or striking the limbs of a target whose vitals are beyond reach.

Bonus Feat: At 10th level, the wanderer gains a bonus feat. The feat must be selected from Alertness, Dodge, Fame, Heroic Surge, Improved Initiative, Infamy, Low Profile, Weapon Finesse, or Weapon Focus.

WILDER

The One Power isn't reserved for those who travel to the White Tower or seek out the guidance of Wise Ones. Some people are touched by the Power without the benefit of years of study or the help of those who have mastered it in the traditions of the initiates. These wilders embrace the True Source on their own, and, if they survive the experience, go on to become capable, or even quite powerful channelers. Though they lack access to the techniques and skills developed over the years by Aes Sedai, Aiel Wise Ones, and Atha'an Miere Windfinders, wilders are also free from the hidebound rules and limitations that bind and restrict initiates.

Adventures: Many wilders become village Wisdoms or local healers, respected and admired in their communities. Others (especially men) find themselves

57

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Def Bonus	Reputation Score	Special
1	+0	+0	+2	+1	+3	0	Illicit barter
2	+1	+0	+3	+2	+4	1	The Dark One's Own Luck
3	+2	+1	+3	+2	+4	1	
4	+3	+1	+4	+2	+4	1	Skill Emphasis
5	+3	+1	+4	+3	+5	2	Sneak attack +2d6
6	+4	+2	+5	+3	+5	2	
7	+5	+2	+5	+4	+6	3	
8	+6/+1	+2	+6	+4	+6	3	Skill Emphasis
9	+6/+1	+3	+6	+4	+6	3	
10	+7/+2	+3	+7	+5	+7	4	Bonus feat
11	+8/+3	+3	+7	+5	+7	4	
12	+9/+4	+4	+8	+6	+8	5	Skill Emphasis
13	+9/+4	+ 4	+8	+6	+8	5	
14	+10/+5	+4	+9	+6	+8	5	Sneak attack +4d6
15	+11/+6/+1	+5	+9	+7	+9	6	
16	+12/+7/+2	+5	+10	+7	+9	6	Skill Emphasis
17	+12/+7/+2	+5	+10	+8	+10	7	
18	+13/+8/+3	+6	+11	+8	+10	7	
19	+14/+9/+4	+6	+11	+8	+10	7	
20	+15/+10/+5	+6	+12	+9	+11	8	Skill Emphasis

Table 3-7: The Wanderer

shunned, their abilities misunderstood or even feared. Those who find a place of value in their communities often venture forth for the betterment of their homes, seeking aid for their communities or to support others from their villages or regions who are traveling abroad. Others travel to find a place for themselves where their abilities won't bring scorn and distrust. All seek to better understand the bizarre potentials thrust upon them by the One Power.

Characteristics: A wilder's connection to the True Source is mysterious and intuitive, based more on a hodgepodge of experiences than any intense course of training and study. Wilders know fewer weaves than initiates, and can cast fewer weaves per day. But because they are used to testing their limits—for them, every experience with the One Power is a test of limits, at least early in their careers—wilders find overchanneling easier and less risky than do initiates.

Origin: Wilders develop rudimentary powers at puberty. Their first weaves are spontaneous, erratic, and frequently dangerous-many wilders do not survive their initial contacts with the True Source. A household with a budding wilder in it may be troubled by strange events, or the wilder may find herself mysteriously adept at healing, manipulating people, or other things that matter deeply to her. Eventually, the young wilder begins to understand the power she has been wielding unintentionally. From that point on, she can begin practicing and improving her abilities.

Wilders have no sense of identity as a group. Many, in fact, are completely unaware that there are others in the world like them. A few recognize what they are experiencing early on, and travel to Tar Valon (or apprentice with a Windfinder or Wise One) before their powers develop-these become initiates. Many more, however, grow their powers according to their own devices. Background: Wilders are always human, never Ogier. They are most commonly westlanders (midlanders, Borderlanders, Cairhienin, Domani, Ebou Dari, Illianers, Tairens, Tar Valoners, and Taraboners). The Aiel discover virtually all wilders in their midst and apprentice young women to Wise Ones; men who can channel set off into the Blight to destroy as many Shadowspawn as possible before they themselves are killed. Among the Atha'an Miere, young women are apprenticed to Windfinders, while men who channel are "given to the sea" (killed) as soon as they are identified to prevent even a chance that they might endanger others. As a result, wilders are virtually unheard of among these peoples.

There are some important differences between male and female wilders; see Men Who Can Channel, page 53.

Examples of Wilders in the Wheel of Time Novels: Nynaeve al'Meara, Asra, many Aes Sedai, before they entered the White Tower and became initiates.

GAME RULE INFORMATION: Wilders have the following game statistics:

Abilities: Wisdom determines how powerful a weave a wilder can cast, and how hard her weaves are to resist. Wisdom and Charisma both determine how many weaves the wilder can cast per day. To cast a weave, a wilder must have a Wisdom score of 10 + the weave's level. A wilder gets bonus weaves based on both Wisdom and Charismathat is, if the wilder has high enough ability scores in both Wisdom and Charisma to grant bonus weaves, he gains the bonus weaves from both. The Difficulty Class of a saving throw against a wilder's weave is 10 + the weave's level + the wilder's Wisdom modifier. Like an initiate, a wilder benefits from high Dexterity and Constitution scores.

Hit Die: d6.

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Def Bonus	Reputation Score	Special
1	+0	+1	+2	+2	+3	0	Block
2	+1	+2	+3	+3	+4	0	Bonus channeling feat
3	+1	+2	+3	+3	+4	1	Slow aging
4	+2	+2	+4	+4	+4	1	
5	+2	+3	+4	+4	+5	1	Bonus channeling feat
6	+3	+3	+5	+5	+5	2	0
7	+3	+4	+5	+5	+6	2	
8	+4	+4	+6	+6	+6	2	Bonus channeling feat
9	+4	+4	+6	+6	+6	3	
10	+5	+5	+7	+7	+7	3	
11	+5	+5	+7	+7	+7	3	Bonus channeling feat
12	+6/1	+6	+8	+8	+8	4	
13	+6/1	+6	+8	+8	+8	4	
14	+7/+2	+6	+9	+9	+8	4	Bonus channeling feat
15	+7/+2	+7	+9	+9	+9	5	
16	+8/+3	+7	+10	+10	+9	5	
17	+8/+3	+8	+10	+10	+10	5	Bonus channeling feat
18	+9/+4	+8	+11	+11	+10	6	0
19	+9/+4	+8	+11	+11	+10	6	
20	+10/+5	+9	+12	+12	+11	6	Bonus channeling feat

Table 3-8: The Wilder

Table 3-9: Wilder Weaves

Level					Wea	aves per	Day				
	0	1	2	3	4	5	6	7	8	9	
1	2	1	-	-	-	-	-	-			
2	3	1	1	() – ()		-		-	-	, _	
3	3	2	1	1	-	=	-	-	-	-	
4	4	2	2	1	-	-	:	-	-	-	
5	4	2	2	1	1	-	1	-	-	· -	
6	5	3	2	2	1	-	-	-	-	-	
7	5	3	3	2	1	1		- <u>-</u>	-		
8	6	3	3	2	2	1		<u></u>	122	-	
9	6	4	3	3	2	1	1	-	-	-	
10	6	4	4	3	2	2	1				
11	6	4	4	3	3	2	1	-	-	-	
12	6	4	4	4	3	2	1	1	-		
13	6	5	4	4	3	3	2	1	-		
14	6	5	5	4	4	3	2	1	-		
15	6	5	5	4	4	4	2	1	1	-	
16	6	5	5	5	4	4	3	2	1	8 <u></u> 4	
17	6	6	5	5	4	4	3	2	1	1	
18	6	6	6	5	5	4	4	2	1	1	
19	6	6	6	5	5	4	4	3	2	1	
20	6	6	6	6	5	5	4	3	2	1	

Class Skills: The wilder's class skills (and the key ability for each skill) are Composure (Wis), Concentration (Wis), Craft (Int), Gather Information (Cha), Heal (Wis), Intimidate (Cha), Invert (Int), Knowledge (varies) (Int), Profession (Wis), Sense Motive (Wis), and Weavesight (Int). See Chapter 4: Skills for skill descriptions.

Skill Points at 1st Level: (4 + Int modifier) × 4. Skill Points at Each Additional Level: 4 + Int modifier.

Class Features: All of the following are class features of the wilder:

Weapon and Armor Proficiency: Wilders are proficient with all simple weapons and with light armor. Note that some armor types incur armor check penalties to the skills Balance, Climb, Escape Artist, Hide, Jump, Move Silently, Pick Pocket, and Tumble. Also, Swim checks suffer a -1 penalty for every 5 pounds of armor and equipment carried.

The One Power: Wilders draw upon the Five Powers of the True Source to cast arcane weaves, just as initiates do.

Affinities: Your wilder begins play with an Affinity for one of the Five Powers (Air, Earth, Fire, Spirit, or Water). This Affinity makes the wilder particularly strong with weaves that use only that Power. He or she will be less capable with weaves that involve the other powers, and be somewhat hampered in weaves that don't use that Affinity at all. If your wilder is a female, choose your Affinity from among Air, Spirit, and Water. If he is a male, choose Earth, Fire, or Spirit. Your wilder can gain more Affinities with the Additional Affinity feat.

Talents and Weaves: Your wilder begins play having one common Talent and knowing six common weaves of 0 or 1st level (including multilevel weaves that include level 0 or 1). These starting weaves do not have to be within your wilder's Talent, but they usually are. A wilder can gain more Talents with the Additional Talent feat.

At each additional level, your wilder can learn one additional common weave of any level which he or she is able to cast. (If you can cast weaves within the level range of a multilevel weave, you can learn that weave. For example, *raise fog* is level 2–8. If you can cast 2nd-level weaves, you can learn *raise fog*.) These are weaves that the wilder has managed to "figure out" on his or her own, relying on intuition and experience with the One Power. In addition, your wilder can learn new weaves by observation. See the Weavesight skill description for more information.

A wilder is limited to casting a certain number of weaves of each level per day. The number of weaves he can cast per day is improved by his bonus weaves granted by Wisdom and Charisma, if any. For instance, at 1st level, the wilder Lita can cast three 1st-level weaves per day—one for being 1st level (see Table 3–9: Wilder Weaves), plus one thanks to her high Charisma and another one due to her Wisdom. However, Lita only knows two 1st-level weaves: *arms of air* and *blade of fire*. In any given day, she can cast *arms of air* three times, cast *blade of fire* three times, or cast some combination of the two weaves a total of three times.

A wilder may use a higher-level slot to cast a lowerlevel weave if he so chooses. For example, if an 8th-level wilder has used up all of his 3rd-level weave slots for the day but wants to cast another one, he could use a 4thlevel slot to do so. The weave is still treated as its actual level, not the level of the slot used to cast it.

To learn or cast a weave, a wilder must have a Wisdom score of at least 10 + the weave's level. The Difficulty Class for saving throws against wilder weaves is 10 + the weave's level + the wilder's Wisdom modifier.

Overchanneling: Like initiates, wilders can overchannel to cast more weaves than they are normally able to (see Overchanneling, page 162). For instance, following the example above, if Lita had cast three 1st-level weaves al-

ready in one day, she could attempt to overchannel to cast another one. Wilders are more used to the rigors of overchanneling and the risks that come with unsupervised exploration of the One Power than are initiates. As a result, they get a +5 competence bonus on Concentration checks when attempting to overchannel. They also get a +5 competence bonus on Fortitude saves when they fail at overchanneling attempts.

Cross-Talent Weaves: Also like initiates, wilders excel only within their Talents. Due to their flexibility, however, a wilder may learn and cast any 0-level, 1stlevel, or 2nd-level weave, regardless of whether it is within one of his or her Talents. A wilder may only learn and cast weaves of 3rd level or higher if they are within one of his or her Talents.

Block: Although their selftraining lends wilders a great deal of flexibility, it doesn't come without a price. The dangers of learning the One Power unaided result in a "block": an emotional trigger without which the Power

can't be activated. Blocks form naturally as a wilder first learns to access the True Source; they are a sort of buffer which reduces the risk of inadvertently channeling enough power to still (remove the channeler's ability to channel) or even kill the wilder. Unfortunately, they persist even after the wilder learns to control the power, preventing the wilder from channeling freely whenever he or she wants to.

Typical blocks include the need to be angry, serene, excited, fearful, or even lustful (make up a *Ebou Dari* block that seems appropriate to your character). Regardless of the block's exact nature, it always requires that the wilder make an effort to attain the exact emotional state before he or she can channel. This is a full-round action, and requires a Composure check against DC 15 (normally-the DC can be increased to 20 if the wilder is in an opposed emotional state, or decreased to 10 if already in a similar state).

Once a wilder reaches the emotional state necessary to bypass the block, he or she may maintain that state (and channel freely) for an hour without having to roll again. Remember that the wilder's emotions affect everything he or she does—a wilder who must conjure terror within himself to channel is truly afraid, and should behave appropriately. A wilder's block can be removed with the Eliminate Block feat. However, female wilders cannot take the Elim-

> inate Block feat until 3rd level. Male wilders do not face that restriction, and may choose to take the feat and eliminate their blocks at 1st level. Once eliminated, the wilder's block is gone forever, and the wilder may channel at any time, regardless of emotional state.

> Bonus Channeling Feats: At 2nd level, and every three levels thereafter (5th, 8th, 11th, 14th, 17th, and 20th), the wilder gets a bonus channeling feat. The wilder can choose any channeling feat, so long as he or she meets all the usual prerequisites for it.

> *Important:* These bonus feats are in addition to the feats that a character of any class gets every three levels (as per Table 3–1: Experience and Level-Dependent Benefits). The wilder is not limited to channeling feats when choosing those feats.

Slow Aging: The ability to channel slows the aging process. Starting at 3rd level, divide your level by 2. The result is the number of years that must pass for your character to age one

year. For example, a 4th-level wilder ages one year for every two years that goes by (in other words, she ages at half the rate of normal people). A 12thlevel wilder ages one year every six years (or about one-sixth the rate of normal people).

WOODSMAN

The forests are home to fierce, cunning, and swift creatures, such as bears, wolves, deer, mountain cats, and the like. But more cunning and powerful than all of these is the woodsman, a skilled hunter and stalker.

He knows the woods as if they were his home (as indeed they are), and he knows his prey in deadly detail.

Adventures: Woodsmen often accept the role of protector, aiding those who live in or travel through the woods and other wild areas. Additionally, woodsmen may adventure for all the reasons that armsmen do.

Characteristics: The woodsman is capable in combat and widely proficient in weapons. His skills allow him to survive in the wilderness, to find his prey, and to avoid detection. He has a special degree of knowledge in the type of terrain in which he lives and works, which gives him even more advantage there.

As the name indicates, most woodsmen spend their time in forested areas. However, with the GM's permission,

a player could use this class to create a character adept at surviving in other types of wilderness areas, such as the desert, swamps, mountains, or the Blight.

Origin: Some woodsmen gained their training as part of special military teams, but most learned their skills from solitary masters who accepted them as students and assistants.

Background: Woodsmen most often come from the midlands or Borderlands, where there are many forested areas and a healthy population of game animals and dangerous beasts for them to hunt.

Examples of Woodsmen in the Wheel of Time Novels: Tam al'Thor, Abell Cauthon.

GAME RULE INFORMATION: Woodsmen have the following game statistics.

Abilities: Dexterity is important for a woodsman be-

cause woodsmen tend to wear light armor and because several woodsman skills are based on Dexterity. Strength aids woodsmen in combat. Constitution is important because it helps them endure the rigors of the wild, and wounds they receive in battle. Several woodsman skills are based on Wisdom. **Hit Die:** d10.

Illustration by Paolo Parente

Class Skills: The woodsman's class skills (and the key ability for each skill) are Animal Empathy (Cha), Climb (Str), Craft (Int), Handle Animal (Cha), Heal (Wis), Hide (Dex), Intimidate (Cha), Intuit Direction (Wis), Jump (Str), Knowledge (nature) (Int), Listen (Wis), Move Silently (Dex), Profession (Wis), Ride (Dex), Search (Int), Spot (Wis), Swim (Str), Use Rope (Dex), and Wilderness Lore (Wis). See Chapter 4: Skills for skill descriptions.



Borderlander woodsman

Skill Points at 1st Level: $(6 + \text{Int modifier}) \times 4$. Skill Points at Each Additional Level: 6 + Int modifier.

Class Features: All of the following are class features of the woodsman.

Weapon and Armor Proficiency: A woodsman is proficient with all simple and martial weapons, light armor, medium armor, and shields. Note that some armor types incur armor check penalties to the skills Balance, Climb, Escape Artist, Hide, Jump, Move Silently, Pick Pocket, and Tumble. Also, Swim checks suffer a -1 penalty for every 5 pounds of armor and equipment carried.

Nature's Warrior: When fighting in a single natural

environment he chooses (forest, swamp, plains, mountains, the Waste, or the Blight), the woodsman gets to add half his Dexterity bonus to attack rolls against humanoid opponents (humans, Trollocs, Myrddraal, and so on) in addition to his Strength bonus. He gets to add a second environment in which this bonus applies at 8th level, and a third at 16th. He may also apply this bonus whenever fighting wild beasts, no matter where he fights them.

Track: A woodsman gains Track (see Chapter 5: Feats) as a bonus feat at 1st level.

Partial Improved Initiative: When wearing light armor or no armor, a woodsman can fight as if he had the feat Improved Initiative. He loses this special bonus when fighting in medium or heavy armor.

Woodland Stealth: When in forests and other natural environments, a woodsman receives a +2 competence bonus to his Hide and Move Silently checks. This bonus increases to +4 at 12th level.

Bonus Feats: At 4th, 9th, 14th, and 19th levels, the woodsman gets a bonus feat. These bonus feats must be drawn from the following list: Ambidexterity, Blind-Fight, Combat Expertise (Improved Disarm, Improved Trip, Whirlwind Attack), Combat Reflexes, Dodge (Mobility, Spring Attack), Exotic Weapon Proficiency*, Improved Critical*, Improved Initiative, Improved Unarmed Strike, Mounted Combat (Mounted Archery, Trample, Ride-By Attack, Spirited Charge), Point Blank Shot (Far Shot, Precise Shot, Rapid Shot, Shot on the Run), Power Attack (Cleave, Improved Bull Rush, Sunder, Great Cleave), Quick Draw, Two-Weapon Fighting (Improved Two-Weapon Fighting), Weapon Finesse*, Weapon Focus*, Weapon Specialization*. Some of the bonus feats

available to a woodsman cannot be acquired until the armsman has gained one or more prerequisite feats; these feats are listed parenthetically after the prerequisite feat. A woodsman can select feats marked with an asterisk (*) more than once, but it must be for a different weapon each time. A woodsman must still meet all prerequisites for a feat, including ability score and base attack bonus minimums. (See Chapter 5: Feats for descriptions of feats and their prerequisites.)

Important: These feats are in addition to the feat that a character of any class gets every three levels (as per Table 3-1: Experience and Level-Dependent Benefits). The woodsman is not limited to the list given here when choosing those feats.

Table 3-10: The Woodsman

	Base	Fort	Ref	Will	Def R	eputatio	n
Level	Attack Bonus	Save	Save	Save	Bonus	Score	Special
1	+1	+1	+0	+0	+3	0	Nature's warrior (one environment), Track
2	+2	+2	+0	+0	+4	0	Partial Improved Initiative
3	+3	+2	+1	+1	+4	1	Woodland stealth +2
4	+4	+2	+1	+1	+4	1	Bonus feat
5	+5	+3	+1	+1	+5	1	
6	+6/+1	+3	+2	+2	+5	2	Weapon Specialization
7	+7/+2	+4	+2	+2	+6	2	anna al 🖉 muna - an 🖉 dasa sa anala an-anti a 17
8	+8/+3	+4	+2	+2	+6	2	Nature's warrior (two environments)
9	+9/+4	+4	+3	+3	+6	3	Bonus feat
10	+10/+5	+5	+3	+3	+7	3	
11	+11/+6/+1	+5	+3	+3	+7	3	
12	+12/+7/+2	+6	+4	+4	+8	4	Woodland stealth +4
13	+13/+8/+3	+6	+4	+4	+8	4	
14	+14/+9/+4	+6	+4	+4	+8	4	Bonus feat
15	+15/+10/+5	+7	+5	+5	+9	5	
16	+16/+11/+6/+1	+7	+5	+5	+9	5	Nature's warrior (three environments)
17	+17/+12/+7/+2	+8	+5	+5	+10	5	
18	+18/+13/+8/+3	+8	+6	+6	+10	6	
19	+19/+14/+9/+4	+8	+6	+6	+10	6	Bonus feat
20	+20/+15/+10/+5	+9	+6	+6	+11	6	

Weapon Specialization: On achieving 6th level or higher, as a feat the woodsman may take Weapon Specialization. Weapon Specialization adds a +2 damage bonus with a chosen weapon. The woodsman must have Weapon Focus with that weapon to take Weapon Specialization. If the weapon is a ranged weapon, the damage bonus only applies if the target is within 30 feet, because only at that range can the woodsman strike precisely enough to hit more effectively. The woodsman may take this feat as a bonus feat or as a regular one. Other classes may not take Weapon Specialization as a feat unless so noted in their descriptions.

MULTICLASS CHARACTERS

A character may add new classes as he progresses in levels. The class abilities from a character's different classes add together to determine the multiclass character's total abilities. Multiclassing improves a character's versatility at the expense of focus.

How MULTICLASSING WORKS: Eselle, a 4thlevel wanderer, decides she wants to expand her repertoire by learning the arts of war. She locates a mentor who teaches her the ways of an armsman, and she spends a lot of time watching Caira, her party's best armsman, while Caira practices swordfighting each morning. When Eselle amasses 10,000 XP, she becomes a 5th-level character. Instead of becoming a 5th-level wanderer, however, she decides to become a 4thlevel wanderer/1st-level armsman. Now, instead of gaining the benefits of attaining a new level as a wanderer, she gains the benefits of becoming a 1st-level armsman. She gains an armsman's Hit Die (d10), a 1st-level armsman's bonus feat, a +2 bonus on Fort saves and +1 on Reflex saves, a +2 bonus to Defense (but see Class and Level Features below), and 6 skill points (4 for one armsman level and +2 for her Intelligence bonus for an ability score of 14) to be spent as an armsman. These benefits are added to the scores she already had as a wanderer. Her Will save and Reputation do not increase because these numbers are +0 for a 1st-level armsman. Also, her wanderer skills do not improve and she does not gain the 5th-level wanderer sneak attack ability, since she didn't go up in level as a wanderer. She could spend some of her 6 skill points to improve her wanderer skills, but, since they would be treated as cross-class skills for this purpose, these skill points would each only buy half a rank.

On reaching 15,000 XP, Eselle becomes a 6th-level character. She decides she'd like to continue along the armsman path, so she increases her armsman level instead of her wanderer level. Again she gains the armsman's benefits for attaining a new level rather than the wanderer's. As a 2nd-level armsman, she gains another d10 Hit Die; her base attack, Fortitude and Reflex saves, and Reputation all go up by +1; and she gains 6 skill points. Additionally, as a 6th-level character overall she gets her third feat (as per Table 3–1: Experience and Level-Dependent Benefits).

At this point, Eselle is a 6th-level character: a 4th-level wanderer/2nd-level armsman. At each new level gained, Eselle decides whether to increase her wanderer level or her armsman level. Of course, if she really wants to have diverse abilities, she could even acquire a third classmaybe woodsman.

ADDING A SECOND CLASS: When a single-class character gains a level, he or she may choose to increase the level of his or her current class or pick up a new class at 1st level. The GM may restrict the choices available according to how he or she handles classes, skills, experience, and training. For instance, the character may need

to find a tutor to teach him the ways of the new class. Additionally, the GM may require the player to declare what class his or her character is "working on" before he or she makes the jump to the next level, so the character has time to practice new skills.

The character gains all the 1st-level base attack bonuses, base save bonuses, class skills, and other class features of the new class, as well as a Hit Die of the appropriate type. In addition, the character gets the new class's per-level skill points.

Picking up a new class is not exactly the same as starting a character in that class. Some of the benefits for a 1st-level character represent the advantage of training while young and fresh, with lots of time to practice. When picking up a new class, a character does not receive the following starting bonuses given to characters who begin their careers in that class:

- Maximum hit points from the first Hit Die.
- Quadruple the per-level skill points.
- Starting equipment.
- Starting gold.

CLASS AND LEVEL FEATURES: The abilities of a multiclass character are the sum of the abilities of each of the character's classes.

Level: "Character level" is the total level of the character. It derives from overall XP earned and is used to determine when feats and ability score boosts are gained, as per Table 3–1: Experience and Level-Dependent Benefits. "Channeler level" is the total levels rhe character has in all classes able to channel. "Class level" is the level of the character in a particular class, as per the individual class tables. For a single-class character, character level equals class level; for a multiclass character, it is the sum of all class levels.

Hit Dice: The character gains Hit Dice from each class, with the resulting hit points added together.

Base Attack Bonus: Add the base attack bonuses for each class to get the base attack bonus. If the resulting value is +6 or higher, the character gets multiple attacks. Find the base attack value on each class table to see how many additional attacks the character gets and at what bonuses. For instance, a 6th-level wanderer/4th-level armsman would have a base attack bonus of +8 (+4 for the wanderer class and +4 for the armsman class). A base attack bonus of +8 allows a second attack with a bonus of +3 (listed as +8/+3 on each table), even though neither the +4 from the wanderer nor the +4 from the armsman normally allows an extra attack.

Saving Throws: Add the base save bonuses for each class together. A 7th-level wanderer/4th-level armsman gets +6 on Fortitude saving throws (+2 as a 7th-level wanderer and +4 as a 4th-level armsman), +7 on Reflex saving throws (+5 and +2), and +5 on Will saving throws (+4 and +1).

Defense Bonus: Add the Defense bonuses for each class together, then subtract 2 for each class after the first. A 4th-level noble/1st-level armsman has a Defense bonus of +3 plus +2, minus 2 for having a second class, for a total of +3. If the same hero then picked up a level of wanderer, she would add +3 and subtract 2 (for having yet another class), for a total Defense bonus of +4.

Note that you do not have to subtract 2 when adding a prestige class or an NPC class (these special classes are covered in Chapter 10). Subtract 2 from your defense bonus only when adding an additional hero class.

Reputation: Add the Reputation scores for each class together.

Skills: The character retains and can access skills from all his or her classes. When a multiclass hero gains a level in a class, he spends that level's skill points as a member of that class. For purposes of calculating maximum ranks, a skill is a class skill if at least one of the character's classes has it as a class skill. The maximum rank for a class skill is 3 + the character level. For a 7th-level wanderer/4th-level armsman (an 11th-level character), a wanderer skill or armsman skill has a maximum rank of 14. For a cross-class skill, maximum rank is half the maximum for a class skill.

If a skill is unavailable to a class (that is, if it's an exclusive skill that a multiclass character's other class doesn't have access to), then levels in that class don't increase the multiclass character's maximum ranks. For instance, a 7thlevel wanderer/4th-level armsman would have a maximum rank of 10 in Innuendo, an exclusive class skill for wanderers. The extra four levels in the armsman class do not increase the character's maximum rank with Innuendo.

Starting Feats: The character gets all starting feats of all classes (ignoring redundancy).

Class Features: The character gets all class features of all classes but also suffers the consequences of all special restrictions of all classes. Some class features don't work well with skills or class features of other classes. For example, armsman are proficient with heavy armor, but a wanderer/armsman still suffers skill penalties from heavy armor.

Feats: For multiclass characters, feats are received every three character levels, regardless of individual class level (see Table 3-1: Experience and Level-Dependent Benefits).

Ability Increases: For multiclass characters, abilities are increased every four character levels, regardless of individual class level (see Table 3–1: Experience and Level-Dependent Benefits).

Weaves: Some weaves base their effect upon the caster level. In the case of multiclass characters, the caster level is the sum of the character's channeling class levels. For example, a 3rd-level woodsman/4th-level wilder has a casting level of 4th. If he later became a 3rd-level woodsman/4th-level wilder/2nd-level initiate, his casting level would be 6th.

ADVANCING A LEVEL: Each time a multiclass character achieves a new level, he or she either increases one of his or her current class levels by one or picks up a new class at 1st level. When a multiclass character increases one of her classes by one level, she gets all the standard benefits that characters get for achieving that level in that class: an extra Hit Die, possible bonuses in attacks, Defense, and saving throws (depending on the class and the new level), possible new class features (as defined by the class), new weaves, and new skill points.

Skill points are spent according to the class that the multiclass character just advanced in (see Table 4–1: Skill Points per Level). Skills purchased from Table 4–2: Skills are purchased at the cost appropriate for that class.

DIASSES



Eben Darl, a wanderer, can walk quietly up to a door, put his ear to it, and hear a Myrddraal rasping orders to its Trolloc followers. If Valara, an initiate, were to try the same thing, she'd probably make so much noise that the Trollocs would hear her. She, however, could set a ward on the door and incapacitate any Trollocs passing through it. These actions and many more are determined by the skills that characters have (in this case, Move Silently, Listen, and Concentration). This chapter shows you how your character acquires skills and how they are used during the course of an adventure or campaign.

SKILLS SUMMARY

Your character's skills represent a variety of abilities, and you get better at them as you go up in level.

EARNING SKILL POINTS: At each level, you get 4, 6, or 8 skill points that you use to buy skills for your character (your Intelligence modifier adds to this number). A 1st-level character gets four times this number. If you buy a class skill (such as Ride for an armsman or Bluff for a noble), you get 1 rank (equal to a +1 bonus) for each skill point. If you buy other classes' skills (cross-class skills), you get a half rank per skill point. Your maximum rank in a class skill equals your level plus 3. Your maximum rank in a cross-class skill is half of this number (do not round up or down).

USING SKILLS: To make a skill check, roll: 1d20 + skill modifier (Skill modifier = skill rank + ability modifier + miscellaneous modifiers)

This roll is made just like an attack roll or a saving throw. The higher the roll the better. You're either trying to score a certain Difficulty Class (DC) or higher, or you're trying to beat another character's check. For instance, to successfully fool an unwitting nobleman, Eben needs to beat the noble's Sense Motive check with his Bluff check.

Skill rank expresses a character's general ability level with a particular skill. The higher the rank, the better the character is with the skill. Many skills can be used even if a character has no ranks in the skill; doing this is known as making an untrained skill check.

Skill checks use the modifier for the skill's key ability as their ability modifier. The key ability of a skill is noted in its description and on Table 4–2: Skills and Table 4–3: Channeler Skills.

Miscellaneous modifiers include armor check penalties, among others.

HOW DO SKILLS WORK?

This extended example shows how skills work. Detailed rules follow the example.

SKILLS AT 1ST LEVEL: Baran Timere, a wanderer, gets 8 skill points per level. Since his Intelligence score is 12, he gets +1 point per level, for a total of 9 skill points. As a 1st-level character, Baran gets four times this number, or 36 skill points. At 1st level, his maximum rank in a skill is his level (1) plus 3, or 4. With 36 points, he can increase to his maximum rank (max out) nine class skills (the original number of skill points for Baran) at 4 ranks each.

Baran chooses the skills Bluff, Disable Device, Disguise, Escape Artist, Gather Information, Hide, Move Silently, Perform, and Sense Motive, all class skills, at 4 ranks each. The skill section on his character sheet looks like this:

Skills	Ranks	Ability Modifier	Misc. Modifier	rs	Skill Modifier
Bluff	4	+3	+0	-	+7
Disable Device	4	+1	+0	=	+5
Disguise	4	+3	+0	=	+7
Escape Artist	4	+1	+0	=	+5
Gather Information	4	+3	+0	-	+7
Hide	4	+1	+0	-	+5
Move Silently	4	+1	+0	=	+5
Perform	4	+3	+0	-	+7
Sense Motive	4	+1	+0	=	+5

Bluff is a Charisma skill, so when Baran makes a Bluff check he adds his 4 ranks and his Charisma modifier (+3)together for a skill modifier of +7. Hide is a Dexterity skill, so when he makes a Hide check he adds 4 for his rank and +1 for his Dexterity bonus, for a total skill modifier of +5. For skills based on Intelligence and Wisdom, he gets his 4 ranks and his +1 Intelligence bonus or +1 Wisdom bonus, for skill modifiers of +5 in Sense Motive and Disable Device.

SKILLS AT 2ND LEVEL: When Baran reaches 2nd level, he gets another 9 skill points, the same as he will each level after that (unless his Intelligence score goes up, increasing his Intelligence bonus). He decides to use 1 skill point to increase his Bluff, Sense Motive, and Gather Information skills by 1 rank each, raising his ranks to 5 and his skill modifiers up to +8 for these three skills. He can't have more than 5 ranks in a class skill at 2nd level, so he can't raise these skills any higher. He uses the remaining 4 skill points to buy 2 ranks of Heal. (Heal is a cross-class skill for wanderers since it's not on the wanderer skill list, so his 4 skill points only buy 2 ranks.) Heal is a Wisdom skill, and with our wanderer's Wisdom modifier of +1, the skill modifier becomes +3.

These skills on his character sheet now look like this:

Skills	Ability Ranks	Misc. Modifier	Skill Modifier	s	Modifier	the we ment v tenant
Bluff	5	+3	+0	-	+8	fortune
Gather Information	5 1	+3	+0	=	+8	
Heal	5	+1	+0	=	+3	
Sense Motive	5	+1	+0	=	+6	
	- 99		-9-9-	P	A Co	mamam

SKILL CHECK: When Baran makes a skill check at 2nd level, his player rolls 1d20 and adds his skill modifier (rank + ability modifier + any miscellaneous modifier). The higher the result, the better Baran does. On average, Baran will roll a 10 or 11 on 1d20, so he will get a check result of 18 or 19 with his Bluff checks. It's this total check result that matters, not the original roll. A result of 19 by an average citizen with no plusses or minuses who rolls it naturally is the same as a result of 19 by Baran (11 on 1d20 with +8 for his skill rank and Charisma modifier).

OPPOSED CHECK: Baran meets an armsman, a guardsman-lieutenant from a rival Cairhienin house, in a local inn and tries to bluff his way out of trouble ("No, I've never been to the Sun Palace"). Baran's player rolls 1d20+8 for his Bluff check and gets a 17. The GM secretly makes a Sense Motive check for the guardsman (since Bluff is opposed by Sense Motive), and the result is 14. Since Baran's Bluff result is higher than the lieutenant's Sense Motive result, the GM tells Baran's player that the guardsman looked suspicious for a moment, then turned and left the inn. Definitely a close call.

CHECK AGAINST A DIFFICULTY CLASS (DC):

An accomplished player of the Game of Houses himself, Baran is concerned by the presence of the rival house's lackeys. It could spell trouble for his employer. He decides to remain in the inn's common room throughout the evening, playing songs and spinning wondrous tales for the patrons. Actually, he is trying to gather any information relating to the strange armsman and his men. The GM checks the description for the Gather Information skill; since Baran is looking for some pretty specific information, the GM sets a DC of 20 for locating the lieutenant and divining his purpose. Baran's player rolls a 9 on 1d20 for a final result of 17. This result is not enough to learn anything of real value. The GM tells the player that Baran will need to try a different common room, or a different approach to learn more about his potential enemies.

UNTRAINED CHECKS: Unsuccessful at learning anything of value in the common room, Baran instead tries to search the surrounding area in hopes of finding some clue to the armsman's presence. Baran doesn't have the Search skill (he has 0 ranks in Search), and his Intelligence modifier is +1. The GM secretly sets the DC at 15, and Baran's player rolls an 18 on 1d20. After searching the area carefully, Baran finds a piece of a small wax seal bearing the crest of the Wind & Lion, an upscale inn on the western edge of town. Patrons of such an establishment would never frequent an area like this-the lieutenant must have dropped it. Baran hopes his good fortune holds as he quietly heads west.

ACQUIRING SKILL RANKS

Ranks indicate how much training or experience your character has with a given skill. Each of your skills has a rank, from 0 (for a skill in which your character has no training at all) to 23 (for the 20th-level character who has increased a skill to its maximum rank). When making a skill check, you add your skill ranks to the roll as part of the skill modifier, so the more ranks you have, the higher your skill check will be.

ACQUIRING SKILLS AT 1ST LEVEL: Use the following steps when picking skills for your 1st-level character:

1. Determine the number of skill points you get. The number of skill points depends on your class and Intelligence modifier, as shown below on Table 4–1: Skill Points per Level. For example, Eben Darl is a 1st-level wanderer with an Intelligence score of 14 (+2 Intelligence bonus). At the start of play, he has 40 skill points (8 + 2 = 10, $10 \times 4 = 40$).

A character gets at least 4 skill points $(1 \times 4 = 4)$ even if he has an Intelligence penalty.

 Spend the skill points. Each skill point you spend on a class skill gets you 1 rank in that skill. Class skills are the skills found on your character's class skill list.

Each skill point you spend on a cross-class skill gets your character a half rank in that skill. Cross-class skills are skills not found on your character's class skill list. (Half ranks do not improve your skill check, but two half ranks make 1 rank.)

Your maximum rank in a class skill is 4. In a crossclass skill, it's 2. You will not be able to buy some skills because they are exclusive to certain classes.

Table 4–2: Skills lists all the skills and indicates which are class skills, which are cross-class skills, and which can't be purchased except by certain classes (exclusive skills).

Spend all your skill points. You can't save them to spend them later.

Table 4-1: Skill Points per Level

Class	1st-Level Skill Points	Higher-Level Skill Points
Algai'd'siswai	$(4 + Int modifier) \times 4$	4 + Int modifier
Armsman	$(4 + Int modifier) \times 4$	4 + Int modifier
Initiate	$(4 + Int modifier) \times 4$	4 + Int modifier
Noble	$(4 + Int modifier) \times 4$	4 + Int modifier
Wanderer	$(8 + Int modifier) \times 4$	8 + Int modifier
Wilder	$(4 + Int modifier) \times 4$	4 + Int modifier
Woodsman	$(6 + Int modifier) \times 4$	6 + Int modifier

SKILLS AT HIGHER LEVELS: When you reach a new experience level, follow these steps to gain new skills and improve those you already have:

 Determine the number of skill points you get. See Table 4-1: Skill Points per Level.

A character gets at least 1 skill point even if he has an Intelligence penalty.

- 2. You can improve any class skill that you've previously maxed out by 1 rank or any cross-class skill that you've previously maxed out by a half rank.
- If you have not maxed out a skill, you can spend extra skill points on it and increase its rank to its maximum.

First, find out what your maximum rank with the skill is. If it's a class skill, your maximum rank is your new level plus 3. If it's a cross-class skill, your maximum rank is one-half that number (do not round up or down).

You may spend as many skill points as it takes to max out the skill (provided that you have that many skill points to spend).

4. If you want to pick up a new skill, you can spend up to your level plus 3 skill points on it. These skill points buy 1 rank each if the new skill is a class skill or a half rank each if it's a cross-class skill.

USING SKILLS

When you use a skill, you make a skill check to see how well you do. The higher the result on your skill check, the better you do. Based on the circumstances, your result must match or beat a particular number to use the skill successfully. The harder the task, the higher the number you need to roll.

Circumstances can affect your check. If you're free to work without distractions, you can make a careful attempt and avoid simple mistakes. If you have lots of time, you can try over and over again, ensuring that you do

CHARACTER SKILLS



Characters have many more skills than what they can buy with their skill points. Remember that every skill that is allowed to be used untrained is available to them whenever they want to use

one. The skills that a character has ranks in, however, represent areas of knowledge and discipline that a character has gone the extra mile to specialize in and become better than average with. These are the character's "signature" skills.

Also remember that not every use of a skill requires a skill check. Performing routine tasks in normal situations is easy and it's what most characters are trained to do. In dramatic situations, when the fate of the world rests squarely on the character's shoulders, then skill checks are called for. your best. If others help you, you may succeed where otherwise you would fail.

SKILL CHECKS: A skill check takes into account your training (skill rank), natural talent (ability modifier), and luck (the die roll). It may also take into account your character's particular knack for certain things (special bonuses) or what armor you are wearing (armor check penalty), among other things.

To make a skill check, roll 1d20 and add your skill modifier for that skill. The skill modifier incorporates your rank with the skill, your ability modifier for that skill's key ability, and any other miscellaneous modifiers you have, including armor check penalties. The higher the result, the better. Unlike the combat rules, a natural 20 is not an automatic success when making a skill check, and a natural 1 is not an automatic failure. **Difficulty Class:** Some checks are made against a Difficulty Class (DC). The DC is a number set by the GM (using the skill rules as a guideline) that you must score as a result on your skill check to succeed. For example, climbing the outer wall of a ruined tower may have a DC of 15. To climb the wall, you must get a result of 15 or better on a Climb check. A Climb check is 1d20 plus Climb ranks (if any), plus Strength modifier, plus any other modifiers. Table 4–5: Difficulty Class Examples shows example DCs for skill checks.

Untrained: Yes: The skill can be used untrained. That is, a hero can have 0 ranks in this skill but can make skill checks normally. No: You can't use the skill unless you have at least 1 rank.

Class names are abbreviated as follows: Alg, *algai'd'siswai;* Arm, armsman; Ini, initiate; Nbl, noble; Wan, wanderer; Wil, wilder, Wds, woodsman.

		Tab	le 4–2:	Skills					
Skill	Key Ability	Untrained	Alg	Arm	Ini	Nbl	Wan	Wil	Wds
Animal Empathy	Cha	No	N	N	N	Ν	N	N	С
Appraise	Int	Yes	Х	Х	X	С	С	Х	Х
Balance	Dex*	Yes	С	Х	Х	Х	С	Х	Х
Bluff	Cha	Yes	Х	Х	Х	С	С	Х	Х
Climb	Str*	Yes	С	С	Х	Х	С	Х	С
Concentration	Con	Yes	Х	Х	С	Х	Х	С	Х
Craft	Int	No	С	С	Х	Х	С	С	С
Decipher Script	Int	No	N	N	С	N	N	N	N
Diplomacy	Cha	Yes	Х	Х	С	С	С	Х	Х
Disable Device	Int	No	Х	Х	Х	Х	С	Х	Х
Disguise	Cha	Yes	Х	Х	Х	Х	С	Х	Х
Escape Artist	Dex*	Yes	Х	Х	Х	Х	С	Х	Х
Forgery	Int	Yes	Х	Х	Х	Х	С	Х	Х
Gather Information	Cha	Yes	Х	Х	С	С	С	С	Х
Handle Animal	Cha	No	Х	С	Х	Х	Х	Х	С
Heal	Wis	Yes	Х	Х	С	Х	Х	С	С
Hide	Dex*	Yes	С	Х	Х	Х	С	Х	С
Innuendo	Wis	No	Х	Х	Х	С	С	Х	Х
Intimidate	Cha	Yes	С	С	С	С	С	С	С
Intuit Direction	Wis	No	С	Х	Х	Х	С	Х	С
Jump	Str*	Yes	С	С	Х	Х	С	Х	С
Knowledge (varies)	Int	No	Х	Х	С	С	С	С	С
Listen	Wis	Yes	С	Х	Х	С	С	Х	С
Move Silently	Dex*	Yes	С	Х	Х	Х	С	Х	С
Open Lock	Dex	No	Х	Х	Х	Х	С	Х	Х
Perform	Cha	Yes	Х	Х	Х	С	С	Х	Х
Pick Pocket	Dex*	No	Х	Х	Х	Х	С	Х	Х
Profession	Wis	No	Х	Х	Х	Х	С	С	С
Read Lips	Int	No	Ν	N	Ν	Ν	С	Ν	Ν
Ride	Dex	Yes	Х	С	Х	С	Х	Х	С
Search	Int	Yes	Х	Х	X	Х	С	Х	С
Sense Motive	Wis	Yes	X	Х	С	С	С	С	Х
Speak Language	None	No	Х	Х	Х	С	Х	Х	Х
Spot	Wis	Yes	Х	Х	Х	Х	С	Х	С
Świm	Str*	Yes	Х	С	X	Х	С	Х	С
Tumble	Dex*	No	Х	Х	X	Х	С	Х	Х
Use Rope	Dex	Yes	Х	Х	Х	Х	С	Х	С
Wilderness Lore	Wis	Yes	С	Х	Х	Х	Х	Х	С

Table 4-2: Skills

C=Class skill. X=Cross-class skill. N=Class cannot learn. *Your armor check penalty, if any, also applies.

SKILLS

Skill	Key Ability	Untrained	Alg	Arm	Ini	Nbl	Wan	Wil	Wds
Composure	Wis	No	X	Х	С	Х	Х	С	Х
Invert (lost)	Int	No	N	N	С	Ν	N	С	N
Weavesight	Int	Yes	Ν	Ν	С	N	N	С	N

Table 4-3: Channeler Skills

C=Class skill. X=Cross-class skill. N=Class cannot learn. *Your armor check penalty, if any, also applies.

Opposed Checks: Some skill checks are directly opposed by another character or GM character's skill check. The GM normally calls for an opposed check when two skills work against each other. For example, to sneak up on a guard, you need to beat the guard's Listen check result with your Move Silently check result. You make a Move Silently check, and the GM makes a Listen check for the guard. Whoever scores the higher result wins the contest.

For ties on opposed checks, the character with the higher key ability score wins. For instance, in a Move Silently against Listen check that results in a tie, the sneaker's Dexterity would be compared to the listener's Wisdom. If these scores are the same, roll again (see Table 4–4 for examples of opposed checks).

Trying Again: In general, you can try a skill check again if you fail, and can keep trying indefinitely. Some skills, however, have natural consequences of failure that must be taken into account, and are virtually useless once a check has failed on an attempt to accomplish a particular task. For most skills, when a character has succeeded once at a given task, additional successes become meaningless.

For example, if Eben Darl (a wanderer) misses a Disable Device check in an attempt to disarm a needle trap, he can try again and keep trying. If however, the Disable Device check is missed by 5 or more and he springs the trap, failing obviously has its own consequences.

Similarly, if Baran (a wanderer) misses a Climb check, he can keep trying, but if he misses by 5 or more, he falls (after which he can get up and try again if the fall wasn't too far or too lethal).

If a skill carries no penalties for failure, you can take 20 and assume that you keep trying until you eventually succeed (see Checks without Rolls, page 70).

Untrained Skill Checks: Generally, if you attempt to use a skill you don't possess, you make a skill check as described. Your skill modifier doesn't have your skill rank added in because you don't have any ranks in the skill. You do get other modifiers added in to the skill modifier, though, such as the ability modifier for the skill's key ability.

Some skills can be used only if you are trained in the skill. If you don't have Decipher Script, for example, regardless of your class, ability scores, and experience level, you just don't know enough to puzzle out a strange language. Skills that can't be used untrained are marked with a "No" in the "Untrained" column on Table 4–2: Skills and Table 4–3: Channeler Skills.

For example, Carielle's 2 ranks in Climb make her Climb check results 2 points higher than they otherwise would be, but even a character with no Climb ranks can make a Climb check. Another character, such as Baran the wanderer, might even have a penalty for low Strength or equipment carried, but he can still give it a try. Baran's ranks in Decipher Script, however, let him do something that he otherwise couldn't do at all–understand and work out strange runes and ancient languages. A character with no ranks in the skill can't make a Decipher Script check, even at a penalty.

Favorable and Unfavorable Conditions:

Some situations may make a skill easier or harder to use, resulting in a bonus or penalty added into the skill modifier for the skill check or a change to the DC of the skill check. It's one thing for Dathas, an Andoran woodsman with the Wilderness Lore skill, to find enough food to eat while he's traveling through the "forgiving" regions on the edge of the Aiel Waste. Foraging for food while crossing several hundred kilometers of the deep Waste on foot is an entirely different matter.

The GM can alter the odds of success in four ways to take into account exceptional circumstances:

Give the skill user a +2 circumstance bonus to represent conditions that improve performance, such as having the perfect tool for the job, getting help from another character (see Combining Skill At-

Task	Skill (Key Ability)	Opposing Skill (Key Ability)
Sneak up behind someone	Move Silently (Dex)	Listen (Wis)
Con someone	Bluff (Cha)	Sense Motive (Wis)
Hide from someone	Hide (Dex)	Spot (Wis)
Win a horserace	Ride (Dex)	Ride (Dex)
Pretend to be someone else	Disguise (Cha)	Spot (Wis)
Steal a coin pouch	Pick Pocket (Dex)	Spot (Wis)
Create a false map	Forgery (Int)	Forgery (Int)
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Table 4-4: Sample Opposed Checks

Table 4-5: Difficulty Class Examples

Situation Difficulty	DC	Example	Skill (Key Ability)	Who Could Do It*
Very easy	0	Notice a large Trolloc in plain sight	Spot (Wis)	A Seanchan soldier watching a <i>to'raken</i> take wing in the distance
Easy	5	Climb a knotted rope	Climb (Str)	A wanderer carrying the tools of his trade in a small backpack
Average	10	Hear an approaching fist of Trollocs from 300 feet away	Listen (Wis)	Anyone
Tough	15	Learn the precise whereabouts of an enemy	Gather Information (Int)	A charismatic 1st-level noble
Challenging	20	Decipher an ancient inscription from the Age of Legends	Decipher Script (Int)	A smart 5th-level initiate
Formidable	25	Understand specific instructions from 30 feet away	Read Lips (Int)	A smart 10th-level wanderer
Heroic	30	Leap across a 30-foot chasm	Jump (Str)	A strong 15th-level armsman
Super Heroic	35	Convince the guards that even though you're not wearing a uniform and don't know the password you're actually the baron's personal assistant (and yes, you know that the baron is actually away from Caemlyn right now)	Bluff (Cha) l,	A charismatic 20th-level noble
Nearly Impossible	40	Track a veteran Aiel warrior across the Aiel Waste at midnight in the aftermath of a dust storm	Wilderness Lore (Wis)	A very wise 20th-level woodsman who has taken the Skill Emphasis (Wilderness Lore) feat

*This column identifies a character who would have about a 50% chance to succeed. When this entry names a character by class, it assumes that the character has the skill in question. (Other characters might have a better or worse chance to succeed.)

tempts, page 70), or possessing unusually accurate information.

- 2. Give the skill user a -2 circumstance penalty to represent conditions that hamper performance, such as being forced to use improvised tools or possessing misleading information.
- Reduce the DC by 2 to represent circumstances that make the task easier, such as having a friendly audience or performing work that doesn't have to be perfect.
- 4. Increase the DC by 2 to represent circumstances that make the task harder, such as having a hostile audience or performing work that must be flawless.

Conditions that affect your ability to perform the skill change your skill modifier. Conditions that modify how well you have to perform the skill to succeed change the DC. A bonus to your skill modifier and a reduction in the check's DC have the same result—they create a better chance that you will succeed. But they represent different circumstances, and sometimes that difference becomes important.

Baran Timere, our wanderer, needs to stall a group of guardsmen he and his partner have been shadowing. He finds the guardsman-lieutenant and his men in a dim bar in the Wind & Lion Inn, where Baran occasionally performs for the patrons to cover his real business in the area (playing the Game of Houses and sowing dissent for his employer, a wealthy Cairhienin noble). Before beginning his performance, Baran covertly listens to the guardsmen so that he can judge their mood. Doing so improves his performance, giving him a +2 to the skill modifier for his Perform check. The GM sets the DC at 15. The guards are in a good mood because they recently completed an important mission for their lord, so the GM reduces the DC to 13. Baran rolls a 6 and adds +9 for his skill modifier (4 ranks, +3 Charisma modifier, and +2 for his impromptu research). His result is 15. (Baran's performance isn't better just because the guardsmen are in a good mood, so he does not get a bonus to add into his skill modifier. Instead, the DC goes down.) The leader of the group, the lieutenant, has been unable to locate a rival house agent he's been tracking, and he's suspicious of Baran. (Didn't his report suggest that the rival agent was often seen in the company of a wanderer?) The DC to entertain him is higher than normal: 17 instead of 15. The wanderer's skill check result (15) is high enough to entertain the guards (DC 13) but not their leader (DC 17). The guards applaud Baran's lute playing and offer to buy him drinks, but the lieutenant continues to eye him suspiciously.

Time and Skill Checks: Using a skill might take a round, several rounds, or even longer. It might take no time at all. Types of actions define how long activities take to perform (see Action Types in Chapter 8: Combat). Most skill uses are attack actions. If not, the skill descriptions specify how long a skill takes to use.

Checks without Rolls: A skill check represents an attempt to accomplish some goal, usually with some sort of time pressure or distraction. Sometimes, though, you can use a skill under more favorable conditions and eliminate the luck factor.

Taking 10: When you're not rushed, threatened, or distracted, you may choose to "take 10." Instead of rolling 1d20 for the skill check, calculate your result as if you had rolled a 10. For many routine tasks, taking 10 makes them automatically successful. Distractions or threats make it impossible for a character to take 10. Lacking ranks in a skill also prevents a character from taking 10, though the GM may allow exceptions for truly routine activities.

For example, Baran Timere has a Decipher Script skill modifier of +5 (4 ranks, +1 Intelligence modifier). The ancient glyphs he's attempting to decode have a DC of 15. With a little care, he can take 10 and succeed automatically. But partway through the process he and his companions come under attack by a Trolloc patrol. Baran needs to make another Decipher Script check to finish quickly, and this time he can't simply take 10. If Baran's player rolls 10 or higher on 1d20, he succeeds.

Taking 20: When you have plenty of time (generally 2 minutes for a skill that can normally be checked in 1 round—one full-round action or one attack action), and when the skill being attempted carries no penalties for failure, you can take 20. In other words, eventually you will get a 20 if you roll enough times. Instead of rolling 1d20 for the skill check, calculate your result as if you had rolled a 20. Taking 20 means you are trying until you get it right. Taking 20 takes about 20 times as long as making a single check.

For example, Daracome, a wanderer, comes to a cliff face. He attempts to take 10, for a result of 19 (10 plus his +9 skill bonus), but the DC is 20, and the GM tells him that he fails to make progress up the cliff. (His check is at least high enough that he doesn't fall.) Daracome can't take 20 because there is a penalty associated with failure (falling, in this case). He can try over and over, and eventually he will succeed, but he might fall one or more times in the process.

Later, Daracome finds a small tomb in the cliff face and searches it. The GM sees in the Search skill description that each 5-foot-square area takes a full-round action to search (and she secretly assigns a DC of 15 to the attempt). She estimates that the floors, walls, and ceiling of the tomb make up about twenty 5-foot squares, so she tells Daracome's player that it takes 2 minutes to search the whole tomb. Daracome rolls 1d20 and adds his +5 skill modifier. The result of 11 fails. Now he declares that he is going to search the tomb high and low, for as long as it takes. The GM takes the original time of 2 minutes and multiplies it by 20, for 40 minutes. That's how long it takes the wanderer to search the whole tomb in exacting detail. Now Daracome's player treats his roll as if it were 20, for a result of 25. That's more than enough to beat the DC of 15, and Daracome finds a small cache of booty secreted against the tomb's rear wall.

COMBINING SKILL ATTEMPTS: When more than one character tries the same skill at the same time and for the same purpose, their efforts may overlap.

Individual Events: Often, several characters attempt some action and each succeeds or fails on his or her own.

For example, Daracome and each of his friends need to climb a slope to get to the top. Regardless of Daracome's roll, the other characters need successful checks, too. Each character makes a skill check.

Cooperation: Sometimes the individual heroes are essentially reacting to the same situation, and they can work together and help each other out. In this case, one hero is considered the leader of the effort and makes a skill check while each helper makes a skill check against

GM NOTES: DEGREES OF SUCCESS



Sometimes determining success isn't enough. Sometimes the degree of success is important to a task. For example, a stealthy assassin sneaks up on a noble in the dead of night. The noble

makes an opposed Listen check against the assassin's Move Silently check, and is successful. The GM might say:

- 1. You heard a noise and know something's out there, but you don't see anything.
- 2. You heard a noise. It sounded like a person moving, and it came from over there.
- 3. You heard a noise. There's someone moving toward you, currently about 20 feet northeast of you and getting closer. You can target the intruder with an attack.

You can handle this by comparing the rolls (or in unopposed rolls, the roll and the DC). In the example above, success means that the GM gives the first answer. If the noble beats the assassin's roll by 10 or more, she gets answer 2. If she exceeds the assassin's roll by 20, she gets all the information—answer 3.

In general, this means:

Roll	Degree of Success
DC or above	Success
DC+10 or above	Greater success
DC+20 or above	Perfect success

Remember that this only applies when it's important. Most of the time, it only matters whether a character succeeds or fails. DC 10. (You can't take 10 on this check.) For each helper who succeeds, the leader gets a +2 circumstance bonus (as per the rule for favorable conditions). In many cases, a character's help won't be beneficial, or only a limited number of characters can help at the same time. The GM limits cooperation as she sees fit for the given conditions.

For instance, if Baran has been badly wounded, Calyth Dhartan can try a Treat Injury check to keep him from dying. One other character can help Calyth. If another character makes a Treat Injury check against DC 10, then Calyth gets +2 on the Treat Injury check she makes to help Baran. (The GM rules that two characters couldn't help Calyth at the same time because a third person would just get in the way.)

Skill Synergy: It's also possible for a character to have two skills that work well together, such as someone with the Jump skill also having the Tumble skill. In general, having 5 or more ranks in one skill gives you a +2 synergy bonus on skill checks with its synergistic skills, as noted in the skill descriptions.

ABILITY CHECKS: Sometimes you try to do something to which no specific skill really applies. In these cases, you make an ability check. To make an ability check, roll 1d20 plus the appropriate ability modifier. Essentially, you're making an untrained skill check. The GM assigns a Difficulty Class, or sets up an opposed check when two characters are engaged in a contest using one ability score or another. The initiative check in combat, for example, is essentially a Dexterity check. The character that rolls highest acts first.

Table 4-6: Ability Check Examples

Task	Key Ability
Forcing open a jammed or locked door	Strength
Tying a rope	Dexterity
Holding one's breath	Constitution
Navigating a maze	Intelligence
Remembering to lock a door	Wisdom
Getting yourself noticed in a crowd	Charisma

In some cases, an action is just a test of one's ability with no luck involved. Just as you wouldn't make a height check to see who is taller, you don't make a Strength check to see who is stronger. When two characters arm wrestle, for example, the stronger character simply wins. In the case of identical scores, make opposed Strength checks.

SKILL DESCRIPTIONS

This section describes each skill, including common uses and typical modifiers. Characters can sometimes use skills for other purposes than those listed here. For example, you might be able to impress the members of a foreign merchants' guild by making an Appraise check.

Regular skills are described first, followed by a section on channeler skills.

Here is the format for skill descriptions. Headings that do not apply to a particular skill are omitted in that skill's description.

SKILL NAME (KEY ABILITY)

Trained Only; Armor Check Penalty

The skill name line and the line beneath it includes the following information:

Key Ability: The abbreviation of the ability whose modifier applies to the skill check. Exception: Language has "None" listed as its key ability because the use of this skill never requires a check.

Trained Only: If "Trained Only" appears directly beneath the skill name, you must have at least 1 rank in the skill to use it. If it is omitted, the skill can be used untrained (with a rank of 0). If any special notes apply to trained or untrained use, they are covered in the Special section (see below).

Armor Check Penalty: If "Armor Check Penalty" appears directly beneath the skill name, apply any armor check penalty to skill checks for this skill. If it is omitted, there are no penalties to use this skill.

[Class Name] Only: The skill is exclusive to a certain class or classes. No character not of these classes can take the skill. If omitted, the skill is not exclusive.

The skill name line is followed by a general description of what using the skill represents. After the description are three other types of information:

Check: What you can do with a successful skill check, how much time it takes to make a check, and the check's DC.

Retry: Any conditions that apply to successive attempts to use the skill successfully. If this paragraph is omitted, the skill check can be tried again without any inherent penalty other than consuming additional time.

Special: Any special notes that apply, such as rules regarding untrained use or if this skill has a synergistic relationship with other skills.

ANIMAL EMPATHY (CHA)

Trained Only; Woodsman Only

Use this skill to keep a guard dog from barking at you, to get a wild bird to land on your outstretched hand, or to keep a *grolm* calm while you back off.

Check: You can improve the attitude of an animal with a successful check. To use the skill, you and the animal must be able to study each other, noting each other's body language, vocalizations, and general demeanor. This means that you must be within 30 feet under normal conditions.

Generally, influencing an animal in this way takes 1 minute, but, as with influencing people, it might take more or less time.

This skill works on animals (such as bears and giant lizards). You can use it with a -4 penalty on other beasts (such as *raken* or *grolm*).

Retry: As with attempts to influence people, retries on the same animal generally don't work (or don't work any better), whether you have succeeded or not. SKILLS

APPRAISE (INT)

Use this skill to estimate the value of an object, from an ancient Tairen lute to a shipment of Sharan silks from the lands beyond the Aiel Waste.

Check: You can appraise common or well-known objects within 10% of their value (DC 12). Failure means you estimate the value at 50% to 150% of actual value. The GM secretly rolls 2d6+3, multiplies by 10%, multiplies the actual value by that percentage, and tells you that value for the item. (For a common or well-known item, your chance of estimating the value within 10% is fairly high, even if you fail the check-in such a case, consider it a lucky guess.)

Rare or exotic items require a successful check against DC 15, 20, or higher. If successful, you estimate the value at 70% to 130% of its actual value. The GM secretly rolls 2d4+5, multiplies by 10%, multiplies the actual value by that percentage, and tells you that value for the item. Failure means you can't estimate the item's value.

Appraising an item takes 1 minute.

Retry: Not on the same object, regardless of success.

Special: If you are making the check untrained, for common items, failure means no estimate, and for rare items, success means an estimate of 50% to 150% ($2d6+3 \times 10\%$).

An algai'd'siswai climbs a precarious cliff.

BALANCE (DEX)

Armor Check Penalty

You can keep your balance while walking on a tightrope, a narrow beam, a ledge, or an uneven floor.

Check: You can walk on a precarious surface as a move action. A successful check lets you move at half your speed along the surface for 1 round. A failure means that you can't move for 1 round. A failure by 5 or more means that you fall. The difficulty varies with the surface:

Surface	DC	Surface	DC
7-12 inches wide	10	Uneven floor	10
2–6 inches wide	15	Surface angled	+5*
Less than 2 inches wide	20	Surface slippery	+5*
*Cumulative; if both ap	oply, u		

Being Attacked while Walking a Tightrope: Attacks against you are made as if you were off balance: They gain a +2 attack bonus, and you lose your Dexterity bonus to Defense, if any. If you have 5 or more ranks in Balance, then you can retain your Dexterity bonus to Defense (if any) in the face of attacks. If you take damage, you must make a check again to stay on the tightrope.

Accelerated Movement: You can try to walk a precarious

surface more quickly than normal. If you accept a -5 penalty, you can move your full speed as a move action. (Moving twice your speed in a round requires two checks.)

Special: If you have 5 or more ranks in Tumble, you get a +2 synergy bonus on Balance checks.

BLUFF (CHA)

You can make the outrageous or the untrue seem plausible. This skill encompasses acting, conning, fast-talking, misdirection, prevarication, and misleading body language. Use a bluff to sow temporary confusion, get someone to turn his head in the direction you point, or simply look innocuous.

Check: A Bluff check is opposed by the target's Sense Motive check. Favorable and unfavorable circumstances weigh heavily on the outcome of a bluff. Two circumstances can weigh against you: The bluff is hard to believe or the action that the target is to take goes against the target's selfinterest, nature, personality, orders, etc. If it's important, the GM can distinguish between a bluff that fails because the target doesn't believe it and one that fails because it just asks too much of the target. For instance, if the target gets a +10

bonus because the bluff demands something risky of the target, and the Sense

Motive check succeeds by 10 or less, then the target didn't so much see through the bluff as prove reluctant to go along with it. If the target succeeds by 11 or more, he has seen through the bluff (and would have done so even if it had not entailed any demand on him).

A successful Bluff check indicates that the target reacts as you wish, at least for a short time (usually 1 round or less) or believes something that you want him to believe. For example, you could use a bluff to put someone off guard by telling him someone was behind him. At best, such a bluff would make the target glance over his shoulder. It would not cause the target to ignore you and completely turn around.

A bluff requires interaction between the character and the target. Targets unaware of the character can't be bluffed. A bluff always takes at least 1 round (and is at least a full-round action) but can take much longer if you try something elaborate.

Feinting in Combat: You can also use Bluff to mislead an opponent in combat so that he can't dodge your attack effectively. Doing so counts as an attack action. If you are

72
successful, the next attack you make against the target does not allow him to add his Dexterity bonus to Defense (if any). Feinting in this way against a target of a different species from you (such as a Myrddraal) is difficult because it's harder to read a strange creature's body language; you suffer a -4 penalty. Against a creature of animal Intelligence (1 or 2) it's even harder; you suffer a -8 penalty. Against a nonintelligent creature, it's impossible.

Creating a Diversion to Hide: You can use Bluff to help you hide. A successful Bluff check can give you the momentary diversion you need to attempt a Hide check while people are aware of you. (See the Hide skill, page 79.)

Sense

Motive

Modifier

-5

Example Circumstances

The target wants to believe you.

"Of course the other High Lords know about this offer. Do you actually think I would act without their consent?"

The bluff is believable and doesn't affect the target much one way or the other. +0

"No, this is my first visit to Illian. You must have me confused with someone else."

The bluff is a little hard to believe or puts the target at some kind of risk. +5

"Are you sure you want to fight me? After all, they don't give a heron-mark blade to just anyone . . ."

The bluff is hard to believe or entails a large risk for the target. +10

"I may look like a ruffian, but I'm actually an agent of the White Tower. If you aid me, the Amyrlin Seat will surely reward you."

The bluff is way out there; it's almost too incredible to consider. +20

"Yes, I really am the King's high chancellor. What, these? Well, let's just say my robes don't fit like they used to."

Retry: Generally, a failed Bluff check makes the target too suspicious for you to try another bluff under the same circumstances. For feinting in combat, you may retry freely.

Special: Having 5 or more ranks in Bluff gives you a +2 synergy bonus on Intimidate and Pick Pocket checks. Also, if you have 5 or more ranks in Bluff, you get a +2 synergy bonus on Disguise checks when you know that you're being observed and you try to act in character.

CLIMB (STR)

Armor Check Penalty

Use this skill to scale a cliff, to get to a window on the second story of a tower, or to climb onto the back of a massive *to'raken*.

Check: With each successful Climb check, you can advance up, down, or across a slope or a wall or other steep incline (or even a ceiling with handholds) one-half your speed as a full-round action. You can move half that far, one-fourth of your speed, as a move action.

A slope is considered to be any incline of less than 60 degrees; a wall is any incline of 60 degrees or steeper.

A failed Climb check means that you make no progress, and a check that fails by 5 or more means that you fall from whatever height you have already attained.

The DC of the check depends on the conditions of the climb.

DC Example Wall or Surface

- 0 A slope too steep to walk up. A knotted rope with a wall to brace against.
- 5 A rope with a wall to brace against or a knotted rope, but not both.
- 10 A surface with ledges to hold on to and stand on, such as a very rough wall.
- 15 Any surface with adequate handholds and footholds (natural or artificial), such as a very rough natural rock surface or a tree. An unknotted rope.
- 20 An uneven surface with some narrow handholds and footholds.
- 25 A rough surface, such as a natural rock wall or a brick wall.
- 25 Overhang or ceiling with handholds but no footholds.
- A perfectly smooth, flat, vertical surface cannot be climbed.
- -10* Climbing inside an tunnel or other location where one can brace against two opposite walls (reduces normal DC by 10).
- -5* Climbing a corner where you can brace against perpendicular walls (reduces normal DC by 5).

+5* Surface is slippery (increases DC by 5).

*These modifiers are cumulative; use any that apply.

Since you can't move to avoid an attack while climbing, opponents get a +2 bonus, and you lose any Dexterity bonus to Defense.

Any time you take damage while climbing, make a Climb check against the DC of the slope or wall. Failure means you fall from your current height and sustain the appropriate falling damage. (See Falling, page 231.)

Accelerated Climbing: You try to climb more quickly than normal. As a full-round action, you can attempt to cover your full speed in climbing distance, but you suffer a -5 penalty on Climb checks and you must make two checks each round. Each successful check allows you to climb a distance equal to one-half your speed. By accepting the -5 penalty, you can move this far as a move action rather than as a full-round action.

Making Your Own Handholds and Footholds: You can make your own handholds and footholds by pounding pitons into a wall. Doing so takes 1 minute per piton, and one piton is needed per pace. As with any surface with handholds and footholds, a wall with pitons in it has a DC of 15. In the same way, a climber with an ice axe or similar implement can cut holds in an ice wall.

Catching Yourself When Falling: It's practically impossible to catch yourself on a wall while falling. Make a Climbing check (DC = wall's DC + 20) to do so. A slope is relatively easier to catch yourself on (DC = slope's DC + 10).

SKIILS

Special: Someone using a rope can haul a character upward (or lower the character) through sheer strength. Use double your maximum heavy load (see Table 6–8, Carrying Capacity) to determine how much weight a character can lift.

CONCENTRATION (CON)

Channelers use this skill to cast weaves under difficult circumstances. It is also used to overchannel, to tie off weaves or multiweave (if you have the appropriate feats as well), and attempt unusual channeling actions such as linking and unlacing weaves (see Chapter 9: The One Power for details). Members of other classes can also use this skill to maintain concentration in the face of other distractions or on other things besides weaves, such as eavesdropping on a conversation despite distractions from other people.

Check: You can make a Concentration check to cast a weave despite distractions, such as taking damage, getting hit by an unfriendly weave, and so on.

The table below summarizes various types of distractions that cause you to make a Concentration check while casting a weave. "Weave level" refers to the casting level of the weave you're trying to cast. (See Distractions, page 162, for more information.) If a hero who is not a channeler needs to use Concentration, the GM should set a DC for the check using the table below as a general guide.

Link-Channelers: Creating a channeling link requires a Concentration check from all participants. The leader rolls against a DC of 20 + 1/4 the total number of participants; all other participants against a DC of 5 + 1/4 the total number of participants. For example, for a circle of 13 channelers, the DC is 23 for the leader and 8 for the other participants. Creating a link is a full-round action.

Overchannel: Overchanneling allows an initiate or wilder to cast additional weaves beyond those normally allowed by his class, level, and ability bonuses. See Chapter 9: The One Power for details.

Unlace a Weave: Unlacing a weave is dangerous and difficult-so much so that unlacing is discouraged and the Aes Sedai forbid it outright. Only weaves which are being held or tied off can be unlaced-weaves that have instantaneous effects dissipate immediately, and cannot be unwoven. The DC to unlace a weave is 25 plus the casting level. Failure results in a random weave effect as the partially-unlaced weave collapses into a new, unintended weave-the GM can choose any known weave, exaggerating or expanding the effects as he sees fit, or create entirely new effects. Failure also requires a Fortitude save with a DC of 20, just as if you had failed in an overchanneling attempt (wilders do not get their +5 bonus when making this save). See Chapter 9 for the effects of a failed overchanneling Fortitude save. Unlacing a weave takes a number of full actions equal to the casting level.

Retry: General control rolls, linking, and overchanneling attempts may be retried, though a success doesn't cancel the effects of a previous failure, which almost always is the loss of the weave being cast or held. Unlacing attempts may not be retried—once the weave collapses, it is gone.

CRAFT (INT)

You are trained in a craft, trade, or art, such as armorsmithing, basketweaving, bookbinding, bowmaking, blacksmithing, calligraphy, carpentry, cobbling, gemcutting, leatherworking, locksmithing, painting, pottery, sculpting, shipmaking, stonemasonry, trapmaking, weaponsmithing, or weaving.

Craft is actually a number of separate skills. For instance, you could have the skill Craft (trapmaking). Your ranks in that skill don't affect any checks you happen to make for pottery or leatherworking. You could have sev-

Distraction	DC
Damage or failed saving throw during casting**	10 + damage dealt + casting level
Damaged by channeled weave	10 + damage dealt + casting level
Suffering continuous damage	10 + half of continuous damage last dealt + casting level
Nondamaging weave*	Distracting weave's save DC + casting level
Casting defensively (avoiding attacks of opportunity)	15 + casting level
Motion:	
Jostled or entangled	5 + casting level
Vigorous (a moving mount, a bouncy wagon ride)	10 + casting level
Violent (a galloping horse, on deck of a storm-tossed ship)	15 + casting level
Unnatural (riven earth weave, earthquake weave)	20 + casting level
Grappling or pinned	20 + casting level
Weather:	The second of th
Rough (high wind, blinding sleet or rain)	5 + casting level
Extreme (wind-driven hail or debris)	10 + casting level
Unnatural (harness the wind weave cast at howl)	Distracting weave's save DC + casting level
*If the weave allows no save, use the save DC it would have if it di	

"If the weave allows no save, use the save DC it would have if it did allow a save.

**For weaves with a casting time of 1 full round or more or damage by an attack of opportunity or readied attack made in response to the weave being cast (for weaves with a casting time of 1 action). See Distractions, page 162. eral Craft skills, each with its own ranks, each purchased as a separate skill.

A Craft skill is specifically focused on creating something; if it is not, it is a Profession skill (page 83).

Check: You can practice your trade and make a decent living, earning about half your check result in silver marks per week of dedicated work. You know how to use the tools of your trade, how to perform the craft's daily tasks, how to supervise untrained helpers, and how to handle common problems. (Untrained laborers and assistants earn an average of 1 silver mark per day.)

However, the basic function of the Craft skill is to allow you to make an item of the appropriate type. The DC depends on the difficulty of the item created. The DC, your check results, and the price of the item determine how long it takes to make the item. The item's finished price also determines the cost of raw materials. (In the game world, it is the skill level required, the time required, and the raw materials required that determine an item's price. That's why the item's price and DC determine how long it takes to make the item and the cost of the raw materials.)

All crafts require appropriate artisan's tools (which have an average cost of 5 silver marks) to give the best chance of success; if improvised tools are used instead, the check is made with a -2 circumstance penalty. On the other hand, masterwork artisan's tools provide a +2 circumstance bonus.

To determine how much time and money it takes to make an item:

- 1. Find the item's price in Chapter 7: Equipment or have the GM set the price for an item not listed. Put the price in silver pennies (p).
- 2. Find the DC listed here or have the GM set one.
- 3. Pay one-third the item's price in raw materials.

Make a skill check representing one week's work.

If the check succeeds, multiply the check result by the DC. If the result times the DC equals the price of the item in silver marks, then you have completed the item. (If the result times the DC equals double or triple the price of the item in silver marks, then you've completed the task in one-half or one-third the time, and so on.) If the result times the DC doesn't equal the price, then it represents progress you've made this week. Record the result and make a check for the next week. Each week you make more progress until your total reaches the price of the item in silver marks.

If you fail the check, you make no progress this week. If you fail by 5 or more, you ruin half the raw materials and have to pay half the original raw material cost again.

Progress by the Day: You can make checks by the day instead of by the week, in which case your progress (result times DC) is in silver pennies instead of marks.

Creating Masterwork Items: You can make a masterwork item (an item that conveys a bonus to its use through its exceptional craftsmanship). To create a masterwork version of an item on the table below, you create the masterwork component as if it were a separate item in addition to the standard item. The masterwork component has its own price (300 silver marks for a weapon or 150 silver marks for a suit of armor) and DC (20). Once both the standard component and the masterwork component are completed, the masterwork item is finished. (Note: The price you pay for the masterwork component is one-third of the given amount, just as it is for the price in raw materials.)

Repairing Items: Generally, you can repair an item at the same DC that it takes to make it in the first place. The cost of repairing an item is one-fifth the item's price.

Item	Craft	DC
Armor, shield	Armorsmith	10 + Defense bonus
Longbow, shortbow	Bowmaking	12
Two Rivers longbow, Aiel shortbow	Bowmaking	15
Mighty bow	Bowmaking	15 +2/Str bonus
Crossbow	Weaponsmith	15
Simple melee or thrown weapon	Weaponsmith	12
Martial melee or thrown weapon	Weaponsmith	15
Exotic melee or thrown weapon	Weaponsmith	18
Very simple item (wooden spoon)	Varies	5
Typical item (iron pot)	Varies	10
High-quality item (bell)	Varies	15
Complex or superior item (lock)	Varies	20

Retry: Yes, but each time you miss by 5 or more, you ruin half the raw materials and have to pay half the original raw material cost again.

DECIPHER SCRIPT (INT)

Trained Only; Initiate only

Use this skill to piece together the meaning of ancient runes carved into the wall of an abandoned palace, to follow the directions on a treasure map written in an alphabet lost since the Age of Legends, or to interpret the mysterious glyphs painted on a cave wall.

Check: You can decipher writing in an unfamiliar language or a message written in an incomplete or archaic form. The base DC is 20 for the simplest messages, 25 for standard texts, and 30 or higher for intricate, exotic, or very old writing.

If the check succeeds, you understand the general content of a piece of writing, reading about one page of text (or its equivalent) in 1 minute. If the check fails, the GM makes a Wisdom check (DC 5) for you to see if you avoid drawing a false conclusion about the text. (Success means that you do not draw a false conclusion; failure means that you do.)

The GM secretly makes both the skill check and (if necessary) the Wisdom check so you can't tell whether the conclusion you draw is true or false.

Retry: No.

DIPLOMACY (CHA)

Use this skill to arrange swift passage on an Atha'an Miere raker, to arbitrate a dispute between two rival Cairhienin houses, or to persuade the Children of the Light to leave your manor peacefully. A skilled character knows the formal and informal rules of conduct, social expectations, proper forms of address, and so on. This skill represents the ability to give the right impression, to negotiate effectively, and to influence others.

Check: You can change others' attitudes with a successful check. Diplomacy includes etiquette, social grace, tact, subtlety, and charismatic persuasion. During negotiations, roll opposed Diplomacy checks to see who gains the advantage. Opposed checks also resolve cases where two advocates or diplomats plead opposite cases before a third party.

When using Diplomacy to haggle a price, each side rolls a Diplomacy check. For every five points that your check exceeds your opponent's, you can adjust the sale price by 5% up or down (your choice) from the market value (established by the Gamemaster). An GM character will almost always settle for the new price, but remember that a player's character is never required to buy or sell at a specific price, even if he or she fails the opposed Diplomacy check.

Diplomacy is at least a full-round action. The GM may determine that some negotiations require a longer period of time.

If you do not speak the same language as the target of your check, you suffer a -4 penalty. If you speak the same language, but not the same dialect (if you speak Common (midlands) and the target speaks Common (Tairen), for example), you suffer a -2 penalty.

A Note on Haggling: Remember that the prices for standard items listed in Chapter 7: Equipment represent the result of a reasonable negotiation. You shouldn't haggle over mundane items. You should only haggle over prices when it's significant to the story-if you're arguing over the price of every meal, your GM can and should ask you to move on to more interesting things.

Retry: Generally, retries don't work. Even if the initial check succeeds, the other character can only be persuaded so far, and a retry may do more harm than good. If the initial check fails, the other character has probably become more firmly committed to his position, and a retry becomes futile.

Special: Charisma checks to influence GM characters are generally untrained Diplomacy checks.

If you have 5 or more ranks in Bluff or Sense Motive, you get a +2 synergy bonus on Diplomacy checks. These bonuses stack.

DISABLE DEVICE (INT)

Trained Only

A Cairbienen player

of the Great Game

Use this skill to disarm a trap, jam a lock (in either the open or closed position), or rig a simple device to fail. You can examine a fairly simple or fairly small mechanical device and disable it. The effort requires at

least a simple tool of the appropriate sort (a pick, pry bar, saw, file, etc.). A set of quality thieves' tools gives the user a +2 circumstance bonus.

Check: The GM makes the Disable Device check so that you don't necessarily know whether you've succeeded. The amount of time needed to make a check and the DC for the check depend on how tricky the device is. Disabling a simple device takes 1 round (and is at least a full-round action). Intricate or complex devices require 2d4 rounds. You also can rig simple devices such as saddles or wagon wheels to work normally for a while and then fail or fall off some time later (usually after 1d4 rounds or minutes of use).

Disabling (or rigging or jamming) a fairly simple device has a DC of 10. More intricate and complex de-

vices have a higher DC. The GM rolls the check. If the check succeeds, you disable the device. If the check fails by up to 4, you have failed but can try again. If you fail by 5

or more, something goes wrong. If it's a trap, you spring it. If it's some sort of sabotage, you think the device is disabled, but it still works normally.

Device	Time	DC*	Example
Simple	1 round	10	Jam a lock
Tricky	1d4 rounds	15	Sabotage a wagon wheel
Difficult	2d4 rounds	20	Disarm a trap, reset a trap
Wicked	2d4 rounds	25	Disarm a complex trap, cleverly sabotage a clock- work device.

*If the character attempts to leave behind no trace of the tampering, add 5 to the DC.

Retry: Yes, though you must be aware that you have failed in order to try again.

Special: A wanderer who beats a trap's DC by 10 or more can generally study a trap, figure out how it works, and bypass it (along with his companions) without disarming it.

DISGUISE (CHA)

Use this skill to change your appearance or someone else's. The effort requires at least a few props, some makeup, and $1d4\times10$ minutes of work. A disguise can include an apparent change of height or weight of no more than one-tenth the original.

You can also impersonate people, either individuals or types. For example, you might make yourself seem like a local, even if you hail from a distant land, with little or no actual disguise. Check: Your Disguise check result determines how good the disguise is, and it is opposed by others' Spot check results. Make one Disguise check even if several people make Spot checks. The GM makes your Disguise check secretly so that you're not sure how good it is.

If you don't draw any attention to yourself, however, others do not get to make Spot checks. If you come to the attention of people who are suspicious (such as a guard checking travelers entering a city), the GM can assume that such observers are taking 10 on their Spot checks.

The effectiveness of your disguise depends in part on how much you're attempting to change your appearance.

Disguise	Modifier
Minor details only	+5
Disguised as different sex	-2
Disguised as different background	-2
Disguised as different age category	-2*
Disguised as specific class	-2

*Per step of difference between character's actual age category and disguised age category (young [younger than your age], adulthood, middle age, old, venerable).

If you're impersonating a particular individual, those who know what that person looks like get a bonus on their Spot checks (and are automatically suspicious of you, so your opposed checks are always invoked).

Familiarity	Bonus
Recognizes on sight	+4.
Friends or associates	+6
Close friends	+8

Usually, an individual makes a check for detection immediately upon meeting you and each hour thereafter. If you casually meet many different people, each for a short time, check once per day or hour, using an average Spot bonus for the group. For example, if a character is trying to pass for a merchant in an open air Tairen marketplace, the GM can make one Spot check per hour for the people the character encounters. The GM uses a +1 bonus on the check to represent the average of the crowd (most people with no Spot ranks and a few with good Spot skills).

Retry: A character may try to redo a failed disguise, but once others know that a disguise was attempted they'll be more suspicious.

Special: If you have 5 or more ranks of Bluff, you get a +2 synergy bonus on Disguise checks when you know that you're being observed and you try to act in character.

ESCAPE ARTIST (DEX)

Armor Check Penalty

Use this skill to slip out of manacles, wriggle through a small tunnel or cave, or escape from a holding cell window in the Stone of Tear.

Check: Making a check to escape from being bound up by ropes, manacles, or other restraints requires 1 minute of work. Escaping a net is a full-round action. Squeezing through a tight space takes at least 1 minute, maybe longer, depending on the distance that must be crossed.

Restraint	DC
Ropes	Opponent's Dex check at +10
Net	20
Manacles	35
Tight space	30
Grappler	Grappler's grapple check

Ropes: Your Escape Artist check is opposed by your opponent's Dexterity check used to tie the bonds. Since it's easier to tie someone up than to escape from being tied up, the opponent gets a special +10 bonus on her check.

Manacles: These confine wrists or ankles, and may be secured to stationary objects.

Net: Escaping from a net is a full-round action.

Tight Space: This is the DC for getting through a space where one's head fits but one's shoulders don't. If the space is long, such as in a tunnel or crawlspace, the GM may call for multiple checks. You can't fit through a space that your head doesn't fit through.

Grappler: You can make an Escape Artist check opposed by your opponent's grapple check to get out of a grapple or out of a pinned condition (so that you're just being grappled). Doing so is an attack action, so if you escape the grapple you can move in the same round. See Grappling in Chapter 8: Combat.

Retry: You can make another check after a failed check if you're squeezing your way through a tight space, making multiple checks. If the situation permits, you can make additional checks or even take 20 as long as you're not being actively opposed.

FORGERY (INT)

Use this skill to fake a document from the Lord Captain Commander of the Children of the Light instructing an Amadician noble to alter his position in a heated border dispute, create an authentic-looking map to a long-lost ruin from the Age of Legends, falsify transport documents to fool the harbormaster of Illian, or detect forgeries that others try to pass off on you.

Check: Forgery requires materials appropriate to the document being forged (the proper inks and sealing wax, high-quality vellum, a House seal, etc.) and some time. Forging a very short and simple document takes about 1 minute. Longer or more complex documents take 1d4 minutes per page. To forge a document such as military orders, a government decree, a business ledger, or the like, the character needs only to have seen a similar document before and gains a +8 bonus on the roll. Some documents require special passwords or codes to be embedded in the text, whether authentic ones or additional forgeries.

The GM makes your check secretly so you're not sure how good your forgery is. As with Disguise, you don't even need to make a check until someone examines the work. This Forgery check is opposed by the person who examines the document to check its authenticity. That person makes a Forgery check opposed to the forger's. The reader gains bonuses or penalties to his or her check as described in the table below.

	Reader's Modifier
Type of document unknown to reader	-2
Type of document somewhat known to reader	+0
Type of document well known to reader	+2
Handwriting unknown to reader	-2
Handwriting somewhat known to reader	+0
Handwriting intimately known to reader	+2
Reader only casually reviews the document	-2

As with Bluff, a document that contradicts procedure, orders, or previous knowledge, or one that requires sacrifice on the part of the person checking the document, can increase that character's suspicion (and thus create favorable circumstances for the checker's opposing Forgery check).

Retry: Usually, no. A low roll generally means that the forger has made a mistake based on faulty knowledge, and repeated attempts would merely repeat that mistake.

Special: To forge documents and detect forgeries, one must be able to read and write the language in question. (The skill is language-dependent.)

GATHER INFORMATION (CHA)

Use this skill to make contacts in an area, find out local gossip, spread rumors, and collect general information.

Check: By succeeding at a skill check (DC 10) and spending an evening passing out silver and buying drinks, you can get a general feel for the major news items in a city or region. This assumes that no obvious reasons exist why information would be withheld (such as if you can't speak the local language). The higher the check result, the better the information.

If you want to find out about a specific rumor ("Which way to the hidden bandit camp?"), or a specific person ("What can you tell me about the mysterious man who always stands next to the High Lord?"), or do something else along those lines, the DC is 15 to 25 or higher.

If you do not speak the same language of the region, you cannot use Gather Information. If you speak a different dialect (if you're in Illian but you speak Common (midlands), for example), you suffer a -2 penalty.

Retry: Yes, but it takes an evening or so for each check, and characters may draw attention to themselves if they repeatedly pursue a certain type of information.

HANDLE ANIMAL (CHA)

Trained Only

Use this skill to drive a team of horses pulling a wagon over rough terrain, teach a dog to guard, raise a grolm as a devoted pet, or teach a raken to "come" when you call.

Check: The time required to get an effect and the DC depend on what you are trying to do.

Task	Time	DC
Handle a domestic		
animal	Varies	10
"Push" a domestic		
animal	Varies	15
Teach an animal tasks	2 months	15
Teach an animal		
unusual tasks	2 months	20
Rear a wild animal	1 year	15 + HD of animal
Rear a beast	1 year	20 + HD of beast
Train a wild animal	2 months	20 + HD of animal
Train a beast	2 months	25 + HD of beast

Time: For a task with a specific time frame, you must spend half this time (at the rate of 3 hours per day per animal being handled) working toward completion of the task before you make the skill check. If the check fails, you can't teach, rear, or train that animal. If the check succeeds, you must invest the remainder of the time before the teaching, rearing, or training is complete. If the time is interrupted or the task is not followed through to completion, any further attempts to teach, rear, or train the same animal automatically fail.

Handle a Domestic Animal: A character with this skill can drive beasts of labor, tend to tired horses, and so forth.

"Push" a Domestic Animal: An animal handler who "pushes" a domestic animal can get more out of it than it usually gives. For example, the handler could command a poorly trained dog or drive draft animals to extra effort.

Teach an Animal Tasks: With this skill, you can teach a domestic animal some tricks. You can train one type of animal per rank (chosen when the ranks are purchased) to obey commands and perform simple tricks. Animals commonly trained include dogs, horses, mules, oxen, falcons, and pigeons. You can work with up to three animals at one time, and you can teach them general tasks such as guarding, attacking, carrying riders, performing heavy labor, hunting and tracking, or fighting beside troops. An animal can be trained for one general purpose only.

Teach an Animal Unusual Tasks: This is similar to teaching an animal tasks, except that the tasks can be something unusual for that breed of animal, such as training a bear to be a riding animal. Alternatively, you can use this aspect of Handle Animal to train an animal to perform specialized tricks, such as teaching a horse to rear on command or come when whistled for, or teaching a falcon to pluck objects from someone's grasp.

Rear a Wild Animal or a Beast: Rearing an animal or beast involves raising a wild creature from infancy so that it is domesticated. A handler can rear up to three creatures of the same type at once. A successfully domesticated animal or beast can be taught tricks at the same time that it's being raised, or can be taught as a domesticated animal later.

Train a Wild Animal or a Beast: The character can train the wild creature to do certain tricks, but only at the character's command. The creature is still wild, though usually controllable. **Retry:** For handling and pushing domestic animals, yes. For training and rearing, no.

Special: A character with 5 or more ranks of Animal Empathy gets a +2 synergy bonus on Handle Animal checks with animals. A character must have 9 or more ranks of Animal Empathy to get the same +2 synergy bonus on Handle Animal checks with beasts. A character with 5 or more ranks of Handle Animal gets a +2 synergy bonus on Ride checks. An untrained character can use a Charisma check to handle and push animals.

HEAL (WIS)

Use this skill to keep a badly wounded friend from dying, to help others recover faster from wounds, to keep your friend from succumbing to a blade forged at Shayol Ghul, or to treat disease.

Check: The DC and effect depend on the task you attempt.

Task	DC
First aid	15
Long-term care	15
Treat poison	Poison's DC
Treat disease	Disease's DC

First Aid: First aid usually means saving a dying character. If a character has negative hit points and is losing hit points (at 1 per round, 1 per hour, or 1 per day), you can make her stable. The character regains no hit points, but she does stop losing them. The check can be made as a move or attack action. (See Dying, page 144.)

Long-term Care: Providing long-term care means treating a wounded person for a day or more. If successful, the patient recovers hit points or ability score points (lost to temporary damage) at twice the normal rate: 2 hit points per level for each day of light activity, 3 hit points per level for each day of complete rest, and 2 ability score points per day. You can tend up to six patients at a time. You need a few items and supplies (bandages, salves, and so on) that are easy to come by in settled lands. Giving long-term care counts as light activity for the healer. You cannot give long-term care to yourself.

A healer's kit (page 126) or the appropriate herbs (such as those a village Wisdom might carry) each provide a + 2 circumstance bonus on Heal checks.

Treat Poison: To treat poison means to tend a single character who has been poisoned and who is going to take more damage from the poison (or suffer some other effect). Every time the poisoned character makes a saving throw against the poison, you make a Heal check. The poisoned character uses your result in place of her saving throw if your Heal result is higher.

Treat Disease: To treat a disease means to tend a diseased character. Every time the diseased character makes a saving throw against disease effects, you make a Heal check. The diseased character uses your result in place of his or her saving throw if your Heal result is higher.

Use Healer's Balm: A trained healer can use this substance more effectively to restore another character's lost hit points. When applying healer's balm (page 128) to another character, make a Heal check against the following table. The result of the check tells you how many additional hit points this application of healer's balm provides to the injured character. This check may also be made when stabilizing a character that is at negative hit points (in addition to stabilizing, the injured character regains the additional hit points). This application of the Heal skill cannot be used untrained.

Special: If you have 5 or more ranks in Profession (herbalist), you get a +2 synergy bonus on Heal checks.

HIDE (DEX)

Armor Check Penalty

Use this skill to sink back into the shadows and proceed unseen, approach a guard post under cover of trees and brush, or tail someone through a bustling city without being noticed.

Check: Your Hide check is opposed by the Spot check of anyone who might see you. You can move up to one-half your normal speed and hide at no penalty. At more than one-half and up to your full speed, you suffer a -5 penalty. It's practically impossible (-20 penalty) to hide while running or charging.

For example, Eben Darl has a speed of 10 meters. If he doesn't want to take a penalty on his Hide check, he can move only 5 paces as a move action (and thus 10 meters in a round).

Your check is also modified by your size:

Size	Modifier	Size	Modifier
Fine	+16	Large	-4
Diminutive	+12	Huge	-8
Tiny	+8	Gargantuan	-12
Small	+4	Colossal	-16
Medium-size	+0		

If people are observing you, even casually, you can't hide. You can run around a corner so that you're out of sight and then hide, but the others then know at least where you went. If your observers are momentarily distracted (as by a Bluff check), though, you can attempt to hide. While the others turn their attention from you, you can attempt a Hide check if you can get to a hiding place of some kind. (As a general guideline, the hiding place has to be within 3 feet for every 3 ranks you have in Hide.) This check, however, is at -10 because you have to move fast.

Creating a Diversion to Hide: You can use the Bluff skill to help you hide. A successful Bluff check can give you the momentary diversion you need to attempt a Hide check while people are aware of you.

INNUENDO (WIS)

Trained Only

You know how to give and understand secret messages while appearing to be speaking about other things. Two nobles, for example, might seem to be discussing hunting when they're really hatching a plan to bring down a member of the king's privy council. SKILLS

Check: You can get a message across to another character with the Innuendo skill. The DC for a basic message is 10. The DC is 15 or 20 for complex messages, especially those that rely on getting across new information. Also, the character can try to discern the hidden message in a conversation between two other characters that are using this skill. The DC is the skill check of the character using Innuendo, and for each piece of information that the eavesdropper is missing, that character suffers a -2 penalty on the check. For example, if a character eavesdrops on people planning to assassinate a visiting diplomat, the eavesdropper suffers a -2 penalty if he doesn't know about the diplomat. Whether trying to send or intercept a message, a failure by 5 or more points means that some false infor-

mation has been implied or inferred.

The GM makes your Innuendo check secretly so that you don't necessarily know whether you were successful.

You cannot use Innuendo to communicate if you do not speak the same language as the person with whom you are communicating, or to listen in if you do not speak the language being spoken. If you speak the same language, but not the same dialect (if you speak Common (midlands) and the conversation is in Common (Tairen), for example), you suffer a -2 penalty to Innuendo checks.

Retry: Generally, retries are allowed when trying to send a message, but not when intercepting one. Each retry carries the chance of miscommunication.

Special: If you have 5 or more ranks in Bluff, you get a +2 synergy bonus on your check to transmit a message.

If you have 5 or more ranks in Sense Motive, you get a +2 synergy bonus on your check to intercept (but not transmit) a message.

INTIMIDATE (CHA)

Use this skill to get a blustering guard to back down or make a prisoner give you the information you want. Intimidation includes verbal threats and body language.

Check: You can change others' behavior with a successful check. The DC is typically 10 plus the target's level. Any bonuses that a target may have on saving throws against fear increase the DC. Intimidate requires a full-round action.

Retry: Generally, retries don't work. Even if the ini-

tial check succeeds, the other character can only be intimidated so far, and a retry doesn't help. If the initial check fails, the other character has probably become more firmly resolved to resist the intimidator, and a retry is futile.

Special: If you have 5 or more ranks in Bluff, you get a +2 synergy bonus on Intimidate checks.

INTUIT DIRECTION (WIS)

Trained Only

An Illianer armsman flees for his life.

You have an innate sense of direction.

Check: By concentrating for 1 minute, you can determine where true north lies in relation to yourself (DC 15). If the check fails, you cannot determine direction.

On a natural roll of 1, you err and mistakenly identify a random direction as true north.

The GM makes your check secretly so that you don't know whether you rolled a successful result or a 1.

Retry: You can use Intuit Direction more than once per day. The roll represents how sensitive to direction you are that day. Use the number you rolled for all other checks in the same day.

Special: Untrained characters can't use an innate sense of direction, but they could determine direction by finding clues.

JUMP (STR)

Armor Check Penalty Use this skill to leap over pits, vault low fences, or reach a tree's lowest branches.

Check: You jump a minimum distance plus an additional distance depending on the amount by which your Jump check result ex-

ceeds 10. The maximum distance of any jump is a function of your height.

Type of Jump	Minimum Distance	Additional Distance	Maximum Distance
Running jump*	5 ft.	+1 ft./1 point above 10	Height $\times 6$
Standing jump	3 ft.	+1 ft./2 points above 10	Height $\times 2$
Running high jump*	2 ft.	+1 ft./4 points above 10	Height × 1/2
Standing high jump	2 ft.	+1 ft./8 points above 10	Height

Jump back 1 ft. +1 ft./8 points above 10 Height *You must move 20 feet before jumping. A character can't take a running jump in heavy armor.

80

The distances listed are for characters with speeds of 30 feet. If you have a lower speed (from armor, encumbrance, or weight carried, for instance), reduce the distance jumped proportionally. If you have a higher speed (because you're an *algai'd'siswai*, for instance), increase the distance jumped proportionally, but not the maximum distance.

For example, Andric, an *algai'd'siswai*, has a Jump skill modifier of +2 (no ranks, +3 Strength bonus, -1 armor check penalty) and a base speed of 40 feet. He attempts a running jump across a 10-foot wide chasm, and his player rolls an 11 for a result of 13. That's 3 over 10, so he clears 3 feet more than the minimum distance, or 8 feet. Also, his base speed is one-third higher than normal (40 feet instead of 30 feet), so his jumping distance is likewise onethird greater. Adding one-third of 8 feet to 8 feet yields another 2 feet, 8 inches, for a total of 10 feet, 8 inches. Andric clears the chasm by 8 inches.

Distance moved by jumping is counted against maximum movement in a round normally. For example, Andric runs 20 feet toward the chasm, leaps 10 feet over it, and then moves an additional 10 feet to be next to a Trolloc. He can now attack the Trolloc, since he can move 40 feet and make an attack in the same round.

If you intentionally jump down from a height, you might take less damage than if you just fall. If you succeed at a Jump check (DC 15), you take damage as if you had fallen 10 feet less than you actually did.

Special: If you have 5 or more ranks in Tumble, you get a +2 synergy bonus on Jump checks.

A character who has the Run feat and who makes a running jump increases the distance or height he clears by one-fourth, but not past the maximum.

KNOWLEDGE (INT)

Trained Only

Like the Craft and Profession skills, Knowledge actually encompasses a number of unrelated skills. Knowledge represents a study of some body of lore, possibly an academic or even scientific discipline. Below are typical fields of study. With your GM's approval, you can invent new areas of knowledge.

- Arcana (ancient mysteries, channeling traditions, arcane symbols, cryptic phrases, World of Dreams, Aes Sedai traditions).
- Architecture and engineering (buildings, aqueducts, bridges, fortifications).
- Blight (denizens, geography, and dangers of the Blight).
- Geography (lands, terrain, climate, people, customs).
- History (royalty, wars, colonies, migrations, founding of cities).
- Local (legends, personalities, inhabitants, laws, traditions).
 Nature (plants and animals, seasons and cycles,
- weather).Nobility and royalty (lineages, heraldry, customs,
- Nobility and royalty (lineages, heraldry, customs, family trees, mottoes, personalities, laws).
- The Age of Legends (personalities, history, Breaking of the World).

Check: Answering a question within your field of study has a DC of 10 (for really easy questions), 15 (for basic questions), or 20 to 30 (for really tough questions).

Retry: No. The check represents what you know, and thinking about a topic a second time doesn't let you know something you never learned in the first place.

Special: An untrained Knowledge check is simply an Intelligence check. Without actual training, a character only knows common knowledge.

LISTEN (WIS)

Use this skill to hear approaching enemies, detect someone sneaking up on you from behind, or eavesdrop on someone else's conversation.

Check: Make a Listen check against a DC that reflects how quiet the noise is that you might hear or against an opposed Move Silently check.

The GM may make the Listen check so that you don't know whether not hearing anything means that nothing is there or that you rolled low.

DC Sound

- 0 People talking
- 5 A person in medium armor walking at a slow pace, trying not to make noise
- 10 An unarmored person walking at a slow pace, trying not to make any noise
 - 15 A 1st-level wanderer using Move Silently within 10 feet of the listener
 - 25 A draghkar stalking its prey
- 30 A myrddraal moving over a smooth surface
- +1 Per 10 feet from the listener
- +5 Through a door
- +15 Through a stone wall

In the case of people trying to be quiet, the listed DCs could be replaced by Move Silently checks, in which case the listed DC would be the average result (or close to it).

A Listen check is either a reaction or a full-round action if you actively attempt to hear something.

Retry: You can make a Listen check every time you have the opportunity to hear something in a reactive manner. As a full-round action, you may attempt to hear something that you failed to hear previously.

Special: When several characters are listening to the same thing, the GM can make a single 1d20 roll and use it for all the listeners' skill checks. A character with the Alertness feat gets a +2 synergy bonus on Listen checks.

MOVE SILENTLY (DEX)

Armor Check Penalty

You can use this skill to sneak up behind an enemy or slink away without being noticed.

Check: Your Move Silently check is opposed by the Listen check of anyone who might hear you. You can move up to one-half your normal speed at no penalty. At more than one-half and up to your full speed, you suffer a -5 penalty. It's practically impossible (-20 penalty) to move silently while running or charging.

SKILLS

OPEN LOCK (DEX)

Trained Only

You can pick padlocks, finesse combination locks, and solve puzzle locks. The effort requires at least a simple tool of the appropriate sort (a pick, pry bar, blank key, wire, or similar implement). Attempting an Open Lock check without a set of thieves' tools (page 126) carries a -2 circumstance penalty, even if a simple tool is employed. The use of masterwork thieves' tools enables you to make the check with a +2 circumstance bonus.

Check: Opening a lock entails 1 round of work and a successful check. (It is a full-round action.)

Lock	DC	Lock	DC
Very simple lock	20	Good lock	30
Average lock	25	Amazing lock	40

Special: Untrained characters cannot pick locks, but they might successfully force them open.

PERFORM (CHA)

You are skilled in some type of artistic expression and know how to put on a show. Perform is actually a number of separate skills. Possible Perform types include ballad, chant, comedy, dance, drama, drums, epic, flute, harp, lute, mime, ode, singing, juggling, storytelling, and horn. (The GM may authorize other types.) You are capable of one form of performance per rank.



A sly Ebou Dari wanderer pickpockets an arrogant Tairen noble.

Check: You can impress audiences with your talent and skill. Performing requires time, usually several minutes to an hour or more. A masterwork musical instrument (page 126) gives a +2 circumstance bonus on Perform checks that involve the use of the instrument.

DC Performance

- 10 Routine performance. Trying to earn silver by playing in public is essentially begging. You earn 1d10 silver pennies per day.
- 15 Enjoyable performance. In a prosperous locale, you can earn 2d10 sp per day.
- 20 Great performance. In a prosperous locale, you can earn 3d10 sp per day. With time, you may be invited to join a professional troupe or band, or become an entertainer-in-residence for a minor house.
- 25 Memorable performance. In a prosperous locale, you can earn 1d6 mk per day. With time, you may come to the attention of wealthy noble or house patrons.
- 30 Extraordinary performance. In a prosperous locale, you can earn 3d6 mk per day. With time, you may draw attention from distant potential patrons, perhaps even royalty.

Retry: Retries are allowed, but they don't negate previous failures, and an audience that has been unimpressed in the past is going to be prejudiced against future performances. (Increase the DC by 2 for each previous failure.)

Special: In addition to using the Perform skill, a character could entertain people with the Tumble skill.

PICK POCKET (DEX)

Trained Only; Armor Check Penalty

You can cut or lift a purse and hide it on your person, palm an unattended object, or perform some feat of legerdemain with an object no larger than a hat or loaf of bread.

Check: A check against DC 10 lets you palm a coinsized, unattended object. Minor feats of legerdemain, such as making a coin disappear, are also DC 10 unless an observer is determined to note where the item went. When performing this skill under close observation, your skill check is opposed by the observer's Spot check. The observer's check doesn't prevent you from performing the action, just from doing it unnoticed.

When you try to take something from another person, your opponent makes a Spot check to detect the attempt. To retrieve the item, you must roll a 20 or higher, regardless of the opponent's check result. The opponent detects the attempt if her check result beats your check result, regardless of whether or not you got the item.

Retry: A second Pick Pocket attempt against the same target, or when being watched by the same observer, has a DC + 10 higher than the first skill check if the first check failed or if the attempt was noticed.

Special: If you have 5 or more ranks in Bluff, you get a +2 synergy bonus on Pick Pocket checks.

PROFESSION (WIS)

Trained Only

You are trained in a livelihood or a professional role, such as apothecary, boater, bookkeeper, brewer, cook, driver, farmer, fisher, gambler, guide, herbalist, herdsman, innkeeper, lumberjack, miller, miner, porter, rancher, sailor, scribe, siege engineer, stable hand, tanner, teamster, woodcutter, and so forth.

Like Craft, Profession is actually a number of separate skills. For instance, you could have the skill Profession (cook). Your ranks in that skill don't affect any checks you happen to make for milling or mining. You could have several Profession skills, each with its own ranks, each purchased as a separate skill.

While a Craft skill represents skill in creating or making an item, a Profession skill represents an aptitude in a vocation requiring a broader range of less specific knowledge. To draw a modern analogy, if an occupation is a service industry, it's probably a Profession skill. If it's in the manufacturing sector, it's probably a Craft skill.

Check: You can practice your trade and make a decent living, earning about half your check result in silver marks per week of dedicated work. You know how to use the tools of your trade, how to perform the profession's daily tasks, how to supervise untrained helpers, and how to handle common problems. For example, a sailor knows how to tie several basic knots, how to tend and repair sails, and how to stand a deck watch at sea. The GM sets DCs for specialized tasks.

Retry: An attempt to use a Profession skill to earn an income cannot be retried. You are stuck with whatever weekly wage your check result brought you. (Another check may be made after a week to determine a new income for the next period of time.) An attempt to accomplish some specific task can usually be retried.

Special: Untrained laborers and assistants earn an average of 1 silver penny per day.

READ LIPS (INT)

Trained Only; Wanderer only

You can understand what others are saying by watching their lips.

Check: You must be within 30 feet of the speaker and be able to see her speak. You must be able to understand the speaker's language. If you speak the same language, but not the same dialect (if you speak Common (midlands) and the target speaks Common (Tairen), for example), you suffer a -2 penalty. The base DC is 15, and it is higher for complex speech or an inarticulate speaker.

You have to concentrate on reading lips for a full minute before making the skill check, and you can't perform some other action during this minute. You can move at half speed but not any faster, and you must maintain a line of sight to the lips being read. If the check succeeds, you can understand the general content of a minute's worth of speaking, but you usually still miss certain details. If the check fails, you can't read the speaker's lips. If the check fails by 5 or more, you draw some incorrect conclusion about the speech.

The GM rolls your check so you don't know whether you succeeded or missed by 5.

Retry: The skill can be used once per minute.

RIDE (DEX)

You can ride a particular type of mount (usually a horse, but possibly a different mount). When you select this skill, choose the type of mount you are familiar with. For this purpose, "horses" includes mules, donkeys, and ponies. If you use the skill with a different mount (such as riding a *torm* when you're used to riding horses), your rank is reduced by 2 (but not below 0). If you use this skill with a very different mount (such as riding a raken when you're used to riding horses), your rank is reduced by 5 (but not below 0).

Check: Typical riding actions don't require checks. You can saddle, mount, ride, and dismount from a mount without a problem. Mounting or dismounting is a move action. Some tasks require checks:

Task	DC	Task	DC
Guide with knees	5	Leap	15
Stay in saddle	5	Control mount in battle	20
Fight with warhorse	10	Fast mount or dismount	20*
Cover	15	Soft fall	15
*A man ab asle nanal	Her and	alies	

*Armor check penalty applies.



An Atha'an Miere sailor

SKILLS

Guide with Knees: You can react instantly to guide your mount with your knees so that you can use both hands in combat. Make the check at the start of your round. If you fail, you can only use one hand this round because you need to use the other to control your mount.

Stay in Saddle: You can react instantly to try to avoid falling when your mount rears or bolts unexpectedly or when you take damage.

Fight with Warhorse: If you direct your war-trained mount to attack in battle, you can still make your own attack or attacks normally.

Cover: You can react instantly to drop down and hang alongside your mount, using it as one-half cover. You can't attack or cast weaves while using your mount as cover. If you fail, you don't get the cover benefit.

Soft Fall: You react instantly to try to take no damage when you fall off a mount, such as when it is killed or when it falls. If you fail, you take 1d6 points of falling damage.

Leap: You can get your mount to leap obstacles as part of its movement. Use your Ride skill modifier or the mount's Jump skill modifier (whichever is lower) to see how far the mount

can jump. The DC (15) is what you need to roll to stay on the mount when it leaps.

Control Mount in Battle: As a move action, you can attempt to control a light horse, pony, or heavy horse while in combat. If you fail, you can do nothing else that round. You do not need to roll for warhorses.

Fast Mount or Dismount: You can mount or dismount as a free action. If you fail the check, mounting or dismounting is a move action. (You can't attempt a fast mount or dismount unless you can perform the mount or dismount as a move action this round.)

Special: If you are riding bareback, you suffer a -5 penalty on Ride checks. If you have 5 or more ranks in Handle Animal, you get a +2 synergy bonus on Ride checks. The Ride skill is a prerequisite for the feats Mounted Combat, Moun**SEARCH (INT)**

You can scour an area for lost items, find hidden compartments, locate traps, and discern other details not readily apparent to the casual observer. The Spot skill lets you notice something, such as a hiding assassin. The Search skill lets a character discern some small detail or irregularity through active effort.

Check: You generally must be within 10 feet of the object or surface to be searched. It takes 1 round to search a 5-foot-by-5-foot area or a volume of goods 5 feet on a side; doing so is a full-round action.

DC Task

- 10 Ransack an area to find a certain item
- 20 Notice a typical secret compartment, a simple trap, or an obscure clue
- 25+ Find a complex or well-hidden secret compartment or trap; notice an extremely obscure clue

Special: A character that does not have the Track feat can use the Search skill to find tracks, but can only follow tracks if the DC is 10 or less.

SENSE MOTIVE

(WIS)

Use this skill to tell when

someone is bluffing you.

This skill represents sensitiv-

ity to the body language,

speech habits, and manner-

allows you to avoid being

bluffed (see the Bluff skill,

page 72). You can also use

the skill to tell when some-

thing odd is going on that

you were unaware of or assess

someone's trustworthiness.

Trying to gain information

with this skill takes at least 1

minute, and you could

spend a whole evening trying

to get a sense of the people

In addition, you can use

this skill to make a gut as-

sessment of the social situa-

tion. You can get the feeling

from another's behavior that

something is wrong, such as

when you're talking to an im-

postor. Alternatively, you

can get the feeling that

someone is trustworthy. The

around you.

Check: A successful check

isms of others.



A male Atha' an Miere wanderer easily swims across a rushing river.

ted Archery, Trample, Ride-By Attack, and Spirited Charge. See the feat descriptions in Chapter 5: Feats for details. DC for such a hunch is 20.

Retry: No, though you may make a Sense Motive check for each bluff made on you.

84

SPEAK LANGUAGE (NONE)

Trained Only

The Language skill doesn't work like a standard skill.

- You start at 1st level knowing how to read, write, and speak in your primary language. (See Chapter 2: Backgrounds.)
- Instead of buying a rank in Speak Language, you choose a new language in which you are proficient.
- You don't make Speak Language checks. You either know how to use a specific language or you don't.
- The Wheel of Time Roleplaying Game assumes that characters with the appropriate Language skill can speak, read, and write the language. If a language doesn't have a written form, a character obviously can't write it.

Retry: Not applicable.

SPOT (WIS)

Use this skill to notice opponents waiting in ambush, to see an assassin lurking in the shadows, or to discern soldiers in the distance.

Check: The Spot skill is used primarily to detect characters or creatures that are hiding. Typically, Spot is opposed by the Hide check of the character trying not to be seen. Sometimes a creature isn't intentionally hiding but is still difficult to see, so a successful Spot check is necessary to notice it.

Spot is also used to detect someone in disguise (see the Disguise skill, page 76).

Spot is either a reaction or a full-round action if you actively take the time to try to notice something.

Condition	Penalty		
Per 10 feet of distance	-1		
Spotter distracted	-5		

Retry: You can make a Spot check every time you have the opportunity to notice something in a reactive manner. As a full-round action, you may attempt to spot something that you failed to spot previously.

Special: A character with the Alertness feat gets a +2 synergy bonus on Spot checks.

SWIM (STR)

Using this skill, a land-based creature can swim, dive, navigate underwater obstacles, and so on.

Check: A successful Swim check allows you to swim one-quarter of your speed as a move action or one-half your speed as a full-round action. Roll once per round. If you fail, you make no progress through the water. If you fail by 5 or more, you go underwater and start to drown (see Suffocation and Drowning, page 230).

If you are underwater (whether drowning or swimming underwater intentionally), you suffer a cumulative -1 penalty to your Swim check for each consecutive round you've been underwater. The DC for the Swim check depends on the water:

Water	DC	
Calm water	10	
Rough water	15	
Stormy water	20	

Retry: A new check is allowed the round after a check is failed.

Special: Each hour that you swim, make a Swim check against DC 20 or suffer 1d6 points of subdual damage from fatigue. Instead of an armor check penalty, you suffer a penalty of -1 for every 5 pounds of gear you carry.

TUMBLE (DEX)

Trained Only; Armor Check Penalty

You can dive, roll, somersault, flip, and so on. You can't use this skill if your speed has been reduced by armor or excess equipment (see Encumbrance, page 110).

Check: You can land softly when you fall or tumble past opponents. You can also tumble to entertain an audience (as with the Perform skill).

DC Task

- 15 Treat a fall as if it were 10 feet shorter when determining damage.
- 15 Tumble up to 20 feet (as part of normal movement) past opponents as if they were not there. Failure means you stop immediately upon moving adjacent to the opponent.
- 25 Tumble up to 20 feet (as part of normal movement), moving through areas occupied by opponents (over, under, or around them as if they weren't there). Failure means you stop just before moving into the nearest opponent's square.

Retry: An audience, once it has judged a tumbler as uninteresting, is not receptive to repeat performances. You can try to reduce damage from a fall as an instant reaction once per fall. You can attempt to tumble as part of movement once per round.

Special: A character with 5 or more ranks in Tumble gains a +3 dodge Defense bonus when executing the fight defensively standard or full-round action instead of a +2 dodge Defense bonus (see Fighting Defensively, page 141).

A character with 5 or more ranks in Tumble gains a +6 dodge Defense bonus when executing the total defense attack action instead of a +4 dodge Defense bonus (see Total Defense, page 140). Any untrained check involving maintaining balance (such as on a narrow ledge) that doesn't require special moves is simply a Dexterity check.

USE ROPE (DEX)

With this skill, you can make firm knots, undo tricky knots, and bind prisoners with ropes.

Check: Most tasks with a rope are relatively simple.

- DC Task
- 10 Tie a firm knot.
- 15 Tie a special knot, such as one that slips, slides slowly, or loosens with a tug.
- 15 Tie a rope around oneself one-handed.
- 15 Splice two ropes together (takes 5 minutes).

When you bind another character with a rope, any Escape Artist check that the bound character makes is opposed by your Use Rope check. You get a special +10 inherent bonus on the skill check because it is typically easier to bind someone than to escape from being tied up. You don't even make your Use Rope check until someone tries to escape.

Special: A silk rope gives a +2 circumstance bonus on Use Rope checks. If you have 5 or more ranks in Escape Artist, you get a +2 synergy bonus on checks to bind someone.

WILDERNESS LORE (WIS)

Use this skill to hunt wild game, guide a party safely through frozen wastelands, identify signs of a Trolloc unit's passage, or avoid natural hazards. With the Track feat, you can also use this skill to track foes through the wilderness.

Check: You can keep yourself and others safe and fed in the wild.



A midlander woodsman uses his wilderness lore to find shelter in a blizzard.

- DC Task
- 10 Get along in the wild. Move up to one-half your overland speed while hunting and foraging (no food or water supplies needed). You can provide food and water for one other person for every 2 points by which your check result exceeds 10. Extreme environments (such as the Aiel Waste) may increase the DC of your check.
- 15 Gain +2 on all Fortitude saves against severe weather while moving up to one-half your overland speed, or gain +4 if stationary. You may grant the same bonus to one other hero for every 1 point by which the check result exceeds 15.
- 15 Avoid getting lost and avoid natural hazards, such as quicksand.

CHANNELER SKILLS

COMPOSURE (WIS)

Trained Only

You are particularly good at maintaining inner calm.

Check: You can maintain your calm in the face of fear, stress, or trying emotional circumstances. With a successful check against DC 15, you gain a +2 bonus on Bluff, Diplomacy, and Intimidate checks made under heated social circumstances for the next 10 minutes.

A successful check against DC 20 allows you to quickly fall asleep, even if you are not particularly tired. This is useful if your opportunities to rest are not regular, or if you are a dreamwalker who wishes to enter the dream realms without delay.

A successful check against DC 25 allows you to remain comfortable in moderate extremes of temperature. Heat that might cause others to break out into a heavy sweat-or cold that sends them into huddled shiverscauses you only mild discomfort. This use of the skill provides a +5 bonus on Concentration checks made for distractions due to weather. It does not protect you against the elements, however-conditions that might damage your character (extreme heat or freezing cold) are just as dangerous.

In combat situations, a successful check against DC 20 gives you a +1 bonus on attack rolls for 5 rounds.

Composure checks are always full-round actions. Each check must have a specific goal: A successful Composure check to resist the discomfort of freezing temperatures would not automatically grant a +2 bonus on Bluff, Diplomacy, and Intimidate checks, for example.

Retry: Normally, you can't retry a Composure check.

INVERT (INT)

Lost; Trained Only; Initiate, Wilder only

Using this skill, a channeler can conceal from the sight of other channelers a weave that he or she has cast. Note that only male channelers can see weaves cast by other male channelers, and only females can see those cast by female channelers.



Ebou Dari Aes Sedai

Check: The channeler may only use the Invert skill on his or her own weaves. The Invert check must be made immediately after the weave is cast. By succeeding at a skill check (DC 10 + the weave's casting level), the weave is successfully hidden from most other channelers.

Only the weave itself is hidden—all of its effects continue to occur as they normally would, and are visible as usual. For example, a wilder might cast a *create fire* weave to light a fire. Initiates in the same room (as well as anyone else there) would see firelight as normal—but they would not see the weave that caused it, and therefore would not know who started it (though they would probably suspect that a spontaneously sparked fire was started using the One Power). A particularly useful application of this skill is to disguise a person or item, inverting the weave so that even other channelers could not easily tell that its appearance isn't natural.

Initiates or wilders with the Sense Residue feat (and of the same gender as the caster) have a chance of seeing the weave. Your Invert check is opposed by the Weavesight check of any such person who might see your weave.

Retry: You may only attempt to invert a weave once, just as it is being cast. If the Invert check is failed, that casting of the weave cannot be inverted. Your only option is to release the weave and cast it again, or to leave it uninverted.

WEAVESIGHT (INT)

Initiate, Wilder Only

Use this skill to identify weaves as they are cast or that are held or tied off. Note that even with this skill, only male channelers can see weaves cast by other male channelers, and only females can see those cast be female channelers.

Check: You can identify a weave and its effects, and learn to cast the weave.

DC Task

- 10 Identify which of the Five Powers are used in the weave.
- 15 Identify the weave. If you are familiar with the weave, you know its name and effects; if not, you sense its general effect.
- 20 Learn the weave, if it is of a level you are capable of casting without overchanneling.
- 25 Learn the weave, if it is of a level you could cast while overchanneling.

If your check result is less than 10, you can see the weave but can't find out anything about it.

Retry: You can retry if the caster recasts the weave. If the caster is holding or has tied off the weave, you may retry after studying it for 10 minutes. Residues are harder to see; if retrying when using the Sense Residue feat, each retry not only requires 10 minutes of study, but also increases the DC by 5.

Special: You suffer a -5 penalty to attempts to learn a weave if it does not use any of the Five Powers for which you have an Affinity.

If you have the Sense Residue feat, you may attempt to use Weavesight on a weave that was recently cast but which is no longer held or tied off. Make the check with a -2 penalty if the weave was released within the past 2 hours, a -5 penalty if released more than 2 hours ago but within 24 hours, a -10 penalty if released more than one day ago but within a week, and a -15 penalty if released more than a week ago but within one month. You cannot use Weavesight on weaves released more than one month ago.

If you have the Sense Residue feat, you may also attempt to recognize inverted weaves. If you do not succeed at a DC of at least 10, you do not spot the weave at all. Attempts to spot inverted weaves cannot be retried. SKILLS



A feat is a special feature that either gives your character a new capability or improves one he or she already has. For example, Geral (a borderlander armsman) chooses to start with the Improved Initiative feat at 1st level. That feat adds a +4 circumstance bonus to his initiative check results. At 3rd level (see Table 3–1: Experience and Level-Dependent Benefits, page 45), he gains a new feat and chooses Dodge. This feat allows him to avoid the attacks of an opponent he selects, improving his Defense against the attacker.

Unlike a skill, a feat has no ranks. A character either has the feat or does not.

ACQUIRING FEATS

Unlike skills, feats are not bought with points. You simply choose them for your character. Each character gets one feat when the character is created plus additional feats depending on his background or class (as noted in Chapters 2 and 3). At 3rd level and every three levels thereafter (6th, 9th, 12th, etc.), he or she gains another feat. For multiclass characters, the feats come according to total character level, regardless of individual class levels.

Additionally, some classes, such as initiates, get extra class-related feats chosen from special lists (see Types of Feats below).

PREREQUISITES

Some feats have prerequisites. You must have the listed ability score, feat, skill, or base attack bonus to select or use that feat. A character can gain a feat at the same level at which he or she gains the prerequisite. For example, at 3rd level, Geral could spend 1 skill point on the Ride skill (gaining his first rank in Ride) and select the Mounted Combat feat at the same time.

You can't use a feat if you've lost a prerequisite. For example, if your Strength drops below 13 because of poison, you can't use the Power Attack feat.

TYPES OF FEATS

Some feats are general, meaning that no special rules govern them as a group. Others are channeling feats, which allow channelers to use the One Power in unusual ways. Still others are Lost Ability feats, which allow characters to tap into rare and mysterious powers.

CHANNELING FEATS: As a channeler's knowledge of the One Power grows, he can develop an expanded ability at casting weaves, going beyond the limited capabilities he once had. A channeler can develop additional Affinities, learn to cast a new weave while holding one already cast, and learn new Talents.

Initiates and wilders receive bonus channeling feats as they go up in level, in addition to the feats that every character gets every third level. General feats cannot be taken with these bonus feat slots-only channeling feats can be taken. The Mental Stability feat is one exceptionmale channelers may gain it as a channeling feat.

Only channelers-wilders and initiates-can take channeling feats.

LOST ABILITY FEATS: Certain feats relate to what are sometimes called "lost abilities." The lost abilities are mysterious and supernatural capabilities, which are thought to be related to the One Power but usually don't require the ability to channel. Characters of any class can gain lost ability feats. However, the lost abilities are very rare, and they seem to require some inborn capacity. This is represented by the "latent ability" feats.

For each lost ability, there is a latent ability feat that serves as a prerequisite for additional feats with that ability. The latent ability gives no other benefit-it simply "opens the door" to the lost ability, allowing you to choose additional feats that rely on it. For example, Ehreden chooses the Latent Sniffer feat at 3rd level. This gives him no special abilities or features in and of itself. However, at 6th level, Ehreden can now choose the Sniffing feat. Because Latent Sniffer is a prerequisite of Sniffing, Ehreden could not have selected Sniffing at 6th level if he hadn't already chosen Latent Sniffer. In essence, Ehreden used two feat slots to gain a single special ability-but that makes sense, since the ability in question is rare and unusually potent.

Your GM may choose not to allow some or all of the lost ability feats into your campaign. You may only gain lost ability feats with your GM's approval.

Dreamwalking: The lost ability of dreamwalking allows a character to control and interpret the events in her own dreams, enter and manipulate the dreams of others, and enter the parallel dream world of *Tel'aran'rhiod*. Dreamwalking is a complex art, and there are several feats that build a dreamwalker's abilities as she becomes more skilled at entering and controlling dreams. Although this gift has been lost to most of the world, the Aiel have maintained a tradition of dreamwalking among their Wise Ones; although rare even among the Aiel, the ability is much more common in the Waste than among the wetlanders.

Foretelling: Sometimes formally referred to as "The Foretelling," this highly respected lost ability gives a character a prophetic sense of the future. Interpreting prophecy is a tricky business, and while foretellings usually prove true, they often do so in unexpected ways.

Old Blood: Many nations and peoples have risen and fallen in this Age alone. The old blood lost ability connects you with the wisdom of your ancestors, sometimes providing insight, knowledge, and even skills you never knew you had.

Sniffing: This lost ability gives one a nose for violence. Acts of violence, and the trails of violent people, actually leave an odor that a character with sniffing can detect.

Treesinging: You possess the means to create objects out of wood by singing to a tree. This ability is unique to Ogier. Viewing: A rare ability indeed, viewing allows a character to see auras and images around other people. Some of these images grant insight into a person's nature, such as whether they are generally trustworthy or if they seek to harm someone. Others are more specific, and prophetic, indicating a particular fate for the person in question. As with the foretelling ability, prophetic visions from viewings are usually hard to interpret-and even harder to interpret accurately.

PRAVIN

SPECIAL FEATS: These are feats available only to the specified class. Only armsmen and *algai'd'siswai*, for example, can take Weapon Specialization, while only wilders can take Eliminate Block. These feats are described in the respective class entries for those classes in Chapter 3: Classes.

FEAT DESCRIPTIONS

Here is the format for feat descriptions:

FEAT NAME

Description of what the feat does or represents in plain language.

Prerequisite: A minimum ability score, another feat or feats, a minimum base attack, a skill, or a level that a character must have in order to acquire this feat. This entry is absent if a feat has no prerequisite. A feat may have more than one prerequisite.

Benefit: What the feat enables you (the character) to do. If you have the same feat more than once, its benefits do not stack unless indicated otherwise in the description. In general, having a feat twice is the same as having it once.

Normal: What a character who does not have this feat is limited to or restricted from doing. If not having the feat causes no particular drawback, this entry is absent.

Special: Additional facts about the feat that may be helpful when you decide whether to acquire the feat.

GENERAL AND SPECIAL FEATS

The following feats cover a wide variety of capabilities and features that enhance almost any sort of character. With the exception of a few special feats (labeled as such), these are generally available to all characters who meet the prerequisites, if any.

ALERTNESS

You have finely tuned senses.

Benefit: You get a +2 circumstance bonus on Listen checks and Spot checks.



Table 5-1: Feats

General Feats	Prerequisite
Alertness	- Day 15 (
Ambidexterity	Dex 15+
Animal Affinity	
Armor Proficiency (light)	- A D C : (11)
Armor Proficiency (medium) Armor Proficiency (heavy)	Armor Proficiency (light) Armor Proficiency (light)
Annoi Tonciency (neavy)	Armor Proficiency (medium)
Athletic	
Blind-Fight	-
Combat Expertise	Int 13+
Improved Disarm	Combat Expertise
Improved Trip	Combat Expertise
Whirlwind Attack	Combat Expertise
	Dex 13+
	Dodge
	Mobility
	Base attack bonus +4 or high
	Spring Attack
Combat Reflexes	
The Dark One's Own Luck	
Dodge	Dex 13+
Mobility	Dodge
Spring Attack	Mobility
5 F 6	Base attack bonus +4 or high
Endurance	-
Exotic Weapon Proficiency*	Base attack bonus +1 or high
Fame	
Great Fortitude	141 () () () () () () () () () (
Improved Bull Rush	Power Attack
Improved Critical*	Proficient with weapon
	Base attack bonus +8 or high
Improved Initiative	
Improved Unarmed Strike	-
Iron Will	
Lightning Reflexes	
Martial Weapon Proficiency*	
Mental Stability**	<u></u>
Mimic	
Mounted Combat	Ride skill
Mounted Archery	Mounted Combat
Trample	Mounted Combat
Ride-By Attack	Mounted Combat
•	Spirited Charge Ride-By Attac
Nimble	-
Persuasive	-
Point Blank Shot	
Far Shot	Point Blank Shot
Precise Shot	Point Blank Shot
Rapid Shot	Point Blank Shot
	Dex 13+
Shot on the Run	Point Blank Shot
	Dex 13+
	Dodge
	Mobility
Power Attack	Str 13+
Cleave	Power Attack
Great Cleave	Cleave
Gical Gicarc	
Great Greate	Base attack bonus +4 or highe

Quick Draw	Base attack bonus +1 or higher
Quickness**	-
Run	
Sharp-Eyed	
Shield Proficiency	
Simple Weapon Proficiency	
Skill Emphasis*	Sector and the sector of the sector
Stealthy	
Toughness**	
Track	
Trustworthy	
A REAL PROPERTY AND A REAL	
Two-Weapon Fighting	- True Wesser Fishting
Improved Two-Weapon Fighting	Two-Weapon Fighting
	Ambidexterity
W7 TP' 4	Base attack bonus +9 or higher
Weapon Finesse*	Proficient with weapon
W7	Base attack bonus +1 or higher
Weapon Focus*	Proficient with weapon
	Base attack bonus +1 or higher
Special Feats†	Prerequisite
Eliminate Block	Wilder
Weapon Specialization*	Armsman level 4th or woodsman
	level 6th+
Channeling Feats	Prerequisite
Combat Casting	
Extra Affinity*	
Extra Talent*	
Multiweave**	Wis 13+
Power-Heightened Senses	
Sense Residue	 .
Tie Off Weave	Wis 13+
Lost Ability Feats	Prerequisite
Latent Dreamer	_
Dreamwalk	Latent Dreamer
Bend Dream	Dreamwalk
Dream Jump	Dreamwalk
Waking Dream	Dreamwalk
Dreamwatch	Latent Dreamer
Latent Foreteller	Latent Dicamer
Foreteller	- Later Franklin
	Latent Foreteller
atent Old Blood	
Old Blood	Latent Old Blood
Latent Sniffer	- I
Sniffer	Latent Sniffer
atent Treesinger	
Treesinger	Latent Treesinger
latent Viewer	
Viewing	Latent Viewer

*You can gain this feat multiple times. Its effects do not stack. Each time you take the feat, it applies to a new weapon, skill, Affinity, or Talent. **You can gain this feat multiple times. Its effects stack.

†Special feats are described in the class descriptions for the classes that can select them in Chapter 3: Classes.

AMBIDEXTERITY

You are equally adept at using either hand.

Prerequisite: Dex 15+.

Benefit: You ignore all penalties for using an off hand. You are neither left-handed nor right-handed.

Normal: Without this feat, a character that uses his or her off hand suffers a -4 penalty to attack rolls, ability checks, and skill checks. For example, a right-handed character wielding a weapon with her left hand suffers a -4 penalty to attack rolls with that weapon.

Special: This feat helps offset the penalty for fighting with two weapons. See the Two-Weapon Fighting feat, page 96, and Table 8-2: Two-Weapon Fighting Penalties, page 143.

ANIMAL AFFINITY

You are good with animals.

Benefit: You get a +2 circumstance bonus on Handle Animal checks and Ride checks.

ARMOR PROFICIENCY (HEAVY)

You are proficient with heavy armor (see Table 7-5: Armor, page 120).

Prerequisites: Armor Proficiency (light), Armor Proficiency (medium).

Benefit: See Armor Proficiency (light). Normal: See Armor Proficiency (light).

Special: Armsmen receive this feat for free.

ARMOR PROFICIENCY (LIGHT)

You are proficient with light armor (see Table 7-5: Armor, page 120).

Benefit: When you wear a type of armor with which you are proficient, the armor check penalty applies only to Balance, Climb, Escape Artist, Hide, Jump, Move Silently, Pick Pocket, and Tumble checks.

Normal: A character that is wearing armor with which she is not proficient suffers its armor check penalty on attack rolls and on skill checks that involve moving, including Ride.

Special: All classes except algai'd'siswai, initiates, and wilders have this feat for free.

ARMOR PROFICIENCY (MEDIUM)

You are proficient with medium armor (see Table 7-5: Armor, page 120).

Prerequisite: Armor Proficiency (light)

Benefit: See Armor Proficiency (light).

Normal: See Armor Proficiency (light).

Special: Armsmen, nobles, and woodsmen have this feat for free. Algai'd'siswai, initiates, wanders, and wilders do not.

ATHLETIC

You have a knack for athletic endeavors.

Benefit: You get a +2 circumstance bonus on Climb checks and Swim checks.

BLIND-FIGHT

You know how to fight in melee without being able to see vour foes.

Benefit: In melee, every time you miss because of concealment, you can reroll your miss chance percentile roll one time to see if you actually hit (see Table 8-7: Concealment, page 148).

An invisible attacker gets no bonus to hit you in melee. That is, you don't lose your positive Dexterity bonus to Defense, and the attacker doesn't get the usual +2 circumstance bonus (see Table 8-5: Attack Roll Modifiers, page 146). The invisible attacker's bonuses do still apply for ranged attacks, however.

You suffer only half the usual penalty to speed for being unable to see. Darkness and poor visibility in general reduces your speed to three-quarters of normal, instead of one-half (see Table 6-5: Hampered Movement, page 109).

Normal: Regular attack roll modifiers for invisible attackers trying to hit you (see Table 8-5: Attack Roll Modifiers) apply, as does the speed reduction for darkness and poor visibility (see Table 6-5: Hampered Movement).

CLEAVE

You can follow through with powerful blows. Prerequisites: Str 13+, Power Attack.

Benefit: If you deal a creature enough damage to make it drop (typically by dropping it to below 0 hit points), you get an immediate extra melee attack against another creature in the immediate vicinity. You cannot take a 5-foot step before making this extra attack. The extra attack is with the same weapon and at the same bonus as the attack that dropped the previous creature. You can use this ability once per round.

COMBAT EXPERTISE

You are trained at using your combat skill for defense as well as offense.

Prerequisite: Int 13+.

Benefit: When you use the attack action or full attack action in melee, you can take a penalty of as much as -5 on your attack and add the same number (up to +5) to vour Defense. This number may not exceed your base attack bonus. The changes to attack rolls and Defense last until your next action. The bonus to your Defense is a dodge bonus.

Normal: A character not capable of the Combat Expertise feat can fight defensively while using the attack or full attack action to take a -4 penalty on attacks and gain a +2 dodge bonus to Defense.

COMBAT REFLEXES

You can respond quickly and repeatedly to opponents who let their defenses down.

Benefit: When foes leave themselves open, you may make a number of additional attacks of opportunity equal to your Dexterity modifier. For example, a character with a Dexterity of 15 can make a total of three attacks of opportunity in a round-the one attack of opportunity any character is entitled to, plus two more attacks because of his +2 Dexterity bonus. If four Trollocs move through FEATS

the character's threatened area, he can make attacks of opportunity against three of the four. You still only make one attack of opportunity per enemy.

With this feat, you may also make attacks of opportunity while flat-footed.

Normal: A character not capable of this feat can make only one attack of opportunity per round and can't make attacks of opportunity while flat-footed.

THE DARK ONE'S OWN LUCK

You have extraordinary-but unpredictable-luck.

Benefit: Once per day, you may reroll any one die roll you have just made, provided the issue being decided is pri-

marily or largely dependent upon luck rather than skill. For example, a Craft or Perform check is generally more a measure of skill and style than pure luck, but a Spot check might be more luck-related. Will and Fortitude saving throws are not generally luck-dependent, but Reflex saves are. Attack rolls are always sufficiently luck-dependent to invoke this feat. Sometimes an attempt can be framed in a manner that makes it more luck-dependent, such as choosing randomly which direction to search in, rather than trying to reason out the odds.

In short, if your GM agrees that luck is a primary factor in the attempt, you can invoke this feat. Make the roll over again. You may take the higher of the two results.

Special: You can gain this feat multiple times. Each time you take the feat, it adds one to the number of times per day you may reroll.

DODGE

You are adept at dodging blows. Prerequisite: Dex 13+.

Benefit: During your action, you designate an opponent and receive a +1 dodge bonus to Defense against attacks from that opponent. You can select a new opponent on any action. Note: A condition that makes you lose your Dexterity bonus to Defense (if any) also makes you lose dodge bonuses. Also, dodge bonuses stack with each other, unlike most other types of bonuses.

ELIMINATE BLOCK [SPECIAL]

Prerequisite: Male wilder level 1+, female wilder level 3+.

Benefit: You can ignore the emotional block (such as sorrow, terror, or lust) that allows you to access the One

Power. This ability is easier for male wilders to master than females. See the wilder class description, page 57.

ENDURANCE

You are capable of amazing feats of stamina.

Benefit: Whenever you make a check for performing a physical action that extends over a period of time (running, swimming, holding your breath, and so on), you get a +4 circumstance bonus on the check.

EXOTIC WEAPON PROFICIENCY

Choose a type of exotic weapon, such as an *ashandarei* or a hand crossbow (see Table 7-4: Weapons in Chapter 7:

Equipment for a list of exotic weapons). You understand how to use that type of exotic weapon in combat.

Prerequisite: Base attack bonus +1 or higher.

Benefit: You make attack rolls with the weapon normally.

Normal: A character who uses a weapon without being proficient with it suffers a -4 penalty on attack rolls.

Special: You can gain this feat multiple times. Each time you take the feat, it applies to a new weapon. Proficiency with the Trolloc scythesword requires Strength of 16 or higher.

FAME

You are particularly well known.

Benefit: You gain +3 to your Reputation score (see Chapter 6: Heroic Characteristics).

FAR SHOT

You can get greater distance out of a ranged weapon.

Prerequisite: Point Blank Shot.

Benefit: When you use a projectile weapon, such as a bow, its range increment increases by one-half (multiply by 1.5). When you use a thrown weapon, its range increment is doubled.

GREAT CLEAVE

You can wield a melee weapon with such power that you can strike multiple times when you fell your foes.

Prerequisites: Str 13+, Power Attack, Cleave, base attack bonus +4 or higher.

Benefit: As Cleave, except that you have no limit to the number of times you can use it per round.

A proud Tairen armsman demonstrates his prowess at mounted combat with a Seanchan invader.



FEATS

GREAT FORTITUDE

You are tougher than normal.

Benefit: You get a +2 circumstance bonus on Fortitude saving throws.

HEROIC SURGE

By drawing on hidden reserves, you can perform additional actions in a round.

Benefit: You may take an extra move or attack action, either before or after your regular actions. You may use Heroic Surge once per day for every four character levels you have attained, but never more than once per round.

IMPROVED BULL RUSH

You know how to push opponents back.

Prerequisites: Str 13+, Power Attack.

Benefit: When you perform a bull rush (page 150), you do not draw an attack of opportunity from the defender.

IMPROVED CRITICAL

Choose one type of weapon, such as longsword or hafted axe. With that weapon, you know how to hit where it hurts.

Prerequisites: Proficient with weapon, base attack bonus +8 or higher.

Benefit: When using the weapon you selected, your threat range is doubled. For example, a longsword usually threatens a critical hit on a 19 or 20 (two numbers). If a character using a longsword has Improved Critical (longsword), the threat range becomes 17 through 20 (four numbers).

Special: You can gain this feat multiple times. The effects do not stack. Each time you take the feat, it applies to a new weapon.

IMPROVED DISARM

You know how to disarm opponents in melee combat. Prerequisites: Int 13+, Combat Expertise.

Benefit: You do not suffer an attack of opportunity when you attempt to disarm an opponent, nor does the opponent have a chance to disarm you.

Normal: See the normal disarm rules, page 151.

IMPROVED INITIATIVE

You can react more quickly than normal in a fight.

Benefit: You get a +4 circumstance bonus on initiative checks.

IMPROVED TRIP

You are trained not only in tripping opponents, but also in following through with an attack.

Prerequisites: Int 13+, Combat Expertise.

Benefit: If you trip an opponent in melee combat, you immediately get a melee attack against that opponent as if you hadn't used your attack for the trip attempt. For example, at 11th level, Morten gets three attacks at base attack bonuses of +11, +6, and +1. In the current round, he attempts to trip his opponent. His first attempt fails (using up his first attack). His second attempt succeeds, and he immediately makes a melee attack against his opponent with a base attack of +6. Finally, he takes his last attack at +1.

Normal: See Trip, page 153.

IMPROVED TWO-WEAPON FIGHTING

You are an expert at fighting two-handed.

Prerequisites: Two-Weapon Fighting, Ambidexterity, base attack bonus +9 or higher.

Benefit: In addition to the standard single extra attack you get with an off-hand weapon, you get a second attack with the off-hand weapon, albeit at a -5 penalty (see Table 8-2: Two-Weapon Fighting Penalties, page 143).

Normal: Without this feat, you can only get a single extra attack with an off-hand weapon.

IMPROVED UNARMED STRIKE

You are skilled at fighting while unarmed.

Benefit: You are considered to be armed even when unarmed-that is, armed opponents do not get attacks of opportunity when you attack them while unarmed. However, you still get an attack of opportunity against any opponent who makes an unarmed attack on you.

INFAMY

You crimes and evil deeds are known far and wide (whether you actually committed those deeds or not).

Benefit: You are considered Infamous regardless of your Reputation score (see Chapter 6: Heroic Characteristics).

IRON WILL

You have a stronger will than normal. Benefit: You get a +2 circumstance bonus on Will saving throws.

LIGHTNING REFLEXES

You have faster than normal reflexes.

Benefit: You get a +2 circumstance bonus on Reflex saving throws.

LOW PROFILE

You are less famous than others of your class and level.

Benefit: Your rate of Reputation gain is 1 point every five levels, regardless of your class. This does not retroactively affect your current Reputation score nor any Reputation points gained from future actions.

Normal: Without this feat, a character gains Reputation at a rate determined by his or her class.

MARTIAL WEAPON PROFICIENCY

Choose a type of martial weapon, such as longbow (see Table 7-4: Weapons, page 116, for a list of martial weapons). You understand how to use that type of martial weapon in combat.

Use this feat to expand the list of weapons you are proficient with beyond the basic list in the class description.

Benefit: You make attack rolls with the weapon normally. **Normal:** A character who uses a weapon without

being proficient with it suffers a -4 penalty on attack rolls. **Special:** Armsmen and woodsmen are proficient with all martial weapons.

You can gain this feat multiple times. Each time you take the feat, it applies to a new weapon.

MENTAL STABILITY

You have succeeded, at least in part, in staving off encroaching madness.

Benefit: When you gain this feat, your Gamemaster reduces your Madness rating by 20 points (see Madness, page 210). Generally, this feat is only useful for male channelers and wolfbrothers, but its benefit applies to any character who has begun to accumulate a Madness rating.

Special: You can gain this feat multiple times. Each time, it reduces your Madness rating by 20.

MIMIC

You have a gift for impersonation.

Benefit: You get a +2 circumstance bonus on Disguise checks and Perform checks.

MOBILITY

You are skilled at dodging past opponents and avoiding blows.

Prerequisites: Dex 13+, Dodge.

Benefit: You get a +4 dodge bonus to Defense against attacks of opportunity caused when you move out of or within a threatened area. Note: A condition that makes you lose your Dexterity bonus to Defense (if any) also makes you lose dodge bonuses. Also, dodge bonuses stack with each other, unlike most types of bonuses.

MOUNTED ARCHERY

You are skilled at using ranged weapons while riding a mount.

Prerequisite: Ride skill, Mounted Combat.

Benefit: The penalty you suffer when using a ranged weapon from horseback is halved: -2 instead of -4 if your mount is taking a double move, and -4 instead of -8 if your mount is running. (See Mounted Combat, page 152.)

MOUNTED COMBAT

You are skilled in mounted combat.

Prerequisite: Ride skill.

Benefit: Once per round when your mount is hit in combat, you may make a Ride check to negate the hit. The hit is negated if your Ride check is greater than the attack roll (essentially, the Ride check becomes the mount's Defense if it's higher than the mount's regular Defense).

NIMBLE

You have exceptional flexibility and manual dexterity. Benefit: You get a +2 circumstance bonus on Escape Artist checks and Pick Pocket checks.

PERSUASIVE

You have a way with words and body language.

Benefit: You get a +2 circumstance bonus on Bluff checks and Intimidate checks.

POINT BLANK SHOT

You are skilled at making well-placed shots with ranged weapons at close range.

Benefit: You get a +1 circumstance bonus on attack and damage rolls with ranged weapons at ranges of up to 30 feet.

POWER ATTACK

You can make exceptionally powerful melee attacks. Prerequisite: Str 13+.

Benefit: On your action, before making attack rolls for a round, you may choose to subtract a number from all melee attack rolls and add the same number to all melee damage rolls. This number may not exceed your base attack bonus. The penalty on attacks and bonus on damage apply until your next action.

PRECISE SHOT

You are skilled at timing and aiming ranged attacks. Prerequisite: Point Blank Shot.

Benefit: You can shoot or throw ranged weapons at an opponent engaged in melee without suffering the standard -4 penalty (see Shooting or Throwing into a Melee, page 141).

QUICK DRAW

You can draw weapons with startling speed.

Prerequisite: Base attack bonus +1 or higher.

Benefit: You can draw a weapon as a free action instead of as a move action.

RAPID SHOT

You can use ranged weapons with exceptional speed. Prerequisites: Point Blank Shot, Dex 13+.

Benefit: You can get one extra attack per round with a ranged weapon. The attack is at your highest base attack bonus, but each attack (the extra one and the normal ones) suffers a -2 penalty. You must use the full attack action to use this feat.

RIDE-BY ATTACK

You are skilled at attacking quickly while riding a mount. Prerequisites: Ride skill, Mounted Combat.

Benefit: When you are mounted and making a charge, you may move and attack as with a standard charge and then move again (continuing the straight line of the charge). Your total movement for the round can't exceed double your mounted speed. You do not provoke an attack of opportunity from the opponent that you attack.

RUN

You are fleet of foot.

Benefit: When running, you move five times your normal speed instead of four times the speed (see Run, page 143). If you make a running jump (see the Jump skill description, page 80), increase the distance or height you clear by one-fourth, but not past the maximum.

SHARP-EYED

You have an eye for detail.

Benefit: You get a +2 circumstance bonus on Search checks and Sense Motive checks.

SHIELD PROFICIENCY

You are proficient with shields.

Benefit: You can use a shield and suffer only the standard penalties (see Table 7–5: Armor, page 120). **Normal:** A character that is using a shield with which he or she is not proficient suffers the shield's armor check penalty on attack rolls and on skill rolls that involve moving, including Ride.

Special: *Algai'd'siswai*, armsmen, nobles, and woodsmen have this feat for free. Initiates, wanderers, and wilders do not.

SHOT ON THE RUN

You are highly trained in skirmish ranged weapon tactics. Prerequisites: Point Blank Shot, Dex 13+, Dodge, Mobility.

Benefit: When using the attack action with a ranged weapon, you can move both before and after the attack, provided that your total distance moved is not greater than your speed.

SIMPLE WEAPON PROFICIENCY

You understand how to use all types of simple weapons in combat (see Table 7-4: Weapons, page 116, for a list of simple weapons).

Benefit: You make attack rolls with simple weapons normally.

Normal: A character who uses a weapon without being proficient with it suffers a -4 penalty on attack rolls.

Special: All characters except for initiates and wilders are automatically proficient with all simple weapons.

SKILL EMPHASIS

Choose a skill, such as Move Silently. You have a special knack with that skill.

Benefit: You get a +3 bonus on skill checks with that skill.

Special: You can gain this feat multiple times. Its effects do not stack. Each time you take the feat, it applies to a new skill.

SPIRITED CHARGE

You are trained at making a devastating mounted charge. **Prerequisites:** Ride skill, Mounted Combat, Ride-By Attack.

Benefit: When mounted and making a charge, you deal double damage with a melee weapon (or triple damage with a lance).

SPRING ATTACK

You are trained in fast melee attacks and fancy footwork. **Prerequisites:** Dex 13+, Dodge, Mobility, base attack bonus +4 or higher.

Benefit: When using the attack action with a melee weapon, you can move both before and after the attack, provided that your total distance moved is not greater than your speed. Moving in this way does not provoke an attack of opportunity from the defender you attack. You can't use this feat if you are in heavy armor.

STEALTHY

You are particularly good at avoiding notice.

Benefit: You get a +2 circumstance bonus on Hide checks and Move Silently checks.

TOUGHNESS

You are tougher than normal.

Benefit: You gain +3 hit points.

Special: A character may gain this feat multiple times. Its effects stack.

TRACK

You can follow the trails of creatures and characters across most types of terrain.

Benefit: To find tracks or to follow them for one mile requires a Wilderness Lore check. You must make another Wilderness Lore check every time the tracks become difficult to follow, such as when other tracks cross them or when the tracks backtrack and diverge.

You move at half your normal speed (or at your normal speed with a -5 penalty on the check). The DC depends on the surface and the prevailing conditions:

Surface	DC	Surface	DC
Very soft ground	5	Firm ground	15
Soft ground	10	Hard ground	20

Very Soft Ground: Any surface (fresh snow, thick dust, wet mud) that holds deep, clear impressions of footprints.

Soft Ground: Any surface soft enough to yield to pressure, but firmer than wet mud or fresh snow, in which the creature leaves frequent but shallow footprints.

Firm Ground: Most normal outdoor surfaces (such as lawns, fields, woods, and the like) or exceptionally soft or dirty indoor surfaces (thick rugs, very dirty or dusty floors). The creature might leave some traces (broken branches, tufts of hair) but leaves only occasional or partial footprints.

Hard Ground: Any surface that doesn't hold footprints at all, such as bare rock or indoor floors. Most streambeds fall into this category, since any footprints left behind are obscured or washed away. The creature leaves only traces (scuff marks, displaced pebbles).

Condition DO	C Modifier
Every three creatures in the group being track	ked -1
Size of creature or creatures being tracked:*	
Fine	+8
Diminutive	+4
Tiny	+2
Small	+1
Medium-size	+0
Large	-1
Huge	-2
Gargantuan	-4
Colossal	-8
Every 24 hours since the trail was made	+1
Every hour of rain since the trail was made	+1

Tracked party hides trail (and moves at half speed) +5 *For a group of mixed sizes, apply only the modifier for

the largest size category.

**Apply only the largest modifier from this category.

FEAT

If you fail a Wilderness Lore check, you can retry after 1 hour (outdoors) or 10 minutes (indoors) of searching.

Normal: A character without this feat can use the Search skill to find tracks, but can only follow tracks if the DC is 10 or less.

TRAMPLE

You are trained in using your mount to knock down opponents.

Prerequisites: Ride skill, Mounted Combat.

Benefit: When you attempt to overrun an opponent while mounted, the target may not choose to avoid you. If you knock down the target, your mount may make one hoof attack against him or her, gaining the standard +4 circumstance bonus on attack rolls against prone targets. (See Overrun in Chapter 8: Combat.)

TRUSTWORTHY

You have a friendly demeanor.

Benefit: You get a +2 circumstance bonus on Diplomacy checks and Gather Information checks.

TWO-WEAPON FIGHTING

You can fight with a weapon in each hand. You can make one extra attack each round with the second weapon.

Benefit: Your penalties for fighting with two weapons are reduced by 2.

Normal: See Attacking with Two Weapons, page 142, and Table 8–2: Two-Weapon Fighting Penalties.

Special: The Ambidexterity feat reduces the attack penalty for the second weapon by 4.

WEAPON FINESSE

You are especially skilled at using a certain weapon, one that can benefit as much from Dexterity as from Strength. Choose one light weapon. Alternatively, you can choose a rapier or Warder's sword, provided you can use it in one hand.

Prerequisite: Proficient with weapon, base attack bonus +1 or higher.

Benefit: With the selected weapon, you may use your Dexterity modifier instead of your Strength modifier on attack rolls. Since you need your second hand for balance, if you carry a shield, apply the shield's armor check penalty to your attack rolls.

Special: You can gain this feat multiple times. Each time you take the feat, it applies to a new weapon.

WEAPON FOCUS

Choose one type of weapon, such as longsword. You are especially good at using this weapon. You can choose "unarmed strike" or "grapple" for your weapon for purposes of this feat.

Prerequisites: Proficient with weapon, base attack bonus +1 or higher.

Benefit: You add +1 to attack rolls you make using the selected weapon.

Special: You can gain this feat multiple times. Its effects do not stack. Each time you take the feat, it applies to a new weapon.

An *algai'd'siswai* or armsman must have Weapon Focus with a weapon to gain the Weapon Specialization feat for that weapon.

WEAPON SPECIALIZATION [SPECIAL]

Weapon Specialization is available only to armsmen and woodsmen. It is described in the armsman section, page 48, and the woodsman section, page 60, in Chapter 3: Classes.

WHIRLWIND ATTACK

You can strike nearby opponents in an amazing, spinning attack.

Prerequisites: Int 13+, Combat Expertise, Dex 13+, Dodge, Mobility, base attack bonus +4 or higher, Spring Attack.

Benefit: When you perform the full attack action, you can give up your regular attacks and instead make one melee attack at your full base attack bonus against each opponent within 5 feet.

CHANNELING FEATS

The following feats affect the ways in which channelers use their powers, and are only available to initiates and wilders.

COMBAT CASTING

You are adept at casting weaves in combat.

Benefit: You get a +4 circumstance bonus on Concentration checks made to cast a weave while on the defensive (see Casting on the Defensive, page 140).

EXTRA AFFINITY

You have an Affinity with one of the Five Powers beyond the one you started with.

Benefit: Pick one of the Five Powers for which you do not already have an Affinity. If you are a female, you must pick Air, Water, or Spirit, unless you already have Affinities with all three of those Powers. Only then may you pick Earth or Fire. If you are a male, you must pick Earth, Fire, or Spirit, unless you already have Affinities with all three of them; if so, you may pick Air or Water.

You now have an Affinity with this additional Power. See Casting the Weave, page 160.

Special: You can gain this feat up to four times, giving you Affinities with two, three, four, or even all of the Five Powers.

EXTRA TALENT

You have an additional Talent.

Benefit: Pick a new Talent. You can learn and cast weaves within this Talent. See Talents and Weaves, page 158.

Special: You can gain this feat multiple times.

MULTIWEAVE

You can cast a second weave while holding another.

Prerequisite: Wisdom 13+. Benefit: While holding a weave you have already

cast, you may cast a second weave. The first weave remains in effect. Attempting to cast the second weave requires a Concentration check against DC 15. If the check is failed, you cannot cast the second

weave without releasing the first. If vou are distracted,

you must make Concentration checks for both weaves (see Distractions, page 162).

Special: You can gain this feat multiple times,

An Aes Sedai sees the fain residue of a past weave. this feat multiple times, allowing you to cast even more weaves. For example, if

you have this feat twice, you can cast a third weave while holding two that you have already cast.

POWER-HEIGHTENED SENSES

When you embrace the One Power, your senses of sight and hearing become sharper.

Benefit: When you are embracing the One Power, you gain a +4 circumstance bonus on Listen and Spot checks.

SENSE RESIDUE

You can sense the lingering residue left by channeled weaves, giving you the ability to see and perhaps learn recent weaves as if they were still in effect.

Benefit: Make a Weavesight skill check against a base DC of 5 to notice the residue of weaves that have been recently cast and released. Make a second check to identify or learn the weave. For DCs and modifiers, see the Weavesight skill description in Chapter 4: Skills.

TIE OFF WEAVE

You can "tie off" your weaves, leaving them in effect indefinitely without having to hold them.

Prerequisite: Wisdom 13+.

Benefit: With this feat, you can keep a weave that you have cast with a duration of concentration in effect indefinitely without having to hold it. The weave simply continues to function until you release it, regardless of what you do or where you are. To release the weave, you must be able to see it. A tied-off weave will eventually unravel and end. The duration of a tied-off weave is equal to your channeler level in days, minus 4 times the casting level of the weave, in hours. Take, for example, a 4th-level weave cast by a 7thlevel initiate and tied off. Tied off, the weave remains in effect for six days and 8 hours (seven days minus 16 hours).

Tying off a weave is an attack or move action.

LOST ABILITY FEATS

The following feats relate to the ancient lost abilitiesgifts such as The Foretelling, which appear to be related to the One Power, but don't require the ability to channel. Although supernatural in nature, these feats are available to all characters who meet the prerequisites.

BEND DREAM

With this feat, you can alter the "reality" of *Tel'aran'rhiod* and manipulate other people's dreams.

Prerequisite: Dreamwalk.

Benefit: While in *Tel'aran'rhiod*, or while in another person's dream, you can shape the reality of the dream realm by force of will. You can alter your dress, your equipment, your appearance, or the dress, equipment, or appearance of someone else. In fact, you can alter any person or item that has been dreamed into *Tel'aran'rhiod;* what you can't change are things "native" to the dream world-your surroundings, items you pick up, and objects or buildings. You also can't alter objects or creatures that are physically brought into *Tel'aran'rhiod* from the real world (via the *bridge between worlds* weave, for example).

To change yourself, make a Concentration check; a result of 10 or higher allows you to change your clothing or gear, while a result of 20 or higher allows you to change your own physical features. This can be a move or attack action. If you change your features, or give yourself any piece of equipment that you do not normally carry, you must make a Concentration check any time you are distracted, as if you were holding a weave (see Distractions, page 162).

To change someone else, make a similar Concentration check. If the other person does not have the Bend Dream feat, add +5 to the DCs used to change your own items or appearance. If the person does have the Bend Dream feat, the check is opposed by the target's Concentration check. If you succeed in changing the target, she can change herself back with a successful Concentration check of her own, but this is also an attack or move action.

DREAM JUMP

This feat allows you to travel at will throughout the dream world of *Tel'aran'rhiod*.

Prerequisite: Dreamwalk.

Benefit: You can travel to any point in *Tel'aran'rhiod* that you can envision-that you have previously seen or been to in either *Tel'aran'rhiod* or the real world. Traveling in this manner is a move action and requires a Concen-

FEATS

tration check against DC 15. You gain a +5 bonus if you are extremely familiar with the location or can see it from where you currently are in *Tel'aran'rhiod*.

To another person in *Tel'aran'rhiod*, someone dream jumping seems to disappear in a blur. With a successful Spot check against DC 20, you can tell where the person dream jumped to, and attempt to follow even if you have never seen or been to the target location.

DREAMWALK

You can enter the dream land of *Tel'aran'rhiod*.

Prerequisite: Latent Dreamer.

Benefit: While asleep, you can bring yourself into the dream realm of *Tel'aran'rhiod*. *Tel'aran'rhiod* is a parallel world that mirrors ours nearly exactly (see Chapter 13: Other Worlds).

You arrive in *Tel'aran'rhiod* dressed as you normally dress and carrying the equipment that you normally carry. By default, you appear at the location at which you are physically located in the real world. However, you can attempt to appear in another location by making a Concentration check. The DC varies according to how well you know that location, either from visiting it in the real world or in *Tel'aran'rhiod*.

Location Is	DC
Very familiar to you	15
Somewhat familiar to you	20
A place you have visited only briefly	25
A place you have never seen or been	30

While in *Tel'aran'rhiod*, you can move, act, and channel just as in the real world. Although *Tel'aran'rhiod* is a dream world, things that affect you there also affect you in the real world. If you are injured—or killed—in *Tel'aran'rhiod*, your injury or death is just as real as if it occurred in the real world.

You may exit *Tel'aran'rhiod* at any time. With a Concentration check (DC 15), you may awaken immediately in the real world; otherwise, you revert to a normal sleep, to awaken as you normally would.

Special: Certain *ter'angreal* allow a character to mimic use of this feat. See *Ter'angreal*, page 293.

DREAMWATCH

You can observe and even enter the dreams of others. Prerequisite: Latent Dreamer.

Benefit: While asleep, you can enter the space between dreams. In this dark and empty realm, lit only by the tiny stars of thousands of sleeping, dreaming people all over the world, you can attempt to identify, observe, and/or enter the dream of a specific other person (who must, of course, be asleep and dreaming at the time). To find a specific person's dream, make a Concentration check. The DC varies according to your relationship with the person, as well as the person's physical proximity in the real world. If you have ever entered this person's dreams before, you gain a +5 bonus on your check.

Relationship	DC
Intense love or hate between you	10
A well-known friend	15
An acquaintance	20
Someone you have seen or met once	25
Someone you have only heard of	30
Total stranger	35
Distance	Modifier
Within a few feet	+5
Within 1 mile	+0
Within 100 miles	-5
More than 100 miles	-10

Once you have found the dream you seek, you can simply observe it from the outside, or enter it. Entering another person's dream is dangerous, because the dreamer's psyche creates the very reality of the dream, and you risk coming under its control. Once you enter the dream, you are a fixture of the dreamer's imagination, subject to his psyche's control as is everything else in the dream.

Taking any action whatsoever, other than what the dreamer dreams you doing, requires a Concentration check. Exiting the dream (back to the space between dreams) requires a check against DC 10. Simple actions, such as talking, walking about, etc., also require a check against DC 10; more complex actions-anything that substantially alters the events occurring within the dreamhave higher DCs. Failure indicates that you are unable to do what you attempt. On a failure by 10 or more, you lose all sense of your own identity, becoming a complete slave of the dreamer's psyche. You cannot exit the dream, or attempt any voluntary action, until the dreamer wakes up, or his dreams move on to other topics that don't include you. If there is an intense emotional relationship between yourself and the dreamer, make all Concentration checks with a -10 penalty.

Fortunately, your "real" self cannot be harmed within another's dream. The only thing you carry out of another person's dream is your memory of the dream events. Even if you are abused, injured, or killed in another person's dream, you remain unharmed in the real world.

The dreamer has no way of knowing that you entered his dream. He may recall dreaming about you when he awakes, but he cannot tell that you were anything more than a figment of his imagination. If you attempt to communicate a message to the dreamer, he must make an Intelligence check (DC 15) upon awakening to recall the message and consider that it may be important. If he is expecting such a message, or simply knows that you have this ability, he gains a +5 bonus on his roll.

At any time that you are in the space between dreams, you can awaken yourself to the real world at will.

FORETELLER

You can prophesy future events.

Prerequisite: Latent Foreteller.

Benefit: The Foretelling is an unreliable ability. Make a Composure check against DC 20. If successful, you invoke the momentary trancelike state that accompanies your prophesies. However, you may or may not actually foretell-your GM will decide whether or not this ability actually manifests.

If it does, your character utters a short message, usually no more than two or three sentences, on the subject at hand (your GM makes up the message). Foretold statements invariably prove true, but are usually open to multiple interpretations, the truest of which is often the least obvious. They always speak of the future, not current events elsewhere, though sometimes the events referred to are mere days away, and sometimes they are years off.

You can only foretell once per game session; additional attempts invariably fail.

LATENT DREAMER

You have an untapped ability to dreamwalk.

Benefit: This feat is a prerequisite for other feats associated with the lost ability of dreamwalking. It provides no other benefits in and of itself.

Special: Certain *ter'angreal* allow a character to mimic use of this feat. See *Ter'angreal*, page 293.

LATENT FORETELLER

You have an untapped ability to foretell the future.

Benefit: This feat is a prerequisite for other feats associated with the lost ability of foretelling. It provides no other benefits in and of itself.

LATENT OLD BLOOD

You have an untapped connection to the insight and abilities of your ancient ancestors.

Benefit: This feat is a prerequisite for other feats associated with the lost ability old blood. It provides no other benefits in and of itself.

LATENT SNIFFER

You have an untapped ability to sniff violence.

Benefit: This feat is a prerequisite for other feats associated with the lost ability of sniffing. It provides no other benefits in and of itself.

LATENT TREESINGER

You have an untapped ability to treesing.

Benefit: This feat is a prerequisite for other feats associated with the lost ability of treesinging. It provides no other benefits in and of itself.

Special: This feat is only available to Ogier characters.

LATENT VIEWER

You have an untapped ability to view auras and images around people.

Benefit: This feat is a prerequisite for other feats associated with the lost ability of viewing. It provides no other benefits in and of itself.

OLD BLOOD

The blood of your forebears runs strongly in your veins, occasionally granting you the insight and wisdom of countless generations.

Prerequisite: Latent Old Blood.

Benefit: You may call upon the old blood for access to skills, ancient knowledge, or insight and ideas. Roll 1d6. If the result is a 1, the old blood responds. If not, you cannot call upon the old blood again this game session for the same topic, though you can call upon it for other issues. The old blood only responds once per game session, however-once you have rolled a 1 and successfully called upon the old blood, you cannot do so again until your next game session.

Skill: The old blood sometimes grants you the skills of your ancestors. You may call upon the old blood for any skill that has Intelligence or Wisdom as its key ability. You gain 2d6 temporary ranks in the skill, regardless of whether you are actually trained in the skill (if you already have more than 12 ranks in the skill, simply add 2 ranks). You retain the temporary skill ranks for 10 minutes.

Knowledge: The old blood often calls bits of esoteric or long-lost knowledge to your mind. Calling for knowledge works identically to the gleeman's specialized lore ability (see the gleeman prestige class, page 212), except that it only provides information on ancient topics (events that occurred within the Third Age, but at least three hundred years ago). Thus, the old blood might be able to tell you that Queen Mabriam of Aramaelle was an Aes Sedai, but not that Dyelin Taravin is the head of her House.

Insight: The old blood sometimes gives you clues to connections you're having trouble making yourself. You may ask the old blood one question; the answer may give you a clue to something you're trying to figure out. Usually, this clue is based more upon facts you already know, rather than new facts. For instance, you may be having trouble finding the lair of a Trolloc band that has been raiding nearby towns. The old blood might remind you that an ancient city lies in the nearby mountains, and that Trollocs have been known to use the Ways.

SNIFFER

You can smell the psychic residue left by violent acts and follow the trails of the characters or creatures that committed them.

Prerequisite: Latent Sniffer.

Benefit: To your nose, scenes of recent violence are imbued with a foul odor. The power and intensity of the odor give you some sense of the magnitude of the violence, how recently it occurred, or both. Torture and murder leave the strongest odors, especially when perpetrated against helpless victims; assaults and beatings leave less powerful scents. Fair fights, or attacks by animals acting according to their nature (such as a starving wolf attacking a shepherd), are weakest of all. Odors fade over time, usually disappearing in a week or so unless the attack was extremely vicious.

The scent of violence clings to those who commit it. To track a perpetrator from the scene of a violent act, make a Search check (DC 15). Decrease the DC by 5 if the act was especially heinous, but increase it by 3 for every 24 hours that have passed since the act occurred.

The scent of violence does not tell you exactly how an attack occurred, who was involved, or what form of REATS

violence was used. It can, however, pinpoint the exact location where it happened, and identify the perpetrator by the clinging scent and the trail leading to him.

TREE WARDEN

By singing to trees, you can improve their health or cause them to grow to great size.

Prerequisite: Latent Treesinger.

Benefit: This feat allows you to heal damaged or diseased trees, or to cause trees to grow to enormous size.

To heal a tree, touch the tree and make a Concentration check. For most diseases or damage the DC is 15, though your GM may set a higher DC for severe damage, a tree that is nearly dead, or supernatural effects. The

standard time requirement is 10 minutes, although, again, more time may

be required in unusual or severe circumstances.

An Ogier wanderer treesings a stump into an ornate staff.

To grow a tree, touch the tree and make a Concentration check against a DC equal to 1/4 the tree's current height in feet. Making a 40-foot-tall oak grow, for example, has a DC of 10. The amount by which you can grow it depends upon your level—you may increase its size by up to 25% per level. Thus, if you are 6th level, you can grow a tree by up to 150% of its current size, causing the 40-foot oak to grow to as tall as 100 feet. The time required to grow a tree is 10 minutes for every 25% increase in size. Growing an oak from 40 feet to 100 feet, therefore, takes 60 minutes.

A tree that has been grown using this feat cannot be grown again for a month.

Special: This feat is available only to Ogier characters.

TREESINGER

By singing to trees, you can shape their wood into useful objects.

Prerequisite: Latent Treesinger.

Benefit: You can create objects out of wood by singing to a tree, causing it to shape itself (or part of itself) into the object in question. To take maximum advantage of this feat, you probably want to purchase ranks in the Craft (treesinging) skill, although this feat allows you to use it untrained. Without the Treesinger feat, in fact, a character cannot purchase ranks in Craft (treesinging).

To create an item, make a Craft (treesinging) check. The DC, and the time required, vary according to the complexity of the item. With a successful check, at the conclusion of the required time, the item comes away from the tree in your hands. Obviously, only items made entirely of wood can be sung, although you can sing a wooden component for a larger item (the haft for an axe, for example). Also, only solid items can be sung—you cannot create items with moving parts, although you could create the parts separately and then assemble the item.

Item	DC	Time
Board or plank	5	1 minute
Simple item (staff, club, bucket)	10	5 minutes
Modest item (stool, bow, flute)	15	10 minutes
Complex item (chair, rowboat)	20	20 minutes
Extremely complex item		
(statue, ornate throne)	25	30 minutes
Masterwork item	+10	+ 15 minutes

Items made from sung wood are of exceptional quality and durability compared to similar items of conventional manufacture, and can draw prices comparable to masterwork items. Even simple boards or planks of sung wood are highly sought after due to their exceptional strength, straightness, and beauty. Sung wood is often used in making masterwork items, and commands prices ten times or more higher than regular wood.

Special: This feat is available only to Ogier characters.

VIEWING

You see auras and sometimes prophetic images around people.

Prerequisite: Latent Viewer.

Benefit: Make a Spot check. The DC depends upon the person, as given on the table below. Modify the DC by subtracting the subject's level from the given base DC.

Viewing Subject	Base DC
Average person	30
Hero class	25
Prestige class	20
Channeler or Warder	15

With a successful result, you see a faint aura around the subject that indicates one important, unknown, or un-

FORETELLING AND VIEWING



Viewing and foretelling can be problematic game abilities, because they require the Gamemaster to make cryptic but truthful statements about future events in the gameevents that might not occur

exactly as you foresee them. For this reason, you may choose not to include these abilities in your game. If you do include them, here are a few tips for their use.

For starters, think about the sorts of subjects that are going to be important to your players, and about the nonplayer characters that are going to be important in your campaign. Before play begins, think a little bit about the long term; how these issues are going to play out, and what role your foresee for these characters. Try to single out a few facts about each that don't depend too much on minor player decisions. For example, you might determine that an NPC gleeman is destined to become a famous bard, that a borderland kingdom will be devastated by Trolloc invasions, or that a Seanchan invasion will be turned back when it reaches the ruins of an ancient city.

Next, think of ways to say these things without being too specific. You don't have to specify that your borderland kingdom will be destroyed by Trollocs, for instance. Instead, give it a more general threat: a "gathering evil" or even a "blanket of darkness." That way, if your campaign takes a different turn, you can ravage the kingdom with a different horror-the encroaching blight, internal strife, the Seanchan, whatever.

Use metaphor, analogy, and mystery when crafting a vision of the future. In a viewing involving a gleeman, don't show him dressed in splendor playing before an adoring crowd. Instead, show something like a golden harp with the image of a crown overhead. This hints at a glorious future, without committing you too tightly to that exact outcome. It doesn't specify whether he'll achieve fame while alive or posthumously, or whether the fame will be for great performances or some other deed.

Certainly never use specific names, dates, or places in your prophecy. Not only does this tie you down, but it also doesn't fit the mysterious nature of these powers.

Thinking about these things a bit in advance, and perhaps even jotting down a few notes on images or potential futures for your big issues and important NPCs, will make it much easier to handle prophetic powers during play. confirmed fact about the subject's personality or his role in your life or the events that surround you. You might learn that the person holds a key to resolving a mystery, that he can be trusted with a secret, that he harbors an unusual fear of the local lord, that he is in love with a friend of yours, or that he is vindictive and spiteful.

If you succeed by 10 or more, you also receive a prophetic image related to the person. Such images are usually hard to interpret, and often entirely metaphoric. You might see the person wrestling with a lion, for instance. Does that mean that he will actually fight a lion? That he will oppose House Trakand? That he struggles with courage? That he is simply destined to die a violent death? The interpretation is yours to make. Such images always prove true, but often in surprising ways.

You can only have one viewing of any given subject. Once you have had such a viewing, future attempts on that subject will always fail. The viewing only works on humans, not on creatures or Ogier.

WAKING DREAM

You can enter the dream world of *Tel'aran'rhiod* while still partially awake in the real world, interacting with both realms simultaneously.

Prerequisite: Dreamwalk.

Benefit: With a Concentration check (DC 20), you can fall into a sleeplike trance. While in this trance, you may enter *Tel'aran'rhiod* as if you were asleep. However, you maintain a vague awareness of your surroundings in the real world, and can converse with people there, perhaps describing what you see in *Tel'aran'rhiod*, or passing questions and answers back and forth between the real world and someone you have met in *Tel'aran'rhiod*.

You may not take any actions in the real world other than conversing with those around you.

FEATS

CONTRACTERISTICS

What does your character look like? How old is she? What sort of first impression does she make? What led her to become a hero?

This chapter covers a miscellany of topics that help you establish and develop your character's identity. These details make your character more lifelike, like the many well-developed characters in *The Wheel of Time* novels. For many players, this is the true expression of roleplaying; defining and growing the character you play.

When you first play a character, it's fine to leave many of the details sketchy. As you play the character over time, you will get a better sense of who you want her to be. You'll develop her details in much the way that an author develops a character over several novels in a series.

DETAILS

This section offers advice as you determine your character's name, gender, and appearance. Start with some idea of your character's background and personality, and use that idea to help you add the details that bring your character to life.

NAME: Invent or choose a name that fits your character's race and class. Chapter 2: Backgrounds contains some examples of names from the different cultures of our world; there are many hundreds of other examples in *The Wheel of Time* novels. A name is a great way for you to start thinking about your character's background. For instance, a Borderlander's name might be the name of a great hero in the Age-long battle against the Blight, and the character may be striving to live up to that name. Alternatively, the name could be that of an infamous coward, and the character could be bent on proving that she is not like her namesake.

GENDER: Gender is an important issue in *The Wheel* of *Time*. Your character can be either male or female; obviously, you don't have to play a character that is the same gender as you. However, certain issues and character roles affect characters of different genders in different ways, and you should probably take them into account as you conceptualize your character.

The most obvious impact of gender is among channelers. Until recently (and still, among many people), the very idea of a man who could channel conjured nightmares. Now, with the advent of the Asha'man, men can become initiates, and wilder men have a greater chance of surviving, if only for a while, to develop their abilities. Despite this slight liberalization, however, no man can ever join the Aes Sedai or Aiel Wise Ones. And the day is a long way off-if indeed it ever comes-when male channelers will be accepted the way women are. A male initiate or wilder is likely to face scorn, fear, intolerance, and prejudice throughout his life. This might be a source of bitterness for your male character-or of inspiration, if the idea of changing peoples' minds gives him a driving goal.

Women have few restrictions. Some societies, such as

Enreden the Alel again man, whose dark skin sh Waste. Like most Alel, h has three or four waters wealth-and survival. EIGHT AND WEIG aracter's height and weigh ble 6-1: Random Height hat your character's abilitie d weight. If she is weak b e is strong and tough, she To randomly determine rolling the Height Moo thin that range) and ad

AGE: How old is your character? That's pretty much up to you and your Gamemaster. A character reaches 1st level in his or her class the moment when he or she steps out of mundane life and into the dramatic existence of the story, either by choice or when the turning of the Wheel carries the character involuntarily toward greatness. At this point in the Third Age, the Pattern seems to favor the young. The people who are at the center of the

their late teens or early twenties. There are exceptions, of course. Ogier are very longlived, and a "young" Ogier is at least 90 years old. Those who touch the One Power also tend to age slowly, and a relatively youthful initiate or wilder may in fact be 25, 30, even 40 or more years old. And, of course, the Pattern has room for more mature strands to play a part, large or small, in the reshaping of the world. In short, your character can be any age-within reason-that fits the way you see him or her.

great events engulfing the world are, for the most part, in

the Atha'an Miere, allow women into virtually all of the

roles generally occupied by men. Traditional restrictions

are more common among most westland societies, though. Women are not outright prevented from taking

on "men's jobs," and in more cosmopolitan areas there is nothing remarkable about a female dockworker,

groom, or magistrate. There is no stigma associated with

crossing gender lines, especially in urban areas, and

women can pretty much do any job that they wish as

long as they have the physical and mental capability for

that job. Granted, women are rarely if ever seen as

woodsmen or armsmen. Again, this might be a great

source of frustration for your character, or she might

turn other people's underestimation of her to her own

advantage.

APPEARANCE: Decide what your character looks like using the descriptions of the various cultures in Chapter 2: Backgrounds as a starting point. Characters with high Charisma scores tend to be better-looking than those with low Charisma, though a character with high Charisma could have strange looks, giving him or her a sort of exotic beauty.

Your character can be right- or left-handed. (The Ambidexterity feat, described in Chapter 5: Feats, allows her to use both hands equally well.)

You can use your character's looks to tell something about her personality and background. For example:

- Geral the Borderlander armsman is missing part of an ear and bears several scars-trophies of his excursions into the Blight. He keeps a tooth from every Trolloc he has killed on a necklace.
- Brehanna the Domani initiate wears only the finest dresses of Sharan silk, even when the rigors of travel might dictate more practical wear. The tilt of her nose and her cool gaze, however, discourage any but the most foolhardy from suggesting she change her dressing habits.

Ehreden the Aiel algai'd'siswai is a lean, muscular man, whose dark skin shows years of hard life in the Waste. Like most Aiel, he carries little, but he always has three or four waterskins. In the Waste, water is wealth-and survival.

HEIGHT AND WEIGHT: You can choose your character's height and weight from the ranges shown on Table 6-1: Random Height and Weight. Think about what your character's abilities might say about her height and weight. If she is weak but agile, she may be thin. If she is strong and tough, she may be tall or just heavy.

To randomly determine your character's height, start by rolling the Height Modifier (or choose a number within that range) and adding it to the Background Height Modifier for her background. Then add that total, in inches, to your Base Height. To determine her weight, roll the Weight Modifier for your race and gender and multiply it by the total of your Height Modifier and Background Height Modifier. Then add the result, in pounds, to your Base Weight.

For example, Brehanna (a female Domani) stands 5 ft. 0 in. tall, plus 2d4 inches, plus another inch for being Domani. Tammie rolls 2d4 and gets 6, so Brehanna stands 5 ft. 7 in. tall (her modifiers add up to 7 inches, plus her base of 5 ft. 0 in. Tammie uses the total of her height modifiers (7), and multiplies it by 1d8+1 pounds. That die roll result is 4, so Brehanna weighs an extra 28 pounds on top of her base 10 stone for a total of 128 pounds, or 12 stone, 8 pounds. That makes her moderately tall and perhaps a bit willowy-5 ft. 7 in. in *The Wheel of Time* equates to a little over 5ft. 8 in. in our world (see the Measurements sidebar). If Tammie had something a little different in mind, she could instead simply pick her Weight and Height Modifiers within the suggested ranges.

Table 6-1: Random Height and Weight

Race	Base Height	Height Modifier	Base Weight	Weight Modifier	
Human, male	5 ft. 4 in.	+2d4	14 stone	1d8+1	
Human, female	5 ft. 0 in.	+2d4	10 stone	1d8+1	
Ogier, male	7 ft. 0 in.	+2d8	27 stone	1d6+1	
Ogier, female	6 ft. 7 in.	+2d8	19 stone	1d6+1	

Background Height Modifiers

0		
Aiel	+4	
Atha'an Miere	+2	
Borderlander	-1	
Cairhienin	-3	
Domani	+1	
Ebou Dari	-	
Illianer		
Midlander		
Taraboner		
Tairen	+1	
Tar Valoner		

103

MEASUREMENT



Units of measurement in *The Wheel of Time* aren't quite the same as in our world. A foot (roughly the same length as 1 foot in our world) is divided into 10 inches instead of 12. That makes each inch a little longer than what

we're used to.

A pound is also roughly the same as in our world, but weight is also measured in stone, with 10 pounds to the stone.

People talk of distance in terms of paces, spans, miles, and leagues. A pace is three feet; a span is two paces (or six feet). A mile is 1000 spans (or 6,000 feet-about 15% longer than miles in our world). A league is four miles.

PERSONALITY: Decide how your character acts, what she likes, what she wants out of life, what scares her, and what makes her angry. Race and background are good places to start when thinking about your character's personality, but don't stop there. Make your thoughtful Ogier (or your Shadowspawn-hating Borderlander) different from every other thoughtful Ogier (or every other Shadowspawn-hating Borderlander).

A handy trick for making an interesting personality for your character is to include some sort of conflict in her nature. For example, Ehreden, an Aiel *algai'd'siswai*, values honor above all else, but he's a little greedy, too. He may be tempted to push the bounds of honor if he can justify it to himself.

Your character's personality can change over time. Just because you decide some basic facts about your character's personality when you create the character doesn't mean you need to abide by those facts as if they were holy writ. Let your character grow and evolve the way real people do.

LIFE EXPERIENCE: Decide what your character's life has been like up until now. Here are a few questions to get you thinking:

How did he decide to be an adventurer?

How did he acquire his class? An armsman, for example, might have been in the militia, may come from a family of soldiers, or may have served a noble house or under a great general.

Where did he get his starting equipment from? Did he assemble it piece by piece over time? Was it a parting gift from a parent or mentor, perhaps even an heirloom? Do any of his personal items have special significance to him?

What's the worst thing that's ever happened to him? What's the best thing that's ever happened to him?



HEROIC CHARACTERISTICS

Does he stay in contact with his family? What do they think of him?

CUSTOMIZING YOUR CHARACTER: The

rules for creating your character provide a common ground for players, but you can tweak the rules to make your character unique. Any substantive changes, however, must be approved by your Gamemaster.

Background: The rules for a character of a given background apply to most but not all people of that background. For example, you could create a Illianer descended from Atha'an Miere outcasts. Your Atha'an Miere would have grown up among Illianers. He'd have the inborn qualities of an Atha'an Miere but show cultural influences-dress, language, and mannerisms-of his adopted homeland. You could probably talk your Gamemaster into giving your character some of the qualities of a Illianer to balance the loss of some Atha'an Miere qualities.

Class: Some classes already give you plenty of room to customize your character. With your Gamemaster's approval, however, you could change some of your class features. For instance, your armsman might harbor diplomatic talent that lends him a few of the special skills of the noble in exchange for giving up a few bonus feats.

Skills and Feats: You can call your skills, feats, and class features whatever your character would call them. Markus, the Tairen wanderer, talks about "creepin" rather than about "moving silently," so his player writes "Creepin" down on her character sheet to stand for the Move Silently skill. Fiona, the woodsman, calls her Move Silently skill "Stalking."

Equipment: Your equipment can look the way you want it to look to match your character's style. One *algai'd'siswai*'s buckler might be a plain disk of worn leather, while another's sports intricate patterns and designs in muted desert colors.

Your character might have some items you don't see on the equipment list. Agree with your Gamemaster on what a new item would do and how much it would cost, and then your character can have it.

Sometimes you see a weapon in a movie or read about one in a book, and you want your character to use that weapon. If it's not on the weapon list in Chapter 7: Equipment, try to find a weapon on the list that seems equivalent. A katana (samurai sword), for example, is not on the weapon list, but you could equip your character with a sword of exotic design (perhaps a relic from a distant land or ancient time) and just treat it like a masterwork longsword.

GOALS: Your character might have a number of objectives that he or she hopes to accomplish. These are the things that motivate your character. Does he seek wealth or love? Revenge or power? That's up to you and your GM.

Goals can be immediate or long-term. They can also change during play. And new goals can be added all the time. Think of goals as what's motivating your character right now, though some long-term goals might fade to the background until circumstances warrant.

Chances are, especially if your GM is building a campaign of epic scope, that the events of your story will suggest epic goals-such as repelling a major Trolloc invasion and keeping a Borderlands kingdom from being swallowed by the Blight. That doesn't mean you should discard your character's personal goals, though. Major story goals may dominate your character's actions, but the characters in *The Wheel of Time* novels-like people in real life-rarely loose sight of their personal desires completely.

REPUTATION

A character's Reputation score measures how famous (or infamous) he or she is. A character with a high Reputation is generally well known and recognized in many places, while a character with a low Reputation isn't (see Table 6-2: Examples of Reputation Scores).

In general, a high Reputation score benefits a character. Those who recognize the character are more likely to help him (or do what he asks). However, a high Reputation makes it difficult for the character to mask his identity, which can be a hindrance if someone is looking for him.

All player characters have starting Reputation scores based on their class. Nobles start with a Reputation of 3, initiates with 1, and all other classes with 0. As a character gains levels, his Reputation score automatically increases, as indicated on the class tables in Chapter 3.

In addition, a character can gain Reputation by performing actions that attract attention. For instance, an act of dramatic heroism should automatically result in a gain of 1 point of Reputation, unless the act was secret or otherwise had no witnesses to report it.

Score	Description	Examples	
0	Unknown	Laborer, intern, apprentice, enlisted soldier of any sort	
1-2	Known in home town	Low-ranking officer, important craftsman or merchant	
3-5	Known in home region	Local lord, high-ranking captain, successful gleeman	
6-9	Known in home domain or kingdom	Aes Sedai, high-ranking lord	
10-14	Known in many domains or kingdoms	Heir to ruler, high-ranking Aes Sedai	
15-20	Known throughout the land	Ruler, famous military leader, prophet	
21+	Known worldwide	Amyrlin Seat, false Dragon	

Table 6-2: Examples of Reputation Scores



Townspeople recognize an Andoran noble due to his good reputation.

Actions that don't measure up to this standard but that still draw significant attention (such as escaping from the clutches of a Forsaken) can add to a character's Reputation. After performing such an act, make a Charisma check (DC 20). On a success, the character gains 1 point of Reputation. (Acts of particular malevolence or viciousness can add a similar amount-ultimately, your reputation rarely cares whether you're good or evil.)

In general, a character doesn't get a choice of whether or not to use his Reputation—it simply takes effect whether the character wants it to or not. When a character's Reputation can come into play, make a Reputation check. Roll 1d20 and add your character's Reputation score. (If your character has a Reputation of 0, you can't make a Reputation check.) The DC of the check depends on the character's location.

Location	DC	
Midlands, Cairhien	25	
Borderlands, Illian, Ebou Dari, Tear	30	
Arad Doman, Tarabon	35	
The Aiel Waste, the Sea Folk islands	40	
Seanchan, Shara	45	
Modifiers to DC		
Remote village or region	+5	
Large city	-5	
Character's home town or area	-5	

FAME AND INFAMY: Most characters with high Reputation scores are considered "famous." That is, their reputation is generally positive.

However, some characters are infamous, which results in different reactions on a successful Reputation check. As a general rule, a character who has picked up at least half of his earned Reputation points through vicious or malevolent acts is considered "infamous." Fame and infamy can also be acquired with the appropriate feats (see Chapter 5: Feats).

RESULTS OF REPUTATION CHECKS: A successful Reputation check adds a modifier to certain skill checks, as shown on Table 6–3.

Table 6-3: Reputation Check Results

Skill	Famous	Infamous
Bluff	+5	+5
Diplomacy	+5	-5
Entertain	+5	+0
Gather Information	+5	+5
Intimidate	+2	+5

Bluff: In general, a positive Reputation (whether famous or infamous) aids Bluff checks. However, any Bluff check made to deny or hide your identity ("No, I'm not the lord of Briston Heights–I just look a lot like him.") automatically receives a -5 penalty regardless of the result of the Reputation check.

Diplomacy: Most Diplomacy checks are aided by a successful Reputation check. However, infamous characters suffer a penalty to Diplomacy checks (it's tough to negotiate a peace treaty when you're a known killer).

Entertain: A famous individual generally gets a better reception for his performances than an infamous one.

The bonuses granted by a successful Reputation check are synergy bonuses.

Gather Information: People are just more willing to help someone they know, whether happily (for a famous individual) or fearfully (for an infamous individual).

Intimidate: While a famous character can use his Reputation to "throw his weight around," an infamous character gains an even greater bonus on Intimidate checks with a successful Reputation check.

FOLLOWERS: In addition to the normal benefits of a high Reputation score, a character can use her Reputation to attract followers to her cause. These may be troops, minions, personal servants, accomplices, trainees, acolytes, or whatever other type of dedicated follower the player chooses. (If a character stands for some cause, she may win followers to the cause as well as personal followers, but that should be handled on a caseby-case basis.)

Beginning at 10th level and at each level thereafter, the hero may make a special Reputation check (DC 25) to see if she attracts one or more followers to her cause. (This isn't mandatory; if the player doesn't want followers, she

GOOD, BAD, AND DOWNRIGHT EVIL



The Wheel of Time series draws a distinct line between good and evil-and a different line between good and bad.

On the one hand, many characters are clearly good. That doesn't mean they're saints, only that they are generally compassionate people who work toward the betterment of those around them or salvation of their world. On the other hand are the Forsaken, Darkfriends, and others who have allied themselves with forces of evil. Not all are servants of the Dark Onesome, such as Mordeth, have bound themselves to other evils. In either event, they seek their own ambitions at any cost, and have made a conscious decision to serve evil in doing so.

In the middle are many antagonists who may commit terrible deeds, but do so without becoming truly eviloften, in fact, they see themselves as good. The Seanchan are a prime example, as are the Whitecloaks, Elaida's followers in the White Tower, and the Shaido Aiel. Even some low-level Darkfriends are really just dabbling in naughtiness, and would recant if they knew what they were truly involved with. Such characters aren't truly evil, though they are definitely the "bad guys."

In The Wheel of Time, we assume you're going to play the good guys. You don't have to, however. Playing truly evil characters is problematic, in part because some of the powers granted to important Darkfriends aren't detailed here for player characters, in part because the turbulent and dangerous hierarchy of the Dark One's followers leads to very short life spans, and in part because most dedicated followers of the Dark

doesn't have to roll.) If the roll succeeds, the hero attracts a number of followers, who arrive over the next few weeks. If the roll fails, the hero can't try again until she gains another level.

The maximum total levels of a hero's followers can't exceed her Reputation score. (For purposes of this total, professional characters count as one-half their level, and commoners count as one-half of a 1st-level character.) No single follower—heroic or not—can have a level higher than half the character's Reputation score (rounded down).

For example, Tanya Eland, a 10th-level noble with a Reputation score of 9, decides it's time to build a power base of loyal protectors and servants. Her player rolls an 18 on 1d20, which is modified to 27-a success. Going for a mix of quality and quantity, Tanya decides that she wants a single 3rd-level armsmen (as a personal body-guard), four 1st-level warriors (as a private retinue), two 1st-level commoners (as servants), a 1st-level noble (as her aide), and a 2nd-level wanderer (as a general troubleshooter). The 3rd-level armsman is "worth" 3 levels,

are less than completely sane. If you want to play bad guys, you're more than welcome to-just be prepared for a rocky road.

Good characters might find themselves working toward any number of goals. They might ply the Borderlands, helping to turn back the Trolloc threat. They might work for the rebel Aes Sedai, carrying out missions to help heal the Tower. They might serve a local lord in Tarabon or Amadicia, carrying on a guerilla resistance against the Seanchan. Or they might even work for the Dragon Reborn, helping build up the Black Tower and defeat the workings of the Forsaken.

If you want to play something a little less geared toward doing good, you might consider a group of mercenaries willing to work for whoever pays the most in a world increasingly torn by warfare. Or you might become a band of Whitecloaks and their agents, rooting out "Darkfriends" at any cost, or agents from Tar Valon ruthlessly hunting down rebel Aes Sedai. Just remember, however, that in a world headed toward Tarmon Gai'don, many characters pursuing such murky goals may find themselves dupes, pawns of the Forsaken or even the Dark One himself.

A final option, with your GM's permission, is to play against type. Maybe you're an agent of Elaida's working within a group from the rebel Aes Sedai. Or maybe you're a spy for the Whitecloaks, infiltrating a group of "suspected Darkfriends." If the GM is willing to work with you, and you're willing to keep your character's secret and only work against the group when you can get away with it, such a character might make for an interesting exercise. In general, however, it's usually better to play a character that can fit in with the rest of the players' characters.

the four 1st-level warriors are worth 2 more levels, the two 1st-level commoners are worth another level, the 1stlevel noble is worth 1 level, and the 2nd-level wanderer is worth 2 levels, for a total of 9 levels.

After the first successful roll, a character can continue to try to attract additional followers every level thereafter; however, the normal rules for maximum total follower levels apply. Thus, Tanya could only try to attract more followers at 11th level if she gained a point of Reputation.

Followers remain loyal to the character unless treated with extreme abuse or disdain (GM's discretion). Followers who leave the character's service (or die while serving) create "open space" under the total level cap. These open spaces can be filled with later successful Reputation checks made to attract additional followers.

Note: Your Gamemaster is free to disallow the use of followers, particularly during adventures when it simply wouldn't be feasible for a player to run both a main hero and an array of minor characters.

ADVENTURES

Geral, Brehanna, and Ehreden prepare for a trip into the Mountains of Mist, following a fragile map fragment that Brehanna's mentor found in the Great Library at Cairhien. They're looking for the ancient ruins of a lost city, and any *ter'angreal* that might be there. They start out by making sure they have all the supplies they need, and perhaps by learning what more they might about the kingdom of Oman Dahar that ruled those environs in Artur Hawkwing's day. Then they ride their horses out from their home city, traveling from town to town until civilization runs out, and then striking out into the wilderness.

Along the way, they might run into ruffians who try to rob them as they sleep in an inn. In the wilderness, they might be assailed by hungry wolves, or attacked by a band of Trollocs. They might have difficulty crossing a rushing river, or be caught in an early blizzard.

Once they locate the ruins, the band sets to exploring them, gingerly wandering through the broken remains of streets and into the dark recesses of ancient buildings. Perhaps a raiding party of Seanchan has quietly traveled north, following rumors of ancient

artifacts. Maybe the city has come to the attention of the Dark One or one of his Forsaken, and they've sent a fist of Trollocs, led by a Myrddraal, to find the very same *ter'angreal* the heroes seek. There might even be some never-before-encountered evil lurking among the shattered buildings and monuments.

When the band has found what it came

for, or is running low on supplies, or is simply in too much danger to continue with the mission, they mount their steads and hard harm. They

they mount their steeds and head home. They have learned a lot about themselves and their capabilities, and the mission has made them all stronger, thanks to the experience they've earned. Maybe they have even found a few additional items-some ancient gold, perhaps, a weapon from the Age of Legends, or even an *angreal* of some power.

The rest of this chapter deals with rules that aren't necessarily combat-oriented but may come up during the adventures your characters experience. **MOVEMENT:** Characters spend a lot of time getting from one place to another. The GM moderates the pace of a game session, so he or she determines when movement is so important that it's worth measuring. During casual scenes, you usually won't have to worry about movement rates. If your character arrives at a new city and takes a stroll to get a feel for the place, no one needs to know exactly how many rounds or minutes the circuit takes.

There are three movement scales in the game:

Tactical, for combat, measured in feet per round.

Local, for exploring an area, measured in feet per minute.

Overland, for getting from place to place, measured in miles per hour or day.

Modes of Movement: While moving at the different movement scales, characters or creatures generally walk, hustle, or run.

Walk: A walk represents unhurried but purposeful movement at three miles per hour for an unencumbered human.

Hustle: A hustle is a jog covering about six miles per hour for an unencumbered human. Taking two move actions in a round represents a hustle.

nts a nustle.

Run (×3): Moving three times your standard speed is a running pace for a character in heavy armor. Running is a fullround action.

Run (×4): Moving four times your standard speed is a running pace for a character in light, medium, or no armor. Running is a fullround action.

Hampered Movement: Obstructions, bad surface conditions, or poor visibility can hamper movement. The GM determines the category that a specific condition falls into (see Table 6–5: Hampered Movement). When movement is

hampered, multiply the standard distance by the

movement penalty (a fraction) to determine the distance covered. For example, a character that could normally cover 40 feet with a double move (hustle) can only cover 30 feet if moving through undergrowth.

If more than one condition applies, multiply the normal distance covered by all movement penalty fractions that apply. For instance, a character that could normally cover 60 feet with a double move (hustle) could only cover 15 feet moving through thick undergrowth in fog (one-quarter as far as normal).

Rhuarc

108
Table 6-4: Movement and Distance

	Speed						
	15 feet	20 feet	30 feet	40 feet			
One Round (Tactical)							
Walk	15 ft.	20 ft.	30 ft.	40 ft.			
Hustle	30 ft.	40 ft.	60 ft.	80 ft.			
Run (×3)	45 ft.	60 ft.	90 ft.	120 ft.			
Run (×4)	60 ft.	80 ft.	120 ft.	160 ft.			
One Minute (Local)							
Walk	150 ft.	200 ft.	300 ft.	400 ft.			
Hustle	300 ft.	400 ft.	600 ft.	800 ft.			
Run (×3)	450 ft.	600 ft.	900 ft.	1,200 ft.			
Run (×4)	600 ft.	800 ft.	1,200 ft.	1,600 ft.			
One Hour (Overland)							
Walk	1 1/2 miles	2 miles	3 miles	4 miles			
Hustle	3 miles	4 miles	6 miles	8 miles			
Run	3-	-	-				
One Day (Overland)							
Walk	12 miles	16 miles	24 miles	32 miles			
Hustle	S-	-	-	- =:			
Run	-	-	-				

Illustration by Vince Locke

Tactical Movement: Use tactical speed for combat, as detailed in Chapter 8: Combat. Characters generally don't walk during combat-they hustle or run. A character that moves his or her speed and takes some action, such as attacking, is hustling for about half the round and doing something else the other half.

Local Movement: Characters exploring an area use local movement, measured in minutes.

Walk: A character can walk without a problem on the local scale.

Hustle: A character can hustle without a problem on the local scale. See Overland Movement, below, for movement measured in hours.

Run: A character with a Constitution score of 9 or higher can run for a minute without a problem. Generally, a character can run for about a minute or two before having to rest for a minute (see Run, page 143).

Overland Movement: Characters covering long distances cross-country use overland movement. Overland movement is measured in hours or days. A day represents 8 hours of actual travel time. For rowed watercraft, a day represents 10 hours of rowing. For a sailing ship, it represents 24 hours.

Walk: You can walk 8 hours in a day of travel without a problem. Walking for longer than that can wear you out (see Forced March, below).

Hustle: You can hustle for 1 hour without a problem. Hustling for a second hour in the same day (before sleeping) causes 1 point of subdual damage, and each additional hour causes twice the damage taken during the previous hour.

Run: You can't run for an extended period of time. Attempts to run and rest in cycles are treated as a hustle.

Terrain: The terrain through which you travel affects

Table 6-5: Hampered Movement

Condition Obstruction	Example	Movement Penalty
Moderate	Undergrowth	×3/4
Heavy	Thick undergrowth	×1/2
Surface		
Bad	Steep slope or mud	×1/2
Very bad	Deep snow	×1/4
Poor visibility	Darkness or fog	×1/2

how much distance you can cover in an hour or a day (see Table 6–6: Terrain and Overland Movement). Travel is quickest on a highway, followed by on a road (or trail), and least quick through trackless terrain. A highway is a straight, major, well-established road. A road is typically a dirt track. A trail is like a road, except that it allows only single-file travel and does not benefit a party traveling with vehicles. Trackless terrain is a wild area with no paths.

Forced March: In a day of normal walking, you walk for 8 hours. You spend the rest of daylight time making and breaking camp, resting, and eating.

You can walk for more than 8 hours in a day by making a forced march. For each hour of marching beyond 8 hours, you make a Constitution check (DC 10 + 1 per extra hour). If the check fails, you take 1d6 points of subdual damage. You can't recover this damage normally until you rest for at least 4 hours. A character can march into unconsciousness by pushing himself or herself too hard.

Mounted Movement: A horse bearing a rider can move at a hustle. The damage it takes, however, is normal



Gently down the stream.

damage, not subdual damage. It can also be forcemarched, but its Constitution checks automatically fail, and, again, the damage it takes is normal damage.

See Table 6–7: Mounts and Vehicles for mounted speeds and speeds for vehicles pulled by draft animals.

Waterborne Movement: See Table 6–7: Mounts and Vehicles for speeds for water vehicles. Rafts, barges, and keelboats are generally used only on lakes and rivers. Rowboats are common wherever there is water. Larger classes of boats can navigate the largest of rivers, but are more common at sea.

For any vessel traveling on a river, take the current into account. If going downstream, add the speed of the current (typically 2 or 3 mph) to the speed of the vehicle; if going upstream, subtract the current speed. Most rowed vessels can't be rowed against any significant current, but they can be pulled upstream by draft animals on the shores.

A rowed or poled vessel can only be rowed for 10 hours per day, unless there are additional shifts of oarsmen. However, if there is no such shift, a rowed vessel can float the remaining 14 hours, if headed downstream and someone can guide it, so add an additional 42 miles (in a 3 mph current) to the daily distance traveled.

Table 6-6: Terrain and Overland Movement

Terrain	Highway	Road or Trail	Trackless
Plains	×1	×1	×1
Scrub, rough	$\times 1$	×1	×3/4
Forest	×1	×1	×1/2
Jungle	$\times 1$	×3/4	×1/4
Swamp	$\times 1$	×3/4	×1/2
Hills	$\times 1$	×3/4	×1/2
Mountains	×3/4	×1/2	×1/4
Sandy desert	$\times 1$	-	×1/2

Table 6-7: Mounts and Vehicles

Mount/Vehicle	Per Hour	Per Day
Mount (carrying load, including rider)		
Light horse or light warhorse	6 miles	48 miles
Light horse (151-450 lb.)	4 miles	32 miles
Light warhorse (231-690 lb.)	4 miles	32 miles
Heavy horse	5 miles	40 miles
Heavy horse (201-600 lb.)	3 1/2 miles	28 miles
Heavy warhorse	4 miles	32 miles
Heavy warhorse (301-900 lb.)	3 miles	24 miles
Pony	4 miles	32 miles
Pony (76-225 lb.)	3 miles	24 miles
Donkey or mule	3 miles	24 miles
Mule (231-690 lb.)	2 miles	16 miles
Cart or wagon	2 miles	16 miles
Ship		
Raft or barge (poled or towed)*	1/2 mile	5 miles
Keelboat (rowed)*	1 mile	10 miles
Rowboat (rowed)*	1 1/2 miles	15 miles
Mainland sailing ship (sailed)	3 miles	48 miles
Atha'an Miere skimmer (sailed)	3 miles	72 miles
Atha'an Miere darter or soarer (sailed)	4 miles	96 miles
Atha'an Miere raker (sailed)	5 miles	120 miles
*Assumes only a single shift of rowers or po	lers	

Assumes only a single shift of rowers or polers.

ENCUMBRANCE: Encumbrance rules determine how much a character's armor and equipment slow him or her down. Encumbrance comes in two parts: encumbrance by armor and encumbrance by total weight.

Encumbrance by Armor: Your armor (as shown on Table 7-5: Armor) defines your maximum Dexterity bonus to Defense, your armor check penalty, your speed, and how fast you move when you run. Unless your character is weak or carrying a lot of gear, that's all you need to know. The extra gear your character carries, such as weapons and rope, won't slow your character down any more than his or her armor already does.

If your character is weak or carrying a lot of gear, however, then you'll need to calculate encumbrance by weight. Doing so is most important when your character is trying to carry some heavy object, such as a treasure chest.

Weight: If you want to determine whether your character's gear is heavy enough to slow him or her down (more than the armor already does), total the weight of all his or her armor, weapons, and gear. Compare this total to the character's Strength on Table 6–8: Carrying Capacity. Depending on how the weight compares to your carrying capacity, you will be carrying a light, medium, or

Table 6-8: Carrying Capacity

Strength	Light Load	Medium Load	Heavy Load
1 Str	up to 3 lb.	4-6 lb.	7–10 lb.
2 Str	up to 6 lb.	7–13 lb.	14-20 lb.
3 Str	up to 10 lb.	11-20 lb.	21-30 lb.
4 Str	up to 13 lb.	14-26 lb.	27-40 lb.
5 Str	up to 16 lb.	17-33 lb.	34-50 lb.
6 Str	up to 20 lb.	21-40 lb.	41-60 lb.
7 Str	up to 23 lb.	24-46 lb.	47-70 lb.
8 Str	up to 26 lb.	27-53 lb.	54-80 lb.
9 Str	up to 30 lb.	31-60 lb.	61-90 lb.
10 Str	up to 33 lb.	34-66 lb.	67-100 lb.
11 Str	up to 38 lb.	39-76 lb.	77–115 lb.
12 Str	up to 43 lb.	44-86 lb.	87-130 lb.
13 Str	up to 50 lb.	51-100 lb.	101-150 lb.
14 Str	up to 58 lb.	59-116 lb.	117-175 lb.
15 Str	up to 66 lb.	67-133 lb.	134-200 lb.
16 Str	up to 76 lb.	77-153 lb.	154-230 lb.
17 Str	up to 86 lb.	87-173 lb.	174-260 lb.
18 Str	up to 100 lb.	101-200 lb.	201-300 lb.
19 Str	up to 116 lb.	117-233 lb.	234-350 lb.
20 Str	up to 133 lb.	134-266 lb.	267-400 lb.
21 Str	up to 153 lb.	154-306 lb.	307-460 lb.
22 Str	up to 173 lb.	174-346 lb.	347-520 lb.
23 Str	up to 200 lb.	201-400 lb.	401-600 lb.
24 Str	up to 233 lb.	234-466 lb.	467-700 lb.
25 Str	up to 266 lb.	267-533 lb.	534-800 lb.
26 Str	up to 306 lb.	307-613 lb.	614-920 lb.
27 Str	up to 346 lb.	347-693 lb.	694-1,040 lb.
28 Str	up to 400 lb.	401-800 lb.	801-1,200 lb.
29 Str	up to 466 lb.	467-933 lb.	934-1,400 lb.
+10 Str	×4	×4	×4

heavy load. Like armor, your load gives you a maximum Dexterity bonus to Defense, a check penalty (which works like an armor check penalty), speed, and run factor, as shown on Table 6–9: Carrying Loads. A medium or heavy load counts as medium or heavy armor for the purpose of abilities that are restricted by armor. Carrying a light load does not encumber a character.

Table 6-9: Carrying Loads

Load	Max Dex	Check Penalty	Speed (30 ft.)	(20 ft.)	Run
Medium	+3	-3	20 ft.	15 ft.	×4
Heavy	+1	-6	20 ft.	15 ft.	×3

If you are wearing armor, use the worse figure (from armor or from weight) for each category. Do not stack the penalties.

For example, Geral the Borderlander is wearing scale mail. As shown by Table 7–5: Armor, it cuts his maximum Dexterity bonus to Defense down to +3, gives him a -4 armor check penalty, and cuts his speed to 15 feet. The total weight of his gear, including armor, is 71 1/2pounds. With a Strength of 15, his maximum carrying capacity (maximum load) is 200 pounds. A medium load for him is 67 pounds or more, and a heavy load is 134 pounds or more, so he is carrying a medium load. Looking at the medium load line on Table 6–9: Carrying Loads, Matt sees that these figures are all as good as or better than the penalties that Geral is already incurring for wearing scale mail, so he incurs no extra penalties.

Brehanna has a Strength of 10, and she's carrying 28 pounds of gear. Her light load capacity is 33, so she's carrying a light load (no penalties). She finds 500 gold marks (weighing 10 pounds) and adds it to her load, so now she's carrying a medium load. Doing so reduces her speed from 30 feet to 20 feet, gives her a -3 check penalty, and sets her maximum Dexterity bonus to Defense at +3 (which is okay with her, since that's higher than her Dexterity bonus anyway).

Then Brehanna is knocked unconscious in a fight, and Geral wants to carry her out of the ruins. She weighs 128 pounds, and her gear weighs 28 pounds (or 38 pounds with the gold), so Geral can't quite manage to carry her and her gear. (With his 71 1/2 pounds, it would put him over his 200 pounds maximum load.) Ehreden takes her gear (and the gold), Geral hoists Brehanna onto his shoulders, and now he's carrying 199 1/2 pounds. He can manage it (just barely!), but it's a heavy load. His maximum Dexterity bonus to Defense drops to +1, his check penalty increases from -4 (the armor check penalty for scale mail) to -6 (the check penalty for a heavy load), and now he runs at $\times 3$ speed instead of $\times 4$.

Lifting and Dragging: A character can lift up to the maximum load over his or her head.

A character can lift up to double the maximum load off the ground, but he or she can only stagger around with it. While overloaded in this way, the character loses any Dexterity bonus to Defense and can only move 5 feet per round (as a full-round action). A character can generally push or drag along the ground up to five times his maximum load. Favorable conditions (smooth ground, dragging a slick object) can double these numbers, and bad circumstances (broken ground, pushing an object that snags) can reduce them to one-half or less.

Bigger and Smaller Creatures: The figures on Table 6–8: Carrying Capacity are for Medium-size creatures. Larger creatures can carry more weight depending on size category: Large (\times 2), Huge (\times 4), Gargantuan (\times 8), and Colossal (\times 16). Smaller creatures can carry less weight depending on size category: Small (3/4), Tiny (1/2), Diminutive (1/4), and Fine (1/8). Thus, a human with a Strength score boosted to equal that of an Ogier would still have a harder time lifting, say, a boulder than an Ogier would.

Quadrupeds can carry heavier loads than bipeds can. To determine a quadruped's carrying capacity, use Table 6-8: Carrying Capacity, multiplying by the appropriate modifier for the creature size: Fine $\times 1/4$, Diminutive $\times 1/2$, Tiny $\times 3/4$, Small $\times 1$, Medium-size $\times 1$ 1/2, Large $\times 3$, Huge $\times 6$, Gargantuan $\times 12$, Colossal $\times 24$.

Tremendous Strength: For Strength scores not listed, find the Strength score between 20 and 29 that has the same ones digit as the creature's Strength score. Multiply the load figures by 4 if the creature's Strength is in the 30s, by 16 if it's in the 40s, by 64 if it's in the 50s, and so on. For example, an exotic construct with a 31 Strength can carry four times what a creature with a 21 Strength can carry, or 1,840 pounds.



Aes Sedai

HEROIC CHARACTERISTICS



In the markets of Caemlyn, Illian, Tear, and other cities, merchants are ready to exchange their goods for gold. Here you can find practical, sturdy swords and perhaps a few blades of quality. Occasionally, renegade Illuminators sell rockets and other fireworks for those who want something flashier than a trusty blade.

This chapter covers the mundane and exotic things that characters may want to purchase and how to go about doing so. (*Ter'angreal* and other items infused with aspects of the One Power are covered in Chapter 14.)

EQUIPPING A CHARACTER

A beginning character generally has enough wealth to start out with the basics: some weapons, some armor suitable to her class (if any), and some miscellaneous gear. As the character undertakes adventures and amasses loot, she can afford bigger and better gear. At first, however, her options are limited by her budget.

You probably already have a little bit of equipment, as determined by your character's background (see Chapter 2: Backgrounds). Your next step is to determine the amount of money you have, based on your class (see Table 7–1: Random Starting Money). With this money, you can buy what you think you'll need from the equipment lists in this chapter.

Note that buying beginning equipment this way is an abstraction. Your character doesn't walk into a store with handfuls of gold and buy every item one by one. Rather, these items may have come the character's way as gifts from family, equipment from patrons, gear granted during military service, swag gained through duplicity, and so on.

Assume your character owns at least one outfit of normal clothes. Pick any one of the following clothing outfits for free: artisan's outfit, *cadin'sor* (if you are playing an Aiel), explorer's outfit, peasant's outfit, scholar's outfit, or traveler's outfit. (See Clothing, page 126.)

Table 7-1: Random Starting Money

Class	Amount (mk)	Class	Amount (mk)
Algai'd'sistea	$i 3d4 \times 10$	Wanderer	4d4 × 10
Armsman	$5d4 \times 10$	Wilder	$3d4 \times 10$
Initiate	3d4 × 10	Woodsman	$1 4d4 \times 10$
Noble	$5d6 \times 10$		

AVAILABILITY

All the items described in this chapter are assumed to be available to PCs with the wherewithal to buy them. Many of these items are very expensive and rare. You won't find them on the rack in a store by a town's main plaza. But a hero with the coin to buy an expensive item can usually connect with a seller and get what she wants. If you want to buy something not described in this chapter, the general rule is that you can buy anything that costs up to 300 gold crowns (see Coins, below). Buying more expensive items, means either going to a big city where rare things are for sale, making a special deal with someone who makes or can provide the item, or paying a premium price to a merchant who makes a special effort to get you what you want.

Depending on where you are, it might be possible to buy more expensive items without a problem, or it might be more difficult to do so. In a small town, for example, it's practically impossible to find someone who can make a suit of full plate armor for you. The GM determines what is and is not available depending on where you are and how he runs his world.

WEALTH AND MONEY

Adventurers are in the small group of people who regularly buy things with coins. Members of the peasantry trade mostly in goods, bartering for what they need and paying taxes in foodstuffs or raw goods. Members of the nobility trade mostly in legal rights, such as the rights to a mine, a port, or farmland, or they trade in gold bars, measuring gold by the pound rather than by the coin.

COINS: The most common coin that adventurers use is the silver mark (mk). With a silver mark, you can buy a belt pouch, 50 feet of hempen rope, or a goat. A skilled (but not exceptional) artisan can earn 1 silver mark a day. The silver mark is the standard unit of measure for wealth.

Among nobles, wealthy adventurers, and bankers, the standard is the gold crown (gc), occasionally known as the gold mark. A gold crown is worth 10 silver marks.

The most prevalent coin among commoners is the silver penny (sp). A silver penny is worth a tenth of a silver mark. One silver penny buys a laborer's work for a day, a common lamp, or a poor meal of bread, baked turnips, onions, and water.

Each silver penny is worth 10 copper pennies (cp). With a copper penny, you can buy a candle, a torch, or a piece of chalk. Coppers are common among laborers and beggars.

The standard coin weighs about a third of an ounce (fifty to the pound).

Table 7-2: Exchange Value for Coins

		CP	SP	MK	GC
Copper penny (cp)	=	1	1/10	1/100	1/1,000
Silver penny (sp)	=	10	1	1/10	1/100
Silver mark (mk)	=	100	10	1	1/10
Gold crown (gc)	=	1,000	100	10	1

WEALTH OTHER THAN COINS: Most wealth is not in coins. It is livestock, grain, land, taxation rights, or access to natural resources (such as a mine or a forest). Gems and jewelry also serve as portable wealth.

Trade: Guilds, nobles, and royalty regulate trade. Chartered companies are granted rights to dam rivers to provide power for mills, to conduct trade along certain routes, to send merchant ships to various ports, or to buy or sell specific goods. Guilds set prices for the goods or services that they control and determine who may or may not offer those goods and services. Merchants commonly exchange trade goods (commodities) without using currency. Some trade goods are detailed on Table 7-3: Trade Goods.

Table 7-3: Trade Goods

Commodity	Cost
Chicken, 1	2 cp
Copper, 1 lb.	5 sp
Cow, 1	10 mk
Dog, 1	25 mk
Flour, 1 lb.	2 cp
Ice peppers, 1 lb.	5 mk
Goat, 1	1 mk
Gold, 1 lb.	5 gc
Iron, 1 lb.	1 sp
Ivory, 1 lb.	6 gc
Kaf, 1 lb.	3 gc
Linen, 1 lb. (sq. yard)	4 mk
Ox, 1	15 mk
Pig, 1	3 mk
Salt, 1 lb.	5 mk
Sea folk porcelain (1 piece)	10 sm
Sheep, 1	2 mk
Silk, 1 lb. (2 sq. yards)	20 mk
Silver, 1 lb.	10 mk
Exotic spices, 1 lb.	15 sm
Tabac, 1 lb	2 gc
Tea leaves, 1 lb.	2 sp
Wheat, 1 lb.	1 cp

SELLING LOOT: In general, you can sell something for half its listed price. Characters who want to upgrade to better armor or weaponry, for example, can sell their old equipment for half price.

Commodities are the exception to the half-price rule. A commodity, in this sense, is a valuable good that can be easily exchanged almost as if it were cash itself. Wheat, flour, cloth, and valuable metals are commodities, and merchants often trade in them directly without using currency (see Table 7–3: Trade Goods). Obviously, merchants can sell these goods for slightly more than they pay for them, but the difference is small enough that you don't have to worry about it.

WEAPONS

Your weapons help determine how capable you are in a variety of combat situations. See Table 7–4: Weapons for the list of weapons. See Table 7–10: Grenadelike Weapons for a summary of grenadelike weapons (such as vials of acid).

WEAPON CATEGORIES: Weapons are grouped into several interlocking sets of categories. These categories

113

pertain to what skill is needed to be proficient in their use (simple, martial, and exotic), usefulness in close combat (melee) or at a distance (ranged, which includes both thrown and projectile), and weapon size (Tiny, Small, Medium-size, and Large).

Simple, Martial, and Exotic Weapons: Anybody but an initiate or a wanderer is proficient with all simple weapons. Armsmen, nobles, and woodsmen are proficient with all simple and all martial weapons. Characters of other classes are proficient with an assortment of mainly simple weapons and possibly also some martial or even exotic weapons. If you use a weapon with which you are not proficient, you suffer a -4 penalty on attack rolls.

Melee and Ranged Weapons: Melee weapons are used for making melee attacks, though some of them can be thrown as well. Ranged weapons are thrown weapons or projectile weapons that are not effective in melee. You apply your Strength bonus to damage dealt by thrown weapons but not to damage dealt by projectile weapons.

Tiny, Small, Medium-Size, and Large Weapons: The size of a weapon compared to your size determines whether for you the weapon is light, one-handed, twohanded, or too large to use.

Light: If the weapon's size category is smaller than yours (such as a human using a Small weapon), then the weapon is light for you. Light weapons are easier to use in your off hand, and you can use them while grappling. You can use a light weapon in one hand. You get no special bonus when using it in two hands.

One-Handed: If the weapon's size category is the same as yours (such as a human using a rapier), then the weapon is one-handed for you. If you use a one-handed melee weapon two-handed, you can apply one and a half times your Strength bonus to damage (provided you have a bonus). Thrown weapons can only be thrown onehanded, and you receive your Strength bonus to damage.

Two-Handed: If the weapon's size category is one step larger than your own (such as a human using a hafted axe), then the weapon is two-handed for you. You can use a two-handed melee weapon effectively in two hands, and when you deal damage with it, you add one and a half times your Strength bonus to damage (provided you have a bonus).

Thrown weapons can only be thrown one-handed. You can throw a thrown weapon with one hand even if it would be two-handed for you due to your size (such as a human throwing a hafted axe), but doing so counts as a full-round action because the weapon is bulkier and harder to handle than most thrown weapons. You receive your Strength bonus to damage.

You can use a two-handed projectile weapon (such as a bow or a crossbow) effectively in two hands. If you have a penalty for low Strength, apply it to damage rolls when you use a bow or a sling. You get no Strength bonus to damage with a projectile weapon.

Too Large to Use: If the weapon's size category is two or more steps larger than your own, the weapon is too large for you to use.

Unarmed Strikes: An unarmed strike is two size categories smaller than the character using it. **WEAPON QUALITIES:** The weapon you use says something about who you are. You probably want both a melee weapon and a ranged weapon. If you can't afford both your melee weapon of choice and your ranged weapon of choice, decide which is more important to you.

What size of weapon you choose determines how you can choose to wield it (with one hand or two) and how much damage you deal with it. A two-handed weapon deals more damage than a one-handed weapon, but it keeps you from using a shield, so that's a trade-off. If you are Small, you need to choose smaller weapons.

Depending on your class, you are proficient with more or fewer weapons. If you see a weapon that you want to use but with which you're not proficient, you can become proficient with it by selecting the right feat. See Exotic Weapon Proficiency, Martial Weapon Proficiency, and Simple Weapon Proficiency in Chapter 5: Feats.

A better weapon is usually more expensive than an inferior one, but more expensive doesn't always mean better. For instance, a rapier is more expensive than a longsword. For a dexterous wanderer with the Weapon Finesse feat, a rapier is a terrific weapon. For a typical armsman, a longsword is better.

To choose your weapons, keep in mind these factors (given as column headings on Table 7-4: Weapons):

Cost: This is the weapon's cost in silver marks (mk) or silver pennies (sp). The cost includes miscellaneous gear that goes with the weapon, such as a scabbard for a sword or a quiver for arrows.

Damage: The Damage column gives the damage you deal with a weapon when you score a hit. If the damage is designated "§," then the weapon deals subdual damage rather than normal damage (see Subdual Damage, page 148). If two damage ranges are given, such as "1d6/1d6" for the quarterstaff, then the weapon is a double weapon, and you can use a full attack full-round action to make one extra attack when using this weapon, as per the two-weapon rules (see Attacking with Two Weapons, page 142). Use the second damage figure given for the extra attack.

Critical: The entry in this column notes how the weapon is used with the rules for critical hits. When you score a critical hit, you roll the damage with all modifiers two, three, or four times, as indicated by its critical multiplier, and add all the results together.

Exception: Bonus damage represented as extra dice, such as from a sneak attack or a flaming sword, is not multiplied when you score a critical hit.

×2: The weapon deals double damage on a critical hit.

 $\times 3$: The weapon deals triple damage on a critical hit.

×4: The weapon deals quadruple damage on a critical hit.

 $19-20/\times 2$: The weapon scores a threat (a possible critical hit) on a natural 19 or 20 (instead of just on a 20) and deals double damage on a critical hit. (The weapon has a threat range of 19-20.)

Range Increment: Any attack at less than this distance is not penalized for range, so an arrow from a shortbow (range increment 60 feet) can strike at enemies up to 59 feet away with no penalty. However, each full range increment causes a cumulative -2 penalty to the attack roll. A shortbow archer firing at a target 200 feet away suffers

a -6 attack penalty (because 200 feet is at least three range increments but not four increments). Thrown weapons, such as throwing axes, have a maximum range of five range increments. Projectile weapons, such as bows, can shoot up to ten increments.

Thrown Weapons: Daggers, clubs, Aiel spears, Seanchan spears, throwing axes, light hammers, tridents, and nets are thrown weapons.

Projectile Weapons: Light crossbows, slings, heavy crossbows, shortbows, Aiel shortbows, longbows, Two Rivers longbows, hand crossbows, whips, and repeating crossbows are projectile weapons.

Improvised Thrown Weapons: Sometimes objects not crafted to be weapons get thrown: small rocks, small animals, vases, pitchers, and so forth. Because they are not designed for this use, all characters that use improvised thrown weapons are treated as not proficient with them and suffer a -4 penalty on their attack rolls. Improvised thrown weapons have a range increment of 10 feet. Their size and the damage they deal have to be adjudicated by the GM.

Weight: This column gives the weapon's weight.

Type: Weapons are classified according to types: bludgeoning, piercing, and slashing. Some monsters may be partially or wholly immune to attacks with some types of weapons.

Special: Some weapons have special features, such as reach. See the weapon descriptions.

WEAPON DESCRIPTIONS: The weapons found on Table 7–4: Weapons are described below. Grenadelike weapons are summarized on Table 7–10: Grenadelike Weapons and described in the Special and Superior Items section later in this chapter.

Arrows: An arrow used as a melee weapon is Tiny and deals 1d4 points of piercing damage ($\times 2$ crit). Since it is not designed for this use, all characters are treated as not proficient with it and thus suffer a -4 penalty on their attack rolls. Arrows come in leather quivers that hold 20 arrows. An arrow that hits its target is destroyed; one that misses has a 50% chance to be destroyed or lost.

Ashandarei: This ancient weapon is essentially a quarterstaff with a curved short sword blade on one end. The blade end can be used to slash, while the other is an effective bludgeoning tool. Ashandarei are rarely seen in recent times, although Mat Cauthon uses one quite effectively. A character with the Craft (weaponsmithing) skill and at least 5 ranks in Knowledge (arcana) may build an ashandarei, but such a weapon is unlikely to be commonly available for sale.

The *ashandarei* is a double weapon. You can fight with it as if with two weapons, but if you do, you incur all the normal attack penalties associated with fighting with two weapons as if you were using a one-handed weapon and a light weapon (see Attacking with Two Weapons, page 142). A Large creature using a double weapon in one hand cannot use it as a double weapon.

Axe, Hafted: This big, heavy axe is a favorite of anybody who wants to deal out incredible damage.

Battleaxe: The battleaxe is a common and devastating melee weapon in the hands of even a semiskilled warrior.

Bill: As a polearm, a bill has reach. You can strike opponents 10 feet away with it, but you can't use it against an adjacent foe.

Because of the bill's curved blade, you can also use it to make trip attacks. If you are tripped during your own trip attempt, you can drop the bill to avoid being tripped.

Bolts: A crossbow bolt used as a melee weapon is Tiny and deals 1d4 points of piercing damage ($\times 2$ crit). Since it is not designed for this use, all characters are treated as not proficient with it and thus suffer a -4 penalty on their attack rolls. Bolts come in wooden cases that hold 10 bolts. A bolt that hits its target is destroyed; one that misses has a 50% chance to be destroyed or lost.

Bullets, Sling: Bullets are lead spheres, much heavier than stones of the same size. They come in a leather pouch that holds 10 bullets. A bullet that hits its target is destroyed; one that misses has a 50% chance to be destroyed or lost.

Club: A wooden club is so easy to find and fashion that it has no cost.

Crossbow, Heavy: A heavy crossbow requires two hands to use effectively. You draw a heavy crossbow back by turning a small winch. Loading a heavy crossbow is a full-round action that provokes attacks of opportunity.

A character can shoot, but not load, a heavy crossbow with one hand at a -4 penalty. A character can shoot a heavy crossbow with each hand at a -6 penalty, plus the usual -4 penalty for the off-hand attack (-6 primary hand/-10 off hand). The Two-Weapon Fighting feat does not reduce these penalties because it represents skill with melee weapons, not ranged weapons. The Ambidexterity feat lets someone avoid the -4 off-hand penalty (-6 primary hand/-6 off hand).

Crossbow, Light: A light crossbow requires two hands to use, regardless of the user's size. You draw a light crossbow back by pulling a lever. Loading a light crossbow is a move action that provokes attacks of opportunity.

A character can shoot, but not load, a light crossbow with one hand at a -4 penalty. A Small or larger character can shoot a light crossbow with each hand as noted for heavy crossbows, above.

Dagger: The dagger is a common secondary weapon. You can use the Weapon Finesse feat (see page 96) to apply your Dexterity modifier instead of your Strength modifier to attack rolls with a dagger.

Gauntlet: These metal gloves protect your hands and let you deal normal damage with unarmed strikes rather than subdual damage. A strike with a gauntlet is otherwise considered an unarmed attack. The cost and weight given are for a single gauntlet. Medium and heavy armors (except breastplate) come with gauntlets.

Greatclub: A greatclub is a two-handed version of a regular club. It is often studded with nails or spikes or ringed by bands of iron.

Hammer, Smith's: This is a one-handed sledge or maul with a large, heavy head.

Handaxe: These axes are common as off-hand weapons. Lance, Heavy or Light: A lance deals double damage EQUIPMEN

Simula Wassens Mala				n		
Simple Weapons-Mele Weapon	Cost	Damage	Critical	Range Increment	Weight	Type**
Unarmed Attacks						
Gauntlet*	2 mk	sl•	*		2 lb.	Bludgeoning
Strike, unarmed (Medium-size being)	-	1d3§	×2	-	-	Bludgeoning
Tiny						
Dagger*	2 mk	1d4	19-20/×2	10 ft.	1 lb.	Piercing
Small						
Mace, light	5 mk	1d6	×2	-	6 lb.	Bludgeoning
Sickle	6 mk	1d6	×2	_	3 lb.	Slashing
Medium-size						
Club	-	1d6	×2	10 ft.	3 lb.	Bludgeoning
Spear, Aiel ª	5 mk	1d6	×3	20 ft.	3 lb.	Piercing
Mace, heavy	12 mk	1d8	×2		12 lb.	Bludgeoning
Morningstar	8 mk	1d8	$\times 2$	-	8 lb.	Bludgeoning and piercing
Large						
Quarterstaff*‡		1d6/1d6	×2	a second second second	4 lb.	Bludgeoning
Spear, Seanchan ^{a∞}	10 mk	1d8	×3	20 ft.	5 lb.	Piercing

Simple Weapons-Rang	ged			Ra	nge		
Weapon	Cost	Damage	Critical	Increment	Weight	Type**	
Small							
Crossbow, light*	35 mk	1d8	19-20/×2	80 ft.	6 lb.	Piercing	
Bolts, crossbow (10)*	1 mk	-	-	-	1 lb.	-	
Sling*	_	1d4	×2	50 ft.	0 lb.	Bludgeoning	
Bullets, sling (10)*	1 sp		-	-	5 lb.	-	
Medium-size							
Crossbow, heavy*	50 mk	1d10	19-20/×2	120 ft.	9 lb.	Piercing	
Bolts, crossbow (10)*	1 mk	-		-	1 lb.	-	



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Martial Weapons-Melee Weapon	Cost	Damage	Critical	Range Increment	Weight	Туре**
Small						
Handaxe	6 mk	1d6	×3	-	5 lb.	Slashing
Lance, light*	6 mk	1d6	×3		5 lb.	Piercing
Sap	1 mk	1d6§	×2	-	3 lb.	Bludgeoning
Sword, short	10 mk	1d6	19-20/×2		3 lb.	Piercing
Medium-size						
Battleaxe	10 mk	1d8	×3	\rightarrow	7 lb.	Slashing
Lance, heavy*†	10 mk	1d8	×3	\rightarrow	10 lb.	Piercing
Longsword	15 mk	1d8	19-20/×2		4 lb.	Slashing
Rapier*	20 mk	1d6	18-20/×2		3 lb.	Piercing
Scimitar, Seanchan	15 mk	1d6	18-20/×2	-	4 lb.	Slashing
Trident ^a	15 mk	1d8	×2	10 ft.	5 lb.	Piercing
Hammer, smith's	12 mk	1d8	×3	<u>1</u>	8 lb.	Bludgeoning
Large						
Axe, hafted	20 mk	1d12	×3		20 lb.	Slashing
Bill*†	9 mk	2d4	×3	-	15 lb.	Slashing
Greatclub	5 mk	1d10	×2		10 lb.	Bludgeoning
Pike*†*	5 mk	1d8	×3	-	9 lb.	Piercing
Poleaxe*a	10 mk	1d10	×3	-	15 lb.	Piercing and slashing
Scythe	18 mk	2d4	×4	-	12 lb.	Piercing and slashing
Boarspear*+	10 mk	2d4	×3		15 lb.	Piercing

Martial Weapons-Rang	ed			Range		
Weapon	Cost	Damage	Critical	Increment	Weight	Type**
Medium-size						
Shortbow*	30 mk	1d6	×3	60 ft.	2 lb.	Piercing
Arrows (20)*	1 mk		-	-	3 lb.	
Shortbow, Aiel*	75 mk	1d6	×3	70 ft.	2 lb.	Piercing
Arrows (20)*	1 mk	-	-		3 lb.	
Large						
Longbow*	75 mk	1d8	×3	100 ft.	3 lb.	Piercing
Arrows (20)*	1 mk		-	<u></u>	3 lb.	—
Longbow, Two Rivers*	100 mk	1d8	×3	110 ft.	3 lb.	Piercing
Arrows (20)*	1 mk		-		3 lb.	-

Exotic Weapons-Melee Weapon	Cost	Damage	Critical	Range Increment	Weight	Type**
Medium-size						
Ashandarei ^{‡∞}	80 mk	1d6/1d8	19-20/×2		15 lb.	Bludgeoning and slashing
Sword, Warder's*	35 mk	1d10	19-20/×2		10 lb.	Slashing
Swordbreaker*	25 mk	1d6	19-20/×2	-	3 lb.	Piercing
Large Scythesword, Trolloc	75 mk	2d4	18-20/×2	140 C	16 lb.	Slashing
Exotic Weapons-Ranged	C	D		Range	W 7:1.	T

Weapon	Cost	Damage	Critical	Increment	Weight	Туре**
Small Whip*	1 mk	1d2§	×2	15 ft.*	2 lb.	Slashing
Medium-size Net*	20 mk	*	*	10 ft.*	10 lb.	*

*See the description of this weapon for special rules. **When two types are given, the weapon is both types. †Reach weapon.

‡Double weapon.

^aIf you use a ready action to set this weapon against a charge, you deal double damage if you score a hit against a charging character.

§The weapon deals subdual damage rather than normal damage. [∞]Not for sale on the open market.

117

when used from the back of a charging mount. A heavy lance has reach. You can strike opponents 10 feet away with it, but you can't use it against an adjacent foe. Light lances are primarily for Small riders.

Longbow, Two Rivers: You need at least two hands to use a bow, regardless of its size. You cannot use this bow while mounted.

Longsword: This classic, straight blade is the weapon of valor. It is the favored weapon of many cultures, and Longsword vary in quality and style across the world.

Mace, Heavy or Light: A mace is made of metal, even the haft, making it quite heavy and very hard to break.

Morningstar: This simple weapon combines the impact of a club with the piercing force of spikes.

Net: A fighting net has small barbs in the weave and a trailing rope to control netted opponents. You use it to entangle opponents.

When you throw a net, you make a ranged touch attack against your target. A net's maximum range is 10 feet, and you suffer no range penalties to throw it even to its maximum range. If you hit, the target is entangled. An entangled creature suffers -2 on attack rolls and a -4penalty on effective Dexterity. The entangled creature can only move at half speed and cannot charge or run. If you control the trailing rope by succeeding at an opposed Strength check while holding it, the entangled creature can only move within the limits that the rope allows. If the entangled creature attempts to cast a weave, it must succeed at a Concentration check (DC 15) or be unable to cast the weave.

The entangled creature can escape with an Escape Artist check (DC 20) as a full-round action. The net has 5 hit points and can be burst with a Strength check (DC 25, also a full-round action).

A net is only useful against creatures between Tiny and Large size, inclusive.

A net must be folded to be thrown effectively. The first time you throw your net in a fight, you make a normal ranged touch attack roll. After the net is unfolded, you suffer a -4 penalty on attack rolls with it. It takes 2 rounds for a proficient user to fold a net and twice that long for a nonproficient one to do so.

Pike: As a polearm, a pike has reach. You can strike opponents 10 feet away with it, but you can't use it against an adjacent foe.

Poleaxe: Normally, you strike with the halberd's axe head, but the spike on the end is useful against charging opponents.

Because of the hook on the back of the poleaxe, you can use it to make trip attacks. If you are tripped during your own trip attempt, you can drop the poleaxe to avoid being tripped.

Quarterstaff: This is the favored weapon of travelers, peasants, and merchants. You can strike with either end, allowing you to take full advantage of openings in your opponent's defenses.

A quarterstaff is a double weapon. You can fight with it as if fighting with two weapons, but if you do, you incur all the normal attack penalties associated with fighting with two weapons as if you are using a one-handed weapon and a light weapon (see Attacking with Two Weapons, page 142). A creature using a double weapon in one hand, such as a Large creature using a quarterstaff, can't use it as a double weapon.

Rapier: You can use the Weapon Finesse feat (see Chapter 5: Feats) to apply your Dexterity modifier instead of your Strength modifier to attack rolls with a rapier.

Sap: A weapon that deals subdual damage, a sap comes in handy when you want to knock an opponent out instead of killing him.

Scimitar: The curve on this blade makes the weapon's edge effectively sharper.

Scythe: While it resembles the standard farm implement of the same name, this scythe is balanced and strengthened for war. The design of the scythe focuses tremendous force on the sharp point as well as allowing devastating slashes with the blade edge.

Scythesword, Trolloc: The hooked, vile blades of the Trollocs are dangerous and destructive implements. No follower of the Light would dare bear this weapon. Any non-Trolloc suffers an effective -2 Reputation penalty as long as he or she visibly carries it.

Shortbow: You need at least two hands to use a bow, regardless of its size. A character who is Medium-size or larger can use this bow while mounted.

Shortbow, Aiel: You need at least two hands to use a bow, regardless of its size. It is possible to use this bow while mounted (although the Aiel do not ride horses). The Aiel build their bows with recurve, meaning that the bow remains bow-shaped even when unstrung.

Sickle: This weapon is like a farmer's sickle, but it is strengthened for use as a weapon. It is favored by anyone who wants a weapon that might be overlooked by suspicious types.

Sling: The sling hurls lead bullets. It's not as easy to use as the crossbow or as powerful as a bow, but it's cheap, and easy to improvise from common materials.

You can hurl ordinary stones with a sling, but stones are not as dense or as round as bullets, so you deal only 1d3 points of damage and suffer a -1 penalty on attack rolls.

Spear, Aiel: The short spear used by the Aiel. Although technically a Medium-sized weapon, it is just short enough to be used by a Small character with no difficulty.

Spear, Boar: This spear, designed to keep a boar at bay, has reach. You can strike opponents 10 feet away with it, but you can't use it against an adjacent foe.

With a boar spear, you get a +2 bonus on your opposed attack rolls when attempting to disarm an opponent (including the roll to avoid being disarmed if you fail to disarm your opponent).

Spear, Seanchan: The special Seanchan variant on this common weapon is usually elaborately decorated. Decoration or no, it is quite effective in melee combat and can be thrown as well.

Strike, Unarmed: A Medium-size character deals 1d3 points of subdual damage with an unarmed strike, which may be a punch, kick, head butt, or other type of attack. A Small character deals 1d2 points of subdual damage. The damage from an unarmed strike is considered weapon damage for the purposes of effects that give you a bonus on weapon damage.

You can use the Weapon Finesse feat (see Chapter 5: Feats) to apply your Dexterity modifier instead of your Strength modifier to attack rolls with an unarmed strike.

Sword, Short: This sword is popular as an off-hand weapon or as a primary weapon for Small characters.

Sword, Warder's: A Warder's sword is too large to use in one hand without special training; thus, it is an exotic weapon. A Medium-size character can use a Warder's sword two-handed as a martial weapon, or a Large creature can use it one-handed in the same way.

Warder's swords (which, despite the moniker, are a relatively common type not unique to Warders themselves) are also known as hand-and-a-half swords.

Swordbreaker: The swordbreaker is a modified short sword designed to catch an opponent's blade and, as the name implies, break it in two. Deep notches run down one side of the blade, while the other side remains sharp and can be used like a conventional short sword. When used to attack an opponent's sword, this weapon deals 2d6 points of damage to the weapon on a successful hit thanks to the added torque provided by the design (against other characters and creatures, the swordbreaker does damage as a short sword).

This weapon can also be used in the off-hand as a means to disarm an opponent. When used in this way, the swordbreaker is held as one would hold a shield (the better to catch an opponent's blade), so you do not suffer penalties for fighting with two weapons. When using a swordbreaker to disarm, you gain a +3 circumstance bonus on your opposed attack roll (including the roll to keep from being disarmed if you fail to disarm your opponent). Unless the swordbreaker is specifically being used to disarm an opponent, all normal two-handed fighting penalties apply. (If attempting to break an opponent's sword, it is advisable to use the swordbreaker in your primary hand.)

Whip: A whip deals subdual damage. It deals no damage to any creature with even a +1 armor bonus or at least a +3 natural armor bonus. Although you keep it in hand, treat it as a projectile weapon with a maximum range of 15 feet and no range penalties.

Because the whip can wrap around an enemy's leg or other limb, you can use it to make trip attacks. If you are tripped during your own trip attempt, you can drop the whip to avoid being tripped.

When using a whip, you get a +2 bonus on your opposed attack roll when attempting to disarm an opponent (including the roll to keep from being disarmed if you fail to disarm your opponent).

ARMOR

Your armor protects you in combat, but it can also slow you down. See Table 7–5: Armor for the list of armors. The information given on this table is for Medium-size creatures. The time it takes to get into or out of armor depends on its type (see Table 7–6: Donning Armor). **ARMOR QUALITIES:** The armor you wear isn't the only fashion statement you can make, but it's a big one. In addition, depending on your class, you may be proficient in the use of all, some, or no armors, including shields. To wear heavier armor effectively, you can select the Armor Proficiency feats (Chapter 5), but most classes are proficient in the armors that work best for them. When choosing armor, keep in mind these factors (see Table 7–5: Armor):

Cost: The cost of the armor.

Armor Bonus: The protective value of the armor. Bonuses from armor and a shield stack. This bonus is an armor bonus, so it does not stack with other effects that increase your armor bonus.

Maximum Dex Bonus: This number is the maximum Dexterity bonus to Defense that this type of armor allows. Heavier armors limit your mobility, reducing your ability to dodge blows. For example, full mail permits a maximum Dexterity bonus of +2. A character with a Dexterity score of 18 normally gains a +4 bonus to his Defense, but if he's wearing full mail, his bonus drops to +2. His final Defense would be 17 (10 + 5 + 2 = 17), assuming he has no other modifiers. (The +5 is the full mail and the +2 is his maximum Dexterity bonus.)

Even if your Dexterity bonus drops to 0, you are not considered to have lost your Dexterity bonus. For example, a wanderer can't sneak attack you just because you're wearing half-plate.

Shields: Shields do not affect your maximum Dexterity bonus.

Armor Check Penalty: Anything heavier than leather hurts your ability to use the following skills: Balance, Climb, Escape Artist, Hide, Jump, Move Silently, Pick Pocket, and Tumble. Some characters don't much care, but others do. The armor check penalty number is the armor check penalty you apply when making checks using those skills. Swim checks face a similar penalty based on the weight of the gear you are carrying and wearing.

Shields: If you are wearing armor and using a shield, both armor check penalties apply.

Nonproficient with Armor Worn: If you wear armor with which you are not proficient, you suffer an armor check penalty on attack rolls and all skill rolls that involve moving, including Ride.

Sleeping in Armor: If you sleep in a suit of armor with an armor check penalty of -5 or worse, you are automatically fatigued the next day. You suffer a -2 penalty on Strength and Dexterity, and you can't charge or run.

Speed: Medium and heavy armor slows you down. It's better to be slow and alive than to be quick and dead, but don't neglect to give speed some thought. The number on Table 7–5: Armor is your speed while wearing the armor. Humans have an unencumbered speed of 30 feet.

Shields: Shields do not affect your speed.

Weight: The weight of the armor. Armor fitted for Small characters weighs half as much.

119

Armor	Armor Cost	Maximum Bonus	Armor Dex Bonus	Check Penalty	Speed	Weight‡
Light armor	Cost	Donus	Dex Donus	Check I charty	opeeu	weight
Padded	5 mk	+1	+8	0	30 ft.	10 lb.
Leather	10 mk	+2	+6	0	30 ft.	15 lb.
Studded leather	25 mk	+3	+5	-1	30 ft.	20 lb.
Mail shirt	10 gc	+4	+4	-2	30 ft.	25 lb.
Medium armor	8-		75 K.			
Hide	15 mk	+3	+4	-3	20 ft.	25 lb.
Brigandine shirt	5 gc	+4	+3	-4	20 ft.	30 lb.
Full mail	15 gc	+5	+2	-5	20 ft.	40 lb.
Breastplate	20 gc	+5	+3	-4	20 ft.	30 lb.
Lacquered plate*	25 gc	+5	+3	-3	20 ft.	35 lb.
Heavy armor						
Full brigandine	20 gc	+6	+0	-7	20 ft.*	45 lb.
Banded mail	25 gc	+6	+1	-6	20 ft.*	35 lb.
Plate-and-mail	60 gc	+7	+0	-7	20 ft.*	50 lb.
Full plate	150 gc	+8	+1	-6	20 ft.*	50 lb.
Shields						
Buckler, Aiel	25 mk	+1	-	0	-	2 lb.
Shield, small, wooden	3 mk	+1	1770	-1	1	5 lb.
Shield, small, steel	9 mk	+1	1000	-1	_	6 lb.
Shield, large, wooden	7 mk	+2	122	-2		10 lb.
Shield, large, steel	20 mk	+2	122	-2	100	15 lb.

Table 7-5: Armor

‡When running in heavy armor, you move only triple your speed, not quadruple. *Adds +1 to Reputation when worn.



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ARMOR FOR UNUSUAL CREATURES



Armor for unusually big creatures, unusually little creatures, and nonhumanoid creatures has

different prices and weights from those given on Table 7-5: Armor. Armor for Gargantuan and Colossal creatures must be specially made and has no standard price or weight.

	Hun	nanoid	Nonhumanoid	
Size	Price	Weight	Price	Weight
Up to Tiny*	×1/2	×1/10	×1	×1/10
Small	×1	×1/2	×2	×1/2
Medium-size	$\times 1$	×1	×2	×1
Large	×2	×2	×4	×2
Huge	×4	×5	×8	×5
*Divide armon	r bonus by	y 2.		

GETTING INTO AND OUT OF ARMOR: The time required to don armor depends on its type (see Table 7–6: Donning Armor).

Don: This column records how long it takes you to put the armor on. (One minute is 10 rounds.)

Don Hastily: This column records how long it takes you to put the armor on in a hurry. Hastily donned armor has an armor check penalty and armor bonus each 1 point worse than normal. For example, if an armsman donned his scale mail hastily, it would take him 1 minute (10 rounds), the armor would provide only a +3 bonus to his Defense (instead of +4), and his armor check penalty would be -5 (instead of -4).

Remove: This column records how long it takes you to get the armor off (especially important to know if you are suddenly submerged; see Suffocation and Drowning, page 230).

ARMOR DESCRIPTIONS: The types of armor found on Table 7–5: Armor are described below (in alphabetical order).

Banded Mail: This armor is made of overlapping strips of metal sewn to a backing of leather and full mail. The strips cover vulnerable areas, while the chain and leather protect the joints and provide freedom of movement. Straps and buckles distribute the weight evenly. Banded mail includes gauntlets.

Breastplate: A breastplate covers your front and your back. It comes with a helmet and greaves (plates to cover your lower legs). A light suit or skirt of studded leather beneath the breastplate protects your limbs without restricting movement much.

Brigandine Shirt: This is a coat and leggings (and perhaps a separate skirt) of leather covered with overlapping pieces of metal, much like the scales of a fish. It often includes gauntlets.

Table 7-6: Donning Armor

Armor Type	Don	Don Hastily	Remove
Padded,			
leather, hide, studded leather, or chain shirt	1 minute	5 rounds	1 minute*
Breastplate, scale mail, full mail, banded mail, or splint mail	4 minutes*	1 minute	1 minute*
Half-plate or full plate	4 minutes**	4 minutes*	1d4+1 minutes*

*If you have some help, cut this time in half. A single character doing nothing else can help one or two adjacent characters. Two characters can't help each other don armor at the same time.

**You must have help to don this armor. Without help, you can only don it hastily.

Buckler: This small metal shield is strapped to your forearm. You can use a bow or crossbow without penalty. You can also use an off-hand weapon, but you suffer a -1 penalty on attack rolls because of the extra weight on your arm. This penalty stacks with those for fighting with your off hand and for fighting with two weapons. In any case, if you use a weapon in your off-hand, you don't get the buckler's Defense bonus for the rest of the round.

You can't effectively bash someone with a buckler.

Full Brigandine: This armor is made of narrow vertical strips of metal riveted to a backing of leather that is worn over cloth padding. Flexible full mail protects the joints. Full brigandine includes gauntlets.

Full Mail: This armor is made of interlocking metal rings. It includes a layer of quilted fabric underneath it to prevent chafing and cushion the impact of blows. Several layers of mail are hung over vital areas. Most of the armor's weight hangs from the shoulders, making full mail uncomfortable to wear for long periods of time. Full mail includes gauntlets.

Full Plate: This armor consists of shaped and fitted metal plates riveted and interlocked to cover the entire body. It includes gauntlets, heavy leather boots, and a visored helmet. You wear a thick layer of padding underneath it (included). Buckles and straps distribute the weight over the body, so full plate hampers movement less than full brigandine, even though full brigandine is lighter. Each suit of full plate must be individually fitted to its owner by a master armorsmith, although a captured suit can be resized to fit a new owner at a cost of 200 to 800 ($2d4 \times 100$) gold crowns.

Full plate is also known as field plate.

Hide: This armor is prepared from multiple layers of leather and animal hides. It is stiff and hard to move in. Woodsmen often favor hide armor.

Lacquered Plate: The Seanchan favor colorful lacquered plate armor. It is not unlike banded mail, though somewhat lighter and more flexible.

Leather: The breastplate and shoulder protectors of

121

this armor are made of leather that has been stiffened by boiling in oil. The rest of the armor is softer and more flexible leather.

Mail Shirt: A shirt of mail protects your torso while leaving your limbs free and mobile. A layer of quilted fabric underneath it prevents chafing and cushions the impact of blows. It comes with a steel cap.

Padded: Padded armor features quilted layers of cloth and batting. It gets hot quickly and can become foul with sweat, grime, lice, and fleas.

Plate-and-Mail: This armor is a combination of full mail with metal plates (breastplate, epaulettes, elbow guards, gauntlets, tasses, and greaves) covering vital areas. Buckles and straps hold the whole suit together and distribute the weight, but the armor still hangs more loosely than full plate. It includes gauntlets.

Shield, Large or Small, Wooden or Steel: You strap a shield to your forearm and grip it with your hand.

Small Shield: A small shield's light weight lets you carry other items in that hand (although you cannot use weapons).

Large Shield: A large shield is too heavy for you to use your shield hand for anything else.

Wooden or Steel: Wooden and steel shields offer the same basic protection, though they respond differently to special attacks (such as weaves that affect wood or metal).

Shield Bash Attacks: You can bash an opponent with a shield, using it as an off-hand weapon. A Medium-size character deals 1d4 points of damage ($\times 2$ crit) with a large shield or 1d3 ($\times 2$ crit) with a small one. (You cannot bash with a tower shield.) A Small character deals 1d3 points of damage ($\times 2$ crit) with a large shield or 1d2 ($\times 2$ crit) with a small one. Used this way, the shield is a martial bludgeoning weapon. For purposes of attack penalties, treat a shield as a light weapon. If you use your shield as a weapon, you lose its Defense bonus until your next action (usually until the next round).

Studded Leather: This armor is made from tough but flexible leather (not hardened leather as with normal leather armor) reinforced with close-set metal rivets.

GOODS AND SERVICES

Weights for all the items listed on Table 7-7: Goods and Services are their filled weights (except where otherwise designated).

ADVENTURING GEAR: Adventurers face all sorts of challenges and difficulties, and the right gear can make the difference between a successful adventure and failure. Most of this gear is basic equipment that might come in handy regardless of your skills or class.

For objects with hardness and hit points, see Attack an Object, page 149.

Backpack: A leather pack carried on the back, typically with straps to secure it. **Bedroll:** Adventurers never know where they're going to sleep, and bedrolls help them get better sleep in haylofts or on the cold ground. A bedroll is bedding and a blanket thin enough to be rolled up and tied. In an emergency, it can double as a stretcher.

Blanket, Winter: A thick, quilted, wool blanket.

Caltrops: Caltrops resemble large metal jacks with sharpened points rather than balls on the ends of their arms. They are essentially iron spikes designed so that one point is always facing up. You scatter them on the ground in the hope that your enemies step on them or are at least forced to slow down to avoid them. One bag of caltrops (the 2-pound unit listed on Table 7-7: Goods and Services) covers an area 5 feet square. Each time a creature moves into an area covered by caltrops (or spends a round fighting while standing in such an area), the creature may step on one. The caltrops make an attack roll (base attack bonus +0) against the creature. For this attack, the creature's shield, armor, and deflection bonus do not count. (Deflection averts blows as they approach you, but it does not prevent you from touching something dangerous.) If the creature is wearing shoes or other footwear, it gets a +2 armor bonus to Defense. If the caltrops succeed at the attack, the creature has stepped on one. The caltrop deals 1 point of damage, and the creature's speed is reduced by one-half because its foot is wounded. This movement penalty lasts for one day, until the creature is successfully treated with the Heal skill (DC 15), or until it receives at least 1 point of healing by the One Power. A charging or running creature must immediately stop if it steps on a caltrop. Any creature moving at half speed or slower can pick its way through a bed of caltrops with no trouble.

Candle: A candle clearly illuminates a 5-foot radius and burns for 1 hour.

Case, Map or Scroll: A capped leather or tin tube for holding rolled pieces of parchment or paper.

Chain: Chain has a hardness of 10 and 5 hit points. It can be burst with a Strength check (DC 26).

Crowbar: An iron bar for levering things open.

Dice: A well-made set of six-sided dice, usually carved from bone or wood, are used to determine random outcomes in games of chance, such as Crowns, Top, Threes, and Compass. Dice are usually thrown from a cup. A set usually consists of five dice.

Flask: A ceramic, glass, or metal container fitted with a tight stopper. It holds 1 pint of liquid.

Flint and Steel: Striking the steel and flint together creates sparks. By knocking sparks into tinder, you can create a small flame. Lighting a torch with flint and steel is a full-round action, and lighting any other fire with them takes at least that long.

Grappling Hook: Tied to the end of a rope, the hook can secure the rope to battlements, windows, tree limbs, and so forth.

Hammer: A one-handed hammer with an iron head, useful for pounding pitons into a wall.

Ink: This is black ink. You can buy ink in other colors, but it costs twice as much.

Inkpen: A wooden stick with a special tip on the end.

The tip draws ink in when dipped in a vial and leaves an ink trail when drawn across a surface.

Jug, Clay: A basic ceramic jug fitted with a stopper. It holds 1 gallon of liquid.

Ladder, 10-foot: A straight, simple wooden ladder.

Lamp, Common: A lamp clearly illuminates things in a 15-foot radius and burns for 6 hours on a pint of oil. It burns with a more even flame than a torch, but, unlike a lantern, it uses an open flame and it can spill easily, making it too dangerous for most adventuring. You can carry a lamp in one hand.

Lantern, Hooded: A hooded lantern is a standard lantern with shuttered or hinged sides. You can carry a lantern in one hand. It clearly illuminates a 30-foot radius and burns for 6 hours on a pint of oil.

Lock: A lock is worked with a large, bulky key. The DC to pick this kind of lock with the Open Lock skill depends on the lock's quality: very simple (DC 20), average (DC 25), good (DC 30), amazingly good (DC 40).

Looking Glass: This is a tube with lenses embedded in it, which allows the user to see far-off things more clearly. Objects viewed through a looking glass are magnified to twice their size.

Manacles and Manacles, Masterwork: These manacles can bind a Medium-size creature. The manacled character can use the Escape Artist skill to slip free (DC 30, or DC 35 for masterwork manacles). To break the manacles requires success at a Strength check (DC 26, or DC 28 for masterwork manacles). Manacles have a hardness of 10 and 10 hit points. Most manacles have locks; add the cost of the lock you want to the cost of the manacles.

For the same price, one can buy manacles for Small creatures. For Large creatures, manacles cost ten times this amount, and for Huge creatures, one hundred times this amount. Gargantuan, Colossal, Tiny, Diminutive, and Fine creatures can only be held by specially made manacles.

Mirror, Small Steel: A polished steel mirror is handy when you want to look around corners, signal friends with reflected sunlight, make sure that you look good enough to present yourself to the queen, or examine wounds that you've received on hard-to-see parts of your body.

Oosquai: A corn liquor produced by the Aiel, it is legendary for its potency.

Oil: A pint of oil burns for 6 hours in a lantern. You can use a flask of oil as a grenadelike weapon (see Table 7–10: Grenadelike Weapons, page 128, and Grenadelike Weapon Attacks, page 152). It takes a full-round action to prepare a flask with a fuse, and once it is thrown, there is only a 50% chance that the flask ignites successfully. On the round following a direct hit, the target takes an additional 1d6 points of damage. The target can take a full-round action to attempt to extinguish the flames before taking this additional damage. It takes a successful Reflex saving throw (DC 15) to extinguish the flames. Rolling on the ground allows the character a + 2 bonus. Leaping into a lake or using the One Power to extinguish the flames.

You can pour a pint of oil on the ground to cover an area 5 feet square (provided the surface is smooth). If lit,



Table 7-7: Goods and Services

Adventuring Gear

1

Adventuring Gear	1999/00/00/00/00	1000000 AL 1154 T. 1
Item	Cost	Weight
Backpack (empty)	2 mk	2 lb.
Barrel (empty)	2 mk	30 lb.
Basket (empty)	4 sp	1 lb.
Bedroll	1 sp	5 lb.
Bell	1 mk	*
Blanket, winter	5 sp	3 lb.
Block and tackle	5 mk	5 lb.
Bottle, wine, glass	2 mk	*
Bucket (empty)	5 sp	2 lb.
Caltrops	1 mk	2 lb.
Candle	1 cp	*
Canvas (sq. yd.)	1 sp	1 lb.
Case, map or scroll	1 mk	1/2 lb.
Chain (10 ft.)	30 mk	2 lb.
Chalk, 1 piece	1 cp	*
Chest (empty)	2 mk	25 lb.
Crowbar	2 mk	5 lb.
Dice	5 mk	*
Firewood (per day)	1 cp	20 lb.
Fishhook	1 sp	*
Fishing net, 25 sq. ft.	4 mk	5 lb.
Flask	3 cp	*
Flint and steel	1 mk	*
Grappling hook	1 mk	4 lb.
Hammer	5 sp	2 lb.
Ink (1 oz. vial)	8 mk	31-
Ink pen	1 sp	*
Jug, clay	3 cp	9 lb.
Ladder, 10-foot	5 cp	20 lb.
Lamp, common	1 sp	1 lb.
Lantern, hooded	7 mk	2 lb.
Lock‡		1 lb.
Very simple	2 gc	1 lb.
Average	4 gc	1 lb.
Good	8 gc	1 lb.
Amazing	15 gc	1 lb.
Looking glass	100 gc	1 lb.
Manacles‡	15 mk	2 lb.
Manacles, masterwork‡	5 gc	2 lb.
Mirror, small steel	10 mk	1/2 lb.
Mug/tankard, clay	2 cp	1 lb.
Oil (1-pint flask)‡	3 mk	1 lb.
Paper (sheet)	4 sp	*
Parchment (sheet)	2 sp	*
Pick, miner's	3 mk	10 lb.
Pitcher, clay	2 cp	5 lb.
Piton	1 sp	1/2 lb.
Playing cards, deck	10 mk	1/4 lb.
Pole, 10-foot	2 sp	8 lb.
Pot, iron	5 sp	10 lb.
Pouch, belt	1 mk	1 lb.
Ram, portable‡	10 mk	20 lb.
Rations, trail (per day)	5 sp	1 lb.
Rope, hemp (50 ft.)	1 mk	10 lb.
Rope, silk (50 ft.)	10 mk	5 lb.
	TO HIK	5 10.

Sack (empty)	1 sp	1/2 lb
Sealing wax	1 mk	1 lb.
Sewing needle	5 sp	26-
Signal whistle	8 sp	**
Signet ring‡	5 mk	*
Sledge	1 mk	10 lb.
Soap (per lb.)	5 sp	1 lb.
Spade or shovel	2 mk	8 lb.
Tent	10 mk	20 ІЬ.
Torch	1 cp	1 lb.
Vial, ink or potion	1 mk	*
Waterskin	1 mk	4 lb.
Whetstone	2 cp	1 lb.
Class Tools and Skill K Item Artisan's tools‡	Gits Cost 5 mk	Weight 5 lb.
Class Tools and Skill K	its	
Item	Cost	
Item Artisan's tools‡	Cost 5 mk	5 lb.
Item Artisan's tools‡ Artisan's tools,	Cost	
Item Artisan's tools‡ Artisan's tools, masterwork‡	Cost 5 mk 55 mk	5 lb. 5 lb.
Item Artisan's tools‡ Artisan's tools, masterwork‡ Climber's kit‡	Cost 5 mk 55 mk 80 mk	5 lb. 5 lb. 5 lb.
Item Artisan's tools‡ Artisan's tools, masterwork‡ Climber's kit‡ Disguise kit‡	Cost 5 mk 55 mk 80 mk 50 mk	5 lb. 5 lb. 5 lb. 8 lb.
Item Artisan's tools‡ Artisan's tools, masterwork‡ Climber's kit‡ Disguise kit‡ Healer's kit‡	Cost 5 mk 55 mk 80 mk 50 mk 50 mk	5 lb. 5 lb. 5 lb. 8 lb. 1 lb.
Item Artisan's tools‡ Artisan's tools, masterwork‡ Climber's kit‡ Disguise kit‡ Healer's kit‡ Hourglass	Cost 5 mk 55 mk 80 mk 50 mk 50 mk 25 mk	5 lb. 5 lb. 5 lb. 8 lb.
Item Artisan's tools‡ Artisan's tools, masterwork‡ Climber's kit‡ Disguise kit‡ Healer's kit‡ Hourglass Magnifying glass‡	Cost 5 mk 55 mk 80 mk 50 mk 50 mk 25 mk 10 gc	5 lb. 5 lb. 5 lb. 8 lb. 1 lb. 1 lb. *
Item Artisan's tools‡ Artisan's tools, masterwork‡ Climber's kit‡ Disguise kit‡ Healer's kit‡ Hourglass Magnifying glass‡ Musical instrument,	Cost 5 mk 55 mk 80 mk 50 mk 50 mk 25 mk	5 lb. 5 lb. 5 lb. 8 lb. 1 lb. 1 lb. 1 lb.
Item Artisan's tools‡ Artisan's tools, masterwork‡ Climber's kit‡ Disguise kit‡ Healer's kit‡ Hourglass Magnifying glass‡ Musical instrument, common‡	Cost 5 mk 55 mk 80 mk 50 mk 50 mk 25 mk 10 gc 5 mk	5 lb. 5 lb. 5 lb. 8 lb. 1 lb. 1 lb. * 3 lb.
Item Artisan's tools‡ Artisan's tools, masterwork‡ Climber's kit‡ Disguise kit‡ Healer's kit‡ Hourglass Magnifying glass‡ Musical instrument, common‡ Musical instrument,	Cost 5 mk 55 mk 80 mk 50 mk 50 mk 25 mk 10 gc	5 lb. 5 lb. 5 lb. 8 lb. 1 lb. 1 lb. *
Item Artisan's tools‡ Artisan's tools, masterwork‡ Climber's kit‡ Disguise kit‡ Healer's kit‡ Hourglass Magnifying glass‡ Musical instrument, common‡ Musical instrument, masterwork‡	Cost 5 mk 55 mk 80 mk 50 mk 50 mk 25 mk 10 gc 5 mk 10 gc	5 lb. 5 lb. 8 lb. 1 lb. 1 lb. * 3 lb. 3 lb.
Item Artisan's tools‡ Artisan's tools, masterwork‡ Climber's kit‡ Disguise kit‡ Healer's kit‡ Hourglass Magnifying glass‡ Musical instrument, common‡ Musical instrument, masterwork‡ Scale, merchant's‡	Cost 5 mk 55 mk 80 mk 50 mk 50 mk 25 mk 10 gc 5 mk 10 gc 2 mk	5 lb. 5 lb. 5 lb. 8 lb. 1 lb. 1 lb. * 3 lb. 3 lb. 1 lb.
Item Artisan's tools‡ Artisan's tools, masterwork‡ Climber's kit‡ Disguise kit‡ Healer's kit‡ Hourglass Magnifying glass‡ Musical instrument, common‡ Musical instrument, masterwork‡	Cost 5 mk 55 mk 80 mk 50 mk 50 mk 25 mk 10 gc 5 mk 10 gc	5 lb. 5 lb. 5 lb. 8 lb. 1 lb. 1 lb. * 3 lb. 3 lb.

Clothing

Item	Cost	Weight
Artisan's outfit	1 mk	4 lb.
Cold weather outfit	8 mk	7 lb.
Courtier's outfit	30 mk	6 lb.
Gleeman's outfit	3 mk	4 lb.
Explorer's outfit	10 mk	8 lb.
Cadin'sor	8 mk	2 lb.
Noble's outfit	8 gc	10 lb.
Peasant's outfit	1 sp	2 lb.
Royal outfit	20 gc	15 lb.
Scholar's outfit	5 mk	6 lb.
Traveler's outfit	1 mk	5 lb.

Food, Drink, and Lodging

Item	Cost	Weight
Ale		
Gallon	2 sp	8 lb.
Mug	4 cp	1 lb.
Banquet (per person)	10 mk	-
Bread, per loaf	2 cp	1/2 lb.
Cheese, hunk of	1 sp	1/2 lb.
Inn stay (per day)‡		
Good	2 mk	122
Common	5 sp	-

Poor	2 sp	
Meals (per day)‡		
Good	5 sp	
Common	3 sp	
Poor	1 sp	-
Meat, chunk of	3 sp	1/2 lb.
Oosquai, jug of	5 mk	4 lb.
Rations, trail (per day)	5 sp	1 lb.
Wine	of the second	
Common (pitcher)	2 sp	6 lb.
Fine (bottle)	10 mk	1 1/2 lb.

Mounts and Related Gear

Item	Cost	Weight
Barding		
Medium-size creature	×2	$\times 1$
Large creature	×4	×2
Bit and bridle	2 mk	1 lb.
Cart	15 mk	200 lb.
Donkey or mule	8 mk	177 i
Feed (per day)	5 cp	10 lb.
Horse		
Horse, heavy	20 mk	
Horse, light	10 mk	12
Pony	5 mk	4
Warhorse, heavy	40 gc	-
Warhorse, light	15 gc	
Saddle		
Military	20 mk	30 lb.
Pack	5 mk	15 lb.
Riding	10 mk	25 lb.
Saddle, Exotic		
Military	60 mk	40 lb.
Pack	15 mk	20 lb.
Riding	30 mk	30 lb.
Saddlebags	4 mk	8 lb.
Sled	20 mk	300 lb.
Stabling (per day)	5 sp	
Wagon	35 mk	400 lb.
1.57		

*No weight worth noting.

**Ten of these items together weigh 1 pound. \$\$ description.

the oil burns for 2 rounds and deals 1d3 points of damage to each creature in the area.

Paper: A white sheet of paper made from cloth fibers.

Parchment: Goat hide or sheepskin prepared for writing. **Piton:** When a wall doesn't offer handholds and footholds, you can make your own. A piton is a steel spike with an eye through which you can loop a rope. (See the Climb skill, page 73).

Playing Cards, Deck: A deck of hand-painted playing cards usually depicts local or regional nobility as face cards. Standard cards employ five different suits-Flames, Rods, Cups, Coins, and Winds, for a variety of games.

Pole, 10-foot: When you suspect a trap, you'd rather put the end of your 10-foot pole through a hole in a wall than your hand.

Pouch, Belt: This leather pouch straps to your belt.

Table 7-8: Containers and Carriers

Hauling Vehicles

Holds or Item	Cost	We	eight‡	Carries
Cart	15	mk	200 lb.	1/2 ton
Sled	20	mk	300 lb.	1 ton
Wagon	35	mk	400 lb.	2 tons

Dry Goods

Holds or Item	Cost We	ight‡	Carries
Backpack	2 mk	2 lb.†	1 cu. ft.
Barrel	2 mk	30 lb.	10 cu. ft.
Basket	4 sp	1 lb.	2 cu ft.
Bucket	5 sp	2 lb.	1 cu. ft.
Chest	2 mk	25 lb.	2 cu. ft.
Pouch, belt	1 mk	1/2 lb.†	1/5 cu. ft.
Sack	1 sp	1/2 lb.†	1 cu. ft.
Saddlebags	4 mk	8 lb.	5 cu. ft.

Liquids

Holds or Item	Cost	Weigh	nt‡	Carries
Bottle, wine, glass	2 1	mk	*	1 1/2 pint
Flask	3 (ср	*	1 pint
Jug, clay	3 (ср	1 lb.	1 gallon
Mug/tankard, clay	2 0	ср	가	1 pint
Pitcher, clay	2 (ср	1 lb.	1/2 gallon
Pot, iron	5 :	sp	2 lb.	1 gallon
Vial, ink or potion	-1 i	mk	*	1 ounce
Waterskin	1 :	mk	20	1/2 gallon
SNT 1	and the second state of th			

*No weight worth noting.

†These items weigh one-quarter this amount and carry one-quarter the normal amount when made for Small characters.

‡Empty weight.

It's good for holding things that you may need in a hurry, such as potions.

Ram, Portable: This iron-shod wooden beam is the perfect tool for battering down doors. Not only does it give you a +2 circumstance bonus on your Strength check to break open a door, but also allows a second person to help you without having to roll, adding another +2 to your check (see Breaking Items, page 150).

Rations, Trail: Trail rations are compact, dry, high-energy foods suitable for travel, such as jerky, dried fruit, hardtack, and nuts.

Rope, Hemp: This rope has 2 hit points and can be burst with a successful Strength check (DC 23).

Rope, Silk: This rope has 4 hit points and can be burst with a successful Strength check (DC 24). It is so supple that it adds a +2 circumstance bonus to Use Rope checks.

Sack: A drawstring sack made of burlap or a similar material.

Signet Ring: Your signet ring has a unique design carved into it. When you press this ring into warm sealing wax, you leave an identifying mark.

Sledge: A two-handed, iron-headed hammer that is good for smashing open treasure chests.

Tent: This simple tent sleeps two.

Torch: A wooden rod capped with twisted flax soaked

125

in tallow or a similar item. A torch clearly illuminates a 20-foot radius and burns for 1 hour.

Vial: A ceramic, glass, or metal vial fitted with a tight stopper. The stoppered container usually is no more than 1 inch wide and 3 inches high. It holds 1 ounce of liquid.

Waterskin: A leather pouch with a narrow neck that is used for holding water.

CLASS TOOLS AND SKILL KITS: This equipment is particularly useful if you have certain skills or are of a certain class.

Artisan's Tools: This is the set of special tools needed for any craft. Without these tools, you have to use improvised tools (-2 penalty on your Craft check) if you can do the job at all.

Artisan's Tools, Masterwork: As artisan's tools, but these are the perfect tools for the job, so you get a +2 circumstance bonus on your Craft check.

Climber's Kit: Special pitons, boot tips, gloves, and a harness that aids in all sorts of climbing. This is the perfect tool for climbing and gives you a +2 circumstance bonus on Climb checks.

Disguise Kit: A bag containing cosmetics, hair dye, and small physical props. This is the perfect tool for disguise and adds a +2 circumstance bonus to Disguise checks. It's exhausted after ten uses.

Healer's Kit: This kit is full of herbs, salves, bandages and other useful materials. It is the perfect tool for anyone attempting a Heal check. It adds a +2 circumstance bonus to the check. It's exhausted after ten uses. The kit also comes with two applications of healer's balm.

Magnifying Glass: This simple lens allows a closer look at small objects. It is useful as a substitute for flint, steel, and tinder when starting fires (though it takes light as bright as direct sunlight to focus, tinder to light, and at least a full-round action to light a fire with a magnifying glass). It grants you a +2 circumstance bonus on Appraise checks involving any item that is small or highly detailed, such as a gem.

Musical Instrument, Common or Masterwork: Popular instruments include fifes, recorders, lutes, mandolins, bitterns and shalms. A masterwork instrument is of superior make. It adds a +2 circumstance bonus to Perform checks and serves as a mark of status.

Scale, Merchant's: This scale includes a small balance and pans and a suitable assortment of weights. A scale grants you a +2 circumstance bonus on Appraise checks involving items that are valued by weight, including anything made of precious metals.

Thieves' Tools: These are the tools you need to use the Disable Device and Open Lock skills. The kit includes one or more skeleton keys, long metal picks and pries, a long-nosed clamp, a small hand saw, and a small wedge and hammer. Without these tools, you have to improvise tools, and you suffer a -2 circumstance penalty on your Disable Device and Open Lock checks.

Thieves' Tools, Masterwork: This kit contains extra tools and tools of better make, granting you a +2 circumstance bonus on Disable Device and Open Lock checks.

CLOTHING: Different characters may want different outfits for various occasions. A beginning character is assumed to have an artisan's, entertainer's, explorer's, peasant's, scholar's, traveler's outfit. This first outfit is free of cost and does not count against the amount of weight a character can carry. Individual garments vary in details from place to place, of course; where a shoufa or *cadin'sor* may be common in the Aiel Waste, they are unseen throughout the rest of the world (an Aiel hero may begin play with a *cadin'sor*, however).

Artisan's Outfit: A shirt with buttons, a skirt or pants with a drawstring, shoes, and perhaps a hat. This outfit may include a belt or an apron for carrying tools.

Cadin'sor: The customary garb of the Aiel. Adapted from ancient Da'shain working clothes, the lightweight, loose-fitting coat and breeches are colored to blend with the desert. Long-laced, soft-soled boots and a scarflike *shoufa* (pulled across the face when the Aiel prepares to kill) complete the ensemble. The materials to make such an outfit aren't expensive, but purchasing an authentic Aiel *cadin'sor* from anyone other than an Aiel merchant is unlikely.

Cold Weather Outfit: A coat of wool or Saldaean fur, linen shirt, wool cap, heavy cloak, thick pants or skirt, and boots. When wearing a cold weather outfit, add a +5 circumstance bonus to Fortitude saves against exposure to cold weather (see page 228 for cold dangers).

Courtier's Outfit: Fancy, tailored clothes in whatever fashion happens to be the current style in the courts of the nobles. Anyone trying to influence nobles or courtiers while wearing street dress will have a hard time of it. Without jewelry (costing perhaps an additional 50 cp), you look like an out-of-place commoner.

Gleeman's Outfit: A set of flashy, perhaps even gaudy, clothes for entertaining. While the outfit looks whimsical, its practical design lets you tumble, dance, walk a tightrope, or just run (if the audience turns ugly).

Explorer's Outfit: This is a full set of clothes for someone who never knows what to expect. It includes sturdy boots, leather breeches or a skirt, a belt, a shirt (perhaps with a vest or jacket), gloves, and a cloak. Rather than a leather skirt, a leather overtunic may be worn instead over a cloth skirt. The clothes have plenty of pockets (especially the cloak). The outfit also includes any extra items you might need, such as a scarf or a wide-brimmed hat.

Noble's Outfit: This set of clothes is designed specifically to be expensive and to show it. Precious metals and gems are worked into the clothing. To fit into the noble crowd, every would-be noble also needs a signet ring (see Adventuring Gear, above) and jewelry (worth at least 100 mk, or at least appearing to be worth that much). And it would be advisable to not show up to a ball in the same noble's outfit twice.

Peasant's Outfit: A loose shirt and baggy breeches, or a loose shirt and skirt or overdress. Cloth wrappings are used for shoes.

Royal Outfit: This is just the clothes, not the royal scepter, crown, ring, and other accoutrements. Royal clothes are ostentatious, with gems, gold, silk, and fur in abundance.

Scholar's Outfit: A robe, a belt, a cap, soft shoes, and possibly a cloak.

Traveler's Outfit: Boots, a wool skirt or breeches, a sturdy belt, a shirt (perhaps with a vest or jacket), and an ample cloak with a hood.

FOOD, DRINK, AND LODGING: Many travelers are lodged by guilds, churches, family, or nobility. Adventurers, however, typically pay for hospitality.

Inn: Poor accommodations at an inn amount to a place on the floor near the hearth, plus the use of a blanket if the innkeeper likes you and you're not worried about fleas. Common accommodations are a place on a raised, heated floor, the use of a blanket and a pillow, and the presence of a higher class of company. Good accommodations are a small, private room with one bed, some amenities, and a covered chamber pot in the corner.

Meals: Poor meals might be composed of bread, baked turnips, onions, and water. Common meals might consist of bread, chicken stew (easy on the chicken), carrots, and watered-down ale or wine. Good meals might be composed of bread and pastries, beef, peas, and ale or wine.

Rations, Trail: See Adventuring Gear, above.

MOUNTS AND RELATED GEAR: Horses and other mounts let you travel faster and more easily. Seanchan exotics (see page 233) are not generally available for sale.

Barding, Medium-Size Creature and Large Creature: Barding is simply some type of armor covering the head, neck, chest, body, and possibly legs of a horse. Heavier types provide better protection at the expense of lower speed. Barding comes in most of the types found on Table 7–5: Armor. As with any nonhumanoid Large creature, a horse's armor costs four times what a human's (a humanoid Medium-size creature's) armor costs and also weighs twice as much as the armor found on Table 7–5: Armor. (If the barding is for a pony or other Medium-size mount, the cost is only double, and the weight is the same.)

Medium or heavy barding slows mounts:

		Speed	
Barding	(40 ft.)	(50 ft.)	(60 ft.)
Medium	30 ft.	35 ft.	40 ft.
Heavy	30 ft.*	35 ft.*	40 ft.*

*-A mount wearing heavy armor moves at only triple normal rate when running instead of quadruple.

Flying mounts can't fly in medium or heavy barding.

Barded animals require special attention. You must take care to prevent chafing and sores caused by the armor. The armor must be removed at night and ideally should not be put on the mount except to prepare for a battle. Removing and fitting barding takes five times as long as the figures given on Table 7–6: Donning Armor. Barded animals cannot be used to carry any load other than the rider and normal saddlebags. Because of this, a mounted warrior often leads a second mount for carrying gear and supplies.

Cart: A two-wheeled vehicle drawn by a single horse (or other beast of burden). It comes with a harness.

Donkey or Mule: The best pack animal around, a donkey or mule is stolid in the face of danger, hardy, sure-footed, and capable of carrying heavy loads over vast distances. Unlike horses, they're willing (though not eager) to enter cavernous ruins and other strange or threatening places.

Feed: Horses, donkeys, mules, and ponies can graze to sustain themselves, but providing feed for them (such as oats) is much better because it provides a more concentrated form of energy, especially if the animal is exerting itself. If you have a riding mount, you have to feed it at least some meat, which may cost more or less than the given amount.

Horse: The horse is the best all-around work animal and mount in common use.

Warhorses can be ridden easily into combat. Light horses, ponies, and heavy horses are hard to control in combat (see Mounted Combat, page 152, and the Ride skill, page 83).

Saddle, Exotic: An exotic saddle is like a normal saddle of the same type except that it is designed for an unusual mount, such as a torm. Exotic saddles come in military, pack, and riding styles.

Saddle, Military: A military saddle braces the rider, adding a +2 circumstance bonus to Ride checks related to staying in the saddle. If you're knocked unconscious while in a military saddle, you have a 75% chance to stay in the saddle (compared to 50% for a riding saddle).

Saddle, Pack: A pack saddle holds gear and supplies, not a rider. A pack saddle holds as much gear as the mount can carry.

Saddle, Riding: The standard riding saddle supports a rider.

Sled: This is a wagon on runners for moving through snow and over ice. In general, two horses (or other beasts of burden) draw it. It comes with the harness needed to pull it.

Stabling: Includes a stable, feed, and grooming.

Wagon: This is a four-wheeled, open vehicle for transporting heavy loads. In general, two horses (or other beasts of burden) draw it. It comes with the harness needed to pull it.

SPECIAL AND SUPERIOR ITEMS

In addition to the mundane and typical items found on other equipment lists, adventurers with the resources can sometimes obtain special or superior items. An item's price can be a good indication of its rarity, although many items are usually difficult or impossible to find.

Prices for the items described here are given on Table 7-9: Special and Superior Items.

Acid: You can throw a flask of acid as a grenadelike weapon (see Table 7-10: Grenadelike Weapons, page 128, and Grenadelike Weapon Attacks, page 152).

Antitoxin: If you drink antitoxin, you get a +5 circumstance bonus on all Fortitude saving throws against poison for 1 hour.

127

Table 7-9: Special and Superior Items

Weapon or Armor	Cost	
+1 Power-wrought Blade	+200 gc**	
+2 Power-wrought Blade	+800 gc**	
+3 Power-wrought Blade	+1,800 gc**	
Weapon, masterwork	+300 mk**	
Weapon, masterpiece	+600 mk**	
Arrow, bolt, or bullet, masterwork	7 mk	
Armor or shield, masterwork	+150 mk**	
Armor or shield, masterpiece	+300 mk**	
Special Substance or Item	Cost	Weight
Acid (flask)	25 mk	1 lb.
Illuminator's flare	5 mk	1/2 lb.
Antitoxin (vial)	5 gc	*
Healer's Balm	15 mk	1/4 lb.
Warder's Cloak	1,000 gc	1 lb.
*No weight worth noting.		

Miscellaneous	Cost
Tool, masterwork	+50 mk**

**Plus the cost of the normal item. For example, a masterwork bastard sword costs 335 mk. Double weapons cost double (+600 mk).

[†]See description for additional costs. If the additional costs put the item's total cost above 300 gc, that item is not generally available.

Armor or Shield, Masterwork: These well-made items function like the normal versions except that their armor check penalties are reduced by 1. A character also gains a +1 circumstance bonus to Reputation while wearing masterwork armor.

Armor or Shield, Masterpiece: These beautifully made items function like the normal versions except that their armor check penalties are reduced by 2. A character also gains a +2 circumstance bonus to Reputation while wearing masterpiece armor.

Arrow, Bolt, or Bullet, Masterwork: A masterwork projectile functions like a normal projectile of the same type except that it is so aerodynamically sound you get a +1 bonus on attack rolls when you use it. This bonus stacks with any bonus you might get by using a masterwork bow, crossbow, or sling. The projectile is damaged (effectively destroyed) when it is used.

Healer's Balm: This substance, variations of which are made by healers far and wide, aids and accelerates the body's natural healing processes. When applied to an injury, the balm converts 1d4 hit points of damage to subdual damage (application of the balm takes one full round). The subdual damage then heals at the normal rate (see page 148). Only one application of healer's balm per hour is effective.

Healer's balm can also be used to stabilize a character that has entered negative hit points, preventing that character from losing any more hit points (when used in this way, the stabilized character does not regain any hit points unless treated by a trained healer). Only one such application per day may have this effect.

A character with the Heal skill can add hit point recovery to both uses of the balm.

Illuminator's Rocket: Explosive rockets made by illuminators-commonly known by the collective name "fireworks"-vary in appearance, but are similar in effect. Villages often purchase fireworks to be used for celebrations, and usually also need to pay an illuminator to properly use the fireworks. The methods used to create and even use an illuminator's rocket are a closely guarded secret. Indeed, illuminators encourage the common (and erroneous) belief that fireworks may go off through simple mishandling.

Although primarily a tool for celebration, Illuminator's rockets also make effective, if not terribly accurate, weapons. Fireworks are not thrown like most grenadelike weapons. Instead, make a ranged attack roll at a -4penalty (unless you possess the Exotic Weapon Proficiency (fireworks) feat). You must be carrying flint and steel or an open flame to make the attack. If the attack hits, the rocket does damage as a grenadelike weapon (see Table 7–10: Grenadelike Weapons).

You can also pack Illuminator's rockets together to create an explosion that can open a hole in a stone wall, destroy a bridge, or fell a tree. As a full-round action, you may place a single rocket in a strategic position (such as a stress point in a wall) that will not allow it to "take off" as usual. Up to ten individual rockets can be used in this fashion. Ignition takes an attack action, and leaving the user a move action to reach a safe distance before the explosion occurs at the start of that character's next turn. No attack roll is necessary, but because of the compact area in which the explosion occurs, double the direct hit damage for the fireworks. Increase the distance for splash damage by 5 feet for every rocket added to the first. A character with 5 or more ranks in Knowledge (architecture and engineering) can place the explosives within a man-made structure for maximum effect, causing triple damage instead of double damage.

Table 7-10: Grenadelike Weapons

	Dan	nage	Range	
Cost	Direct Hit	Splash	Increment	Weight
25 mk	1d6	1 pt**	10 ft.	1 lb.
3 mk	1d6	1 pt**	10 ft.	1 lb.
100 mk	2d6	1d6**	40 ft.	2 lb.
	25 mk 3 mk	CostDirect Hit25 mk1d63 mk1d6	25 mk 1d6 1 pt** 3 mk 1d6 1 pt**	Cost Direct Hit Splash Increment 25 mk 1d6 1 pt** 10 ft. 3 mk 1d6 1 pt** 10 ft.

*Unless otherwise indicated in the description, grenadelike weapons require no proficiency to use. See text for full details on using these weapons.

**Grenadelike weapons deal splash damage to all creatures within 5 feet of where they land.

IF THAT HERON-MARKED BLADE COULD TALK



Birgitte's gleaming silver bow, Perrin's axe, Mat's dagger, Rand's heron-marked sword... in the world of *The Wheel of Time*, every hero has at least one item-usually a weapon-with a history. Rand and his friends didn't just decide to become adventurers,

march to the weapon shop, and load up on a brand new pile of armament. Neither should you! Your hero enters the game world with some life experience under her belt, and the weapons and equipment that your hero starts out with haven't just dropped into her lap. Some may even be heirlooms.

When creating your hero, pick an item that has some fond memories or special significance for him or her. Perhaps your wanderer wears a tattered but functional cloak given to him years ago by a long lost love. Your *algaid'siswai* might still carry the spear with which she made her first kill. Your armsman may still carry the same poleaxe that helped him survive a battle with the Trollocs over a decade ago.

A little mystery can be fun, too: An item might be special in some other way that as yet remains undiscovered. Mat's *ashandarei*, for example, is practically a historical relic, with markings in ancient script that may foreshadow a dark future.

Consult with your GM and don't go overboard-not every sword can be a sa'angreal. Unless the GM allows it, you gain no numerical bonus to attacks, damage, or checks from establishing this history with your weapon or beloved object. Establishing a "life" for some of your treasured possessions, however, enriches the game world for players and GM alike.

For example, Eben Darl wants to blow a hole in a castle wall with Illuminator's rockets. He takes 4 full rounds to place four rockets at the base of the wall. He ignites the fireworks with his flint and steel as an attack action. He knows that he explosion will reach out 20 feet (5 feet for each rocket), so he takes his move action to reach a safe distance of 30 feet. When Eben's initiative number is reached on the next round, the explosion occurs before he gets to do anything else. Eben has no ranks in Knowledge (architecture and engineering), so the explosion deals a total of 16d6 points of damage to the wall (2d6×4, doubled) and 4d6 points of damage to anything within 20 feet of the square occupied by the fireworks.

As mentioned above, the Illuminator's Guild closely protects its secrets. Only a renegade Illuminator would sell rockets on the open market, and being involved in any such transaction risks the ire of the Guild. **Power-wrought Blade:** During the War of Power, the Aes Sedai used the One Power to forge unbreakable longswords that never needed to be sharpened. Some were unmarked, but most received the distinctive heron mark that even today brings notoriety. In current times, Power-wrought blades of any kind are exceedingly rare, but not impossible to find. The prices listed are guide-lines for blades being sold by individuals; there is no open market for these powerful and highly sought-after weapons. Power-wrought blades cannot be broken under any circumstances, and add their bonus (ranging from +1 to +3) to all attack and damage rolls.

OUIPME

129

Note: Although many Power-wrought blades bear the heron mark, not all heron-marked blades are Powerwrought.

Tool, Masterwork: This well-made item is the perfect tool for the job and adds a +2 circumstance bonus to a related skill check (if any). Some examples of this sort of item are on Table 7–7: Goods and Services, such as masterwork artisan's tools, masterwork thieves' tools, disguise kit, climber's kit, healer's kit, and masterwork musical instrument. This entry covers just about anything else. Bonuses provided by multiple masterwork items used toward the same skill check do not stack, so masterwork pitons and a masterwork climber's kit do not provide a +4 bonus if used together on a Climb check.

Warder's Cloak: Issued to all Aes Sedai Warders, Warder's cloaks are made of the mystical fancloth, woven by a unique *ter'angreal* at the White Tower. Although they by no means make the wearer invisible, they do seem to blend oddly into the background, making the wearer harder to discern.

A Warder's cloak imposes a -10 penalty on any Spot check made to detect the cloak's wearer. Furthermore, the cloak grants the wearer a +2 circumstance bonus to Defense.

Warder's cloaks are not available on the open market. They are issued at no cost to the Warders of Aes Sedai, and all are considered property of the White Tower. Any available for sale would have to have been stolen (a tricky proposition for any thief) or scavenged from the body of a dead Warder. In either case, the wearer risks confrontation with any Aes Sedai who learns that he owns one.

Weapon, Masterwork: These well-made weapons add a +1 bonus to attack rolls. Prices for these items are given on Table 7-9: Special and Superior Items. Swords are the most common form of masterwork weapon, but not the only form: an Ebou Dari marriage knife, for example, is a masterwork dagger. A character carrying a visible (i.e., unconcealed) masterwork weapon (except arrows or bolts) gains a +1 circumstance bonus to Reputation.

Weapon, Masterpiece: These well-made weapons add a +2 bonus to attack rolls. Prices for these items are given on Table 7-9: Special and Superior Items. Swords are the most common form of masterpiece weapon, but not the only form: Mat Cauthon's raven-crested *ashandarei*, for example, is a masterpiece weapon. A character carrying a visible (i.e., unconcealed) masterpiece weapon (except arrows or bolts) gains a +2 circumstance bonus to Reputation.



The world is a dangerous place, and sometimes you have to fight to survive. Whether the enemy takes the form of Trolloc hordes or terrifying gholam assassins, eyeless Myrddraal or a rampaging *grolm*, you need to be able to defend yourself. Using every form of weapon available, and aided by the True Source, heroes regularly get caught up in blazing channeling displays, wild common room brawls, and cautious maneuvers among the shadows. You can try to bluff your way out of a tough situation, attempt to sneak away when your opponent's distracted, or even dazzle an enemy with your charming personality. But when all else fails, nothing beats a good sword at your side.

This chapter details the combat rules, starting with an example, then covering the basics, and finally looking at some of the more unusual combat strategies that characters can employ.

HOW COMBAT WORKS

This extended example of combat demonstrates the most commonly used combat rules.

SETUP: The Lord Dragon and his allies send a team of characters on a mission. Joran al'gaar (an Andoran armsman), Baran Timere (a Cairhienin wilder), Eben Darl (a Tairen woodsman), and Hemar Valdren (a Shienaran wanderer) have entered the labyrinthine passages beneath the ancient palace of House Thardred, several leagues outside Cairhien. They have come to the estate in an attempt to verify certain rumors concerning Lord Emanar Thardred, the High Seat of the house and an alleged Darkfriend. Several of the Dragon Reborn's eyes and ears have reported that the ruins of an ancient city from the time of the Breaking have been unearthed somewhere in the vicinity of the Thardred estate. Rumors persist that several items of power dating back to the Age of Legends have also been found. Since such items could significantly sway the current balance of power in the Dragon's ongoing struggle with the Dark One, the characters must discover the truth, recover the items if possible, and report back to the Dragon's allies in Cairhien immediately.

The trail has led the group to the lowest levels of the palace and into a rough-hewn tunnel that seems recently excavated. A reinforced door leading farther into the excavation area is closed. The characters stand before it. The GM sets a pencil on the table to represent the door, then asks the players to tell him where their characters are. Joran is closest to the door. Baran and Eben stand to either side of it. Hemar is behind Baran. The players are using miniatures, so they arrange them to show where everyone is standing. On the tabletop, Joran is right by the middle of the pencil, Baran to the left of the pencil, Eben to the right, and Hemar behind Baran. Everyone except Hemar has a weapon in hand.

The GM looks at his notes, rolls some dice, and determines that the characters are walking into a trap. There is a gang of three Trollocs waiting down the passage beyond the door. The Trollocs know the heroes are coming; the heroes think they've managed to elude the guards from the upper levels and have no idea what's waiting for them. Joran tries the door. It's locked. He motions for Eben to come forward and open it.

Eben pulls out his knife and begins to probe the rusted lock, testing the limits of the mechanism. His player rolls an Open Lock check and succeeds. The door opens slowly, revealing total darkness on the other side.

The GM has to decide if any of the characters notice anything. Those caught unaware will be surprised by the Trollocs. The GM asks each player to make a Listen check (DC 15). Eben and Hemar succeed. Joran and Baran fail.

SURPRISE ROUND: During the surprise round, only characters who are aware of their enemies can act. The Trollocs, Hemar, and Eben all act during the surprise round.

The GM asks Hemar's and Eben's players to make initiative checks. Hemar's initiative modifier is +4 (due to his Dexterity bonus). Eben's is +6 (+2 for his Dexterity bonus and +4 for his Improved Initiative). They get 10 and 19 as their initiative results. The GM rolls for the three Trollocs (+1) and gets a result of 12. The order of battle during the surprise round is Eben first (19), followed by the Trollocs (12), followed by Hemar (10).

The GM calls on Eben's player. He steps to one side to get a clear line of sight past his friends and shoots a crossbow bolt at one of the Trollocs. Eben's attack bonus with a crossbow is +3 (+1 base attack bonus, +2 Dexterity bonus). The Trolloc is 70 feet away, which is less than the light crossbow's range increment of 80 feet. Eben therefore suffers no range penalty.

Eben's player rolls a 17 for an attack result of 20, well over the Trolloc's Defense of 15. He rolls 1d8 for damage and gets a 6. The Trollocs have 16 hit points each, so the wounded Trolloc has 10 hit points left. "He staggers," says the GM, "but he doesn't fall."

Then it's the Trollocs' turn. One of the Trollocs has a shortbow, and fires it. The GM decides that the attack is aimed at Baran. The shortbow has a range increment of 60 feet. Since Baran is 70 feet away—more than one range increment and less than two range increments away—the Trolloc suffers a range penalty of -2. So the Trolloc has a +1 attack bonus with its shortbow (+3 base attack bonus, -2 range penalty).

Baran's Defense is usually 14 (due to a +1 Dexterity bonus), but he can't use his Dexterity bonus while he's flat-footed, so his Defense right now is 13. Rolling for the Trolloc, the GM gets a 12, for a result of 13-just enough to hit. The Trolloc deals 1d6+2 points of damage with its shortbow, so the GM rolls and gets a result of 7 points of damage. Baran is knocked from 6 hit points to -1. He falls to the stone floor, unconscious and dying.

Then Hemar takes his action. He is next to Baran already. He kneels and attempts to apply first aid to Baran. His Heal check succeeds, and Baran stabilizes at -1 hit point. He is no longer dying, but he remains unconscious. (If Hemar had not stabilized him, he would probably have lost another hit point at the end of the round.) **FIRST REGULAR ROUND:** The GM asks Joran's player to make an initiative check because he's the only conscious character who hasn't done so. He gets a 14, so he goes after Eben and before the Trollocs. The order of battle is: Eben, Joran, Trollocs, Hemar. (Baran is unconscious and can't take an action.)

On his turn, Eben fires another crossbow bolt, but he misses. He drops his crossbow and switches to his short sword (rather than reloading his crossbow).

Then Joran moves 15 feet to get between the Trollocs and Baran. (The Trollocs are 70 feet away from him, too far for him to reach them and attack, even with a charge.)

On their action, the Trollocs are 55 feet away from Joran. That's within charging range (they can charge 60 feet). The two Trollocs with scimitars in hand charge and attack. In a 10-foot-wide corridor, the two can fight side by side (they require 5 feet of space each). The third one, with the bow, readies his scimitar and moves 30 feet toward the fray.

The Trollocs have a +4 bonus on their attack rolls with their scimitars. Joran's Defense is 18 (+4 armor bonus, +2 shield bonus), and neither charging Trolloc hits him. "Their scimitars clang against your shield and armor," says the GM, "and you can feel the strength behind their blows, but you're not hurt."

Hemar moves forward alongside Joran and attacks the Trolloc in front of him with his short sword, but Hemar's player rolls a 2, missing badly.

SECOND REGULAR ROUND: Eben, not able to get a decent attack past his comrades, holds his action.

Joran swings his axe at the Trolloc in front of him. His attack bonus is +5 (+1 base attack bonus, +3 Strength bonus, +1 Weapon Focus bonus). The Trolloc suffers a Defense penalty of -2 due to his charge. Joran rolls a 20– a threat (a possible critical hit)! He makes a critical roll, this time getting an 8. But with his +5 bonus that's a 13, which would be enough to hit the Trolloc with its -2 penalty. His axe does triple damage on a crit, so Joran rolls 3d10+9 points of damage. His total is 27, easily taking out the Trolloc.

The Trolloc in the rear moves up, steps over the body of his fallen comrade, and swings his scimitar at Joran. He hits and deals 1d6+2 points of damage. Joran sustains 5 points of damage, and his hit points drop to 6. He's now hurt badly enough that one more hit could easily drop him.

The third Trolloc-the one Eben wounded with his crossbow-curses and swings his scimitar at Hemar, misses, and curses again.

Hemar thrusts with his short sword at the third Trolloc. His attack bonus is +0, and he misses. Hemar then steps back away to let Eben step in.

THIRD REGULAR ROUND: Eben steps up alongside Joran. He swings his short sword. With a +2 bonus due to Strength, his total attack bonus is +3. He rolls an 11, for a total of 14: a miss.

Joran's player hits again with a 16. He does 8 points of damage to the Trolloc in front of him.



COMBAT BASICS



ROUNDS: Combat is divided into rounds. Each round, each combatant gets to do something. A round represents 6 seconds in the game world.

INITIATIVE: Before the first round, each player makes an ini-

tiative check for her character. The GM makes initiative checks for any creatures or foes. An initiative check is a Dexterity check (1d20 + Dexterity modifier). Characters act in order from highest initiative result to lowest, with the check applying to all rounds of the combat (unless a combatant takes an action that changes her initiative).

ACTIONS: There are four types of actions: attack actions, move actions, full-round actions, and free actions. In each round, you may attempt an attack action and a move action (in either order), two move actions, or one full-round action. You may also take one or more free actions in conjunction with any of those combinations. Not all move actions actually involve movement (drawing a weapon, for example, is a move action). If none of your actions in a round involve movement, you can usually take a free 5-foot step.

ATTACK AND DEFENSE: To score a hit that deals damage on your attack roll, your roll must equal or exceed the target's Defense.

Melee Attack Roll: 1d20 + base attack bonus + Strength modifier + size modifier

Ranged Attack Roll: 1d20 + base attack bonus + Dexterity modifier + size modifier + range penalty

Defense: 10 + class bonus (or equipment bonus) + Dexterity modifier + size modifier

The Trolloc returns the attack, missing. The Trolloc in front of Eben also attacks Joran and misses.

Hemar cannot get an attack in between his friends, so he holds his action.

FOURTH REGULAR ROUND: Eben swings again, getting an attack total of 18. With his short sword, he does 5 points of damage. This is the Trolloc that had already been hit by Eben's crossbow bolt, so it has now taken a total of 11 hit points. "It staggers from the wound," the GM says, "but it does not yet falter."

Joran swings but misses.

The Trollocs are in trouble. One has lost half its hit points, and the other has only 5 left. They turn to flee, running down the corridor. Eben and Joran both get attacks of opportunity. Joran hits and does 9 points of damage, felling the Trolloc in front of him. Eben misses.

The remaining Trolloc runs 80 feet back into the dark-

Making a ranged attack while adjacent to an enemy provokes an attack of opportunity (see below).

DAMAGE: Hit points represent how much damage a character can take before falling unconscious or dying. If you score a hit, roll damage and deduct it from the target's current hit points. Add your Strength modifier to damage from melee and thrown weapons. If you have a Strength penalty (not a bonus), add it to damage from bows and slings (but not crossbows). If you're using a weapon in your off hand, add half your Strength modifier (if it's a bonus). If you're wielding a weapon with both hands, add one and a half times your Strength modifier to the damage (if it's a bonus).

ATTACK OPTIONS: When attacking, you have several basic options:

Attack: A single attack is an attack action. You may make your attack action before or after your move action.

Full Attack: Some characters can strike more than once each melee round, but doing so counts as a fullround action. Other than taking a 5-foot step, you can't move when you make a full attack.

Charge: Charging is a full-round action. When making a charge, you move in a straight line for up to double your speed and then make one attack with a +2 charge bonus on the attack roll. You suffer a -2 charge penalty to your Defense until your next action. You must move at least 10 feet to charge.

CHANNELING: You can cast a single 1-action weave as an attack action. You can cast a full-round action weave as a full-round action, but other than

continued on page 133

ness and through a dimly lit doorway. Eben and Hemar each can run as fast as the Trolloc, and they might be able to catch him. But Joran can't keep up, and Baran is still unconscious, so they let him go. After all, they still have a good deal of exploring to do, and things have begun to get interesting....

COMBAT SEQUENCE

As seen in the example, combat is cyclical. (Everybody acts in turn in a regular cycle.) Generally, combat runs in the following way:

1. Each combatant starts the battle flat-footed. Once a combatant acts, she or he is no longer flat-footed.

2. The GM determines which characters are aware of their opponents at the start of the battle. If some but

COMBAT

continued from page 132

taking a 5-foot step, you can't move. Either way, if you cast while adjacent to an enemy, you may provoke an attack of opportunity (see below).

MOVEMENT: Each character has a speed measured in feet. You can move that distance as a move action, which you can take before or after your attack action.

If you don't want to attack, you have the option of taking a second move action instead, allowing you to move up to double your speed during the round. If your character runs all out, doing nothing but running that round, you can move up to quadruple your speed.

When you move within or out of an area that an enemy threatens, you may provoke an attack of opportunity (see below) from that enemy.

ATTACKS OF OPPORTUNITY: You threaten the area around you, even when it's not your turn to act. An enemy that takes certain actions while in your threatened area provokes an attack of opportunity from you (a free attack that doesn't count against your actions). An attack of opportunity is a single attack, and you can only make one per round.

You provoke an attack of opportunity in three ways: moving out of a threatened area, moving within a threatened area, and taking an action that distracts you from defending yourself while within a threatened area (such as casting a weave or using a projectile weapon). You can disengage (a special full-round action) to move out of a threatened area without provoking an attack of opportunity. Also, if you move only 5 feet, you can move within or out of a threatened area without provoking an attack of opportunity. **SAVING THROWS:** When you are subject to an unusual attack or channeled weave, you generally get a saving throw to negate or reduce its effect. To succeed at a saving throw, you roll a result equal to or higher than its Difficulty Class. There are three types of saving throws: Fortitude, Reflex, and Will.

Fortitude Saving Throw: 1d20 + base save bonus + Constitution modifier

Reflex Saving Throw: 1d20 + base save bonus + Dexterity modifier

Will Saving Throw: 1d20 + base save bonus + Wisdom modifier

DEATH, DYING, AND HEALING: Your hit points represent how much damage you can take before being disabled, knocked unconscious, or killed.

0 Hit Points: If your hit points drop to 0, you are disabled. You can only take a single move or attack action (not a full-round action), and you take 1 point of damage after completing an action.

-1 to -9 Hit Points: If your hit points drop to from -1 to -9 hit points, you're unconscious and dying, and you lose 1 hit point per round. Each round, before losing that hit point, you have a 10% chance to stabilize. While stabilized, you're still unconscious. Each hour you have a 10% chance to regain consciousness, and if you don't, you lose 1 hit point instead.

-10 Hit Points: If your hit points fall to -10 or lower, you're dead.

Healing: You can stop a dying character's loss of hit points with a successful Heal check (DC 15) or with even 1 point of healing by the One Power. If healing raises a character's hit points to 1 or more, he can resume acting as normal.

MINIATURES: When you use miniatures to keep track of where the characters and monsters are, use a scale of 1 inch = 5 feet.

COMBAT STATISTICS

not all of the combatants are aware of their opponents, a surprise round happens before regular rounds begin. The combatants who are aware of the opponents can act in the surprise round, so they roll for initiative. In initiative order (highest to lowest), combatants who started the battle aware of their opponents each take either an attack action or a move action (but not both) during the surprise round. Combatants who were unaware do not get to act in the surprise round. If everyone starts the battle aware (or no one does), there is no surprise round.

3. Combatants who have not yet rolled initiative do so. All combatants are now ready to begin their first regular round.

4. Combatants act in initiative order.

5. When everyone has had a turn, the combatant with the highest initiative acts again, and steps 4 and 5 repeat until combat ends.

Several fundamental statistics determine how well you do in combat. This section summarizes these statistics, and the following sections detail how to use them.

ATTACK ROLL:

When you make an attack roll, you roll a d20 and add your attack bonus. If your result equals or exceeds the target's Defense, you hit and deal damage. Modifiers may affect the attack roll, such as a +1 bonus if you have Weapon Focus with your weapon, a +1 bonus if you're using a masterwork weapon, a +2 bonus if your opponent is stunned, and so forth.



A party camped in the woods is surprised by a band of Trollocs.

ATTACK BONUS: Your attack bonus with a melee weapon is:

Base attack bonus + Strength modifier + size modifier

With a ranged weapon, your attack bonus is:

Base attack bonus + Dexterity modifier + size modifier + range penalty

Strength Modifier: Strength helps you swing a weapon harder and faster, so your Strength modifier applies to melee attack rolls.

Dexterity Modifier: Since Dexterity measures coordination and steadiness, your Dexterity modifier applies to attacks with ranged weapons.

Size Modifier: The smaller you are, the bigger other creatures are relative to you. A human is a big target to a dog, just as an Ogier is a big target to a human. Since this same size modifier applies to Defense, two creatures of the same size strike each other normally, regardless of what size they actually are. Size modifiers are as follows: Colossal -8, Gargantuan -4, Huge -2, Large -1, Medium-size +0, Small +1, Tiny +2, Diminutive +4, Fine +8.

Range Penalty: The range penalty with a ranged weapon depends on what weapon you're using and how far away the target is. All ranged weapons have range increments, such as 10 feet for a thrown dagger or 120 feet for a heavy crossbow (see Table 7-4: Weapons). Any attack from a distance of less than one range increment is not penalized for range, so an arrow from a shortbow (range increment 60 feet) can strike at enemies up to 59 feet away with no penalty. However, each full range increment causes a cumulative -2 penalty on the attack roll. A shortbow archer firing at a target 200 feet away suffers a -6 attack penalty (because 200 feet is at least three range increments but not four increments). Thrown weapons, such as throwing axes, have a maximum range of five range increments. Projectile weapons, such as bows, can shoot up to ten increments.

DAMAGE: When you hit with a weapon, you deal damage according to the type of weapon (see Table 7-4: Weapons). Unarmed strikes and the natural physical attack forms of creatures are considered to deal weapon damage for the purposes of effects that give you a bonus to weapon damage.

Minimum Weapon Damage: If penalties to damage bring the damage result below 1, a hit still deals 1 point of damage. Strength Bonus: When you hit with a weapon, you also add your Strength modifier to damage with melee and thrown weapons. If you have a Strength penalty (not a bonus), apply it to damage you deal with bows and slings. Apply neither a Strength bonus nor a Strength penalty to damage from a crossbow. If you have a Strength bonus (not a penalty), you sometimes add more than or less than the bonus.

Off-Hand Weapon: When you deal damage with a weapon in your off hand, you add only one-half of your Strength bonus.

Wielding a Weapon Two-Handed: When you deal damage with a weapon that you are wielding two-handed, you add one and one half times your Strength bonus. Light weapons don't get this higher Strength bonus when used two-handed (see Tiny, Small, Medium-size, and Large Weapons, page 114).

Multiplying Damage: Sometimes you multiply damage by some factor, such as when you score a critical hit. Roll the damage (with all modifiers) multiple times and total the results. Note: When you multiply damage more than once, each multiplier works off the original, unmultiplied damage.

Exception: Bonus damage represented as extra dice, such as from a sneak attack, is not multiplied when you score a critical hit.

DEFENSE: Your Defense represents how hard it is for opponents to land a solid, damaging blow on you. It's the attack roll result that an opponent needs to achieve to hit you. The average, unarmored peasant has an Defense of 10. Your Defense is equal to the following:

10 + class bonus (or equipment bonus) + Dexterity modifier + size modifier

Class Bonus: Your class and level grant an innate bonus to Defense. This measures your combat savvy and applies in all situations, even when you're flat-footed or would lose your Dexterity bonus. Your class bonus does not stack with the equipment bonus granted by wearing armor or carrying a shield; instead, you get whichever of the two bonuses is higher.

Equipment Bonus: Your armor and shield each provide a bonus to your Defense. This bonus represents their ability to protect you from blows. Again, it does not stack with your class bonus.

Dexterity Modifier: If your Dexterity is high, you are particularly adept at dodging blows. If your Dexterity is low, you are particularly inept at it. That's why you apply your Dexterity modifier to your Defense.

Note that armor limits your Dexterity bonus, so if you're wearing armor you might not be able to apply your whole Dexterity bonus to your Defense (see Table 7–5: Armor).

Sometimes you can't use your Dexterity bonus (if you have one). The Defense bonus you get for a high Dexterity represents your ability to dodge incoming attacks. If you can't react to a blow, you can't use your Dexterity bonus on Defense. (If you don't have a Dexterity bonus, nothing happens.) You lose your Dexterity bonus when, for example, an invisible opponent attacks you, you're hanging on for dear life to the face of a crumbling cliff high above a river of lava, or you're caught flat-footed at the beginning of a combat.

Size Modifier: The bigger a creature is, the easier it is to hit in combat. The smaller it is, the harder it is to hit. Since this same modifier applies to attack rolls, an Ogier, for example, doesn't have a hard time hitting another Ogier. Size modifiers are as follows: Colossal -8, Gargantuan -4, Huge -2, Large -1, Medium-size +0, Small +1, Tiny +2, Diminutive +4, Fine +8.

Other Modifiers: Many other factors add to your Defense:

Dodge Feat: The Dodge feat (page 92) improves your Defense by +1 against a single opponent.

Natural Armor: Natural armor improves Defense. (Humans and Ogier don't have natural armor, which usually consists of scales, fur, or layers of huge muscles.)

Dodge Bonuses: Some other Defense bonuses represent actively avoiding blows, such as the Defense bonus for fighting defensively. These bonuses are called dodge bonuses. Any situation that denies you your Dexterity bonus also denies you dodge bonuses. (Wearing armor, however, does not limit these bonuses the way it limits a Dexterity bonus to Defense.) Unlike most sorts of bonuses, dodge bonuses stack with each other.

Touch Attacks: Some attacks disregard armor, including shields and natural armor. For example, a grappling opponent can grab you and inflict damage regardless of what armor you're wearing or how thick your skin happens to be. In these cases, the attacker makes a touch attack roll (either a ranged touch attack roll or a melee touch attack roll). The attacker makes her attack roll as normal, but your Defense does not include any equipment bonus or natural armor bonus. Your size modifier and Dexterity modifier apply normally.

HIT POINTS: Your hit points tell you how much punishment you can take before dropping. Your hit points are based on your class and level and are modified by your Constitution modifier. Most creatures' hit points are based on their type, though some creatures have class and level, too.

When your hit point total reaches 0, you're disabled. When it reaches -1, you're dying. When it gets to -10, your problems are over-you're dead (see Injury and Death, page 143).

SPEED: Your speed tells you how far you can move in a round and still do something, such as attack or cast a weave. Your speed depends mostly on your race and what armor you're wearing.

Humans and other similarly sized races move 30 feet, or 20 feet when wearing medium or heavy armor.

If you take a double move action in a round, you can move up to double your normal speed. If you run all out, you can move up to quadruple your normal speed (or triple if you are in heavy armor). **SAVING THROWS:** As an adventurer, you have more to worry about than taking damage. You also have to face the venomous blade of the Myrddraal and the Draghkar's compelling song. Luckily, a tough adventurer can survive these threats, too.

Generally, when you are subject to an unusual attack or channeled weave, you get a saving throw to avoid or reduce the effect. Like an attack roll, a saving throw is a d20 roll plus a bonus based on your class and level, and an ability score modifier. Your saving throw bonus is:

Base save bonus + ability modifier

Saving Throw Types: The three different kinds of saving throws are these:

Fortitude: These saves measure your ability to stand up to massive physical punishment or attacks against your vitality and health such as poison, paralysis, and weaves that cause instant death. Apply your Constitution modifier to your Fortitude saving throws. Fortitude saves can be made against attacks or effects such as poison, disease, and paralysis.

Reflex: These saves test your ability to dodge massive attacks such as an initiate's fireball. Apply your Dexterity modifier to your Reflex saving throws. Reflex saves can be made against attacks or effects such as pit traps, catching on fire, or lightning bolts.

Will: These saves reflect your

resistance to mental influence and domination, as well as many effects of the One Power. Apply your Wisdom modifier to your Will saving throws. Will saves can be made against attacks or effects such as compulsion and most illusion weaves.

Saving Throw Difficulty Class: The DC for a save is determined by the attack itself.

INITIATIVE

Each round, each combatant gets to do something. The combatants' initiative checks determine the order in which they act, from highest to lowest. As adventurers say, "Striking first is good, but striking last is better."

Initiative Checks: At the start of a battle, each combatant makes a single initiative check. An initiative check is a Dexterity check. The GM finds out what order characters are acting in, counting down from highest result to lowest, and each character acts in turn, with the check applying to all rounds of the combat (unless a character takes an action that results in her initiative changing; see Special Initiative Actions, page 148). Usually, the GM writes the names of the characters down in initiative order so that on subsequent rounds he can move quickly from one character to the next. If two or more combatants have the same initiative check result, the combatants who are tied go in order of Dexterity (highest first). If there is still a tie, roll a die.

Joining a Battle: If characters enter a battle or melee after it's begun, they roll initiative at that time and act whenever their turn comes up in the existing order.

Opponent Initiative: Typically, the GM makes a single initiative check for any opponents. That way, each player gets a turn each round and the GM also gets one turn. At the GM's option, however, he can make separate initiative checks for different groups of opponents or even for individual foes. For instance, the GM may make one initiative check for an evil Myrd-

draal and another check for all seven of its Trolloc followers.

Flat-Footed: At the start of a battle, before you have had a chance to act (specifically, before your first regular turn in the initiative order), you are flat-footed. You can't use your Dexterity bonus to Defense (if any) while flat-footed. The uncanny dodge ability of the *algai'd'siswai* allows them to avoid losing their Dexterity bonus to Defense due to being flat-footed.

Two Rivers archer

SURPRISE: When a combat starts, if you were not aware of your enemies and they were aware of you, you're surprised. If you know about your opponents but they don't know about you, you surprise them.

How Surprise Works: Eben is scouting 40 feet in advance of his companions as they walk down a dark corridor. He hears something coming his way from around a corner ahead of him, and his companions don't hear it. Before he can raise a hand to signal his companions, a Trolloc comes around the corner. The Trolloc and Eben's friends are surprised, but Eben is not. He gets a single action before anyone else can do anything, and he lets loose a bolt from his light crossbow. Since the Trolloc is surprised, it does not get its +2 Dexterity bonus to Defense. Eben's bolt strikes home. With that, the surprise round ends and the first regular round begins. If Eben's initiative result is better than the Trolloc's, he gets to act again before it does (and it will still be flat-footed).



COMBAI

Awareness and Surprise: Sometimes all the combatants on a side are aware of the enemies, sometimes none are, sometimes only some of them are. Sometimes a few combatants on each side are aware and the other combatants on each side are unaware.

Determining Awareness: The GM determines who is aware of whom at the start of a battle. She may call for Listen checks, Spot checks, or other checks to see how aware the heroes are of the enemy. Some example situations:

- The characters (including Joran, an armsman, clanging along in metal armor) comes to an imposing stone door in the ruins of an ancient tower from the time of the Breaking. The GM knows that the Trollocs on the other side of the door hear the party. Eben listens at the door, hears guttural snarling, and tells the rest of the party about it. Joran breaks the door open. Both sides are aware; neither is surprised. The characters and Trollocs make initiative checks, and the battle begins.
- The party is exploring a ruined armory, looking through the rusted weapons for anything of value. Bandits lurking in hiding places are waiting for the right time to strike. Hemar spots one of them, and the other bandits let out a shriek and charge. The bandits and Hemar each get a single action during the surprise round. Any bandits that are close enough can charge adventurers and attack them. Others can move to try to put themselves in advantageous positions or shoot arrows at the flat-footed party members. Hemar can attack or take some other action. After the surprise round, the first regular round begins.
- The party is advancing down a dark corridor, using torches to light the way. At the end of the corridor waits a renegade from the Black Ajah who does not want to be disturbed, and she angrily hurls a fireball. That's the surprise round. After the fireball, the first regular round begins, and the party is in a tough spot, since they still can't see who attacked them.

The Surprise Round: If some but not all of the combatants are aware of their opponents, a surprise round happens before regular rounds begin. The combatants who are aware of the opponents can act in the surprise round, so they roll for initiative. In initiative order (highest to lowest), combatants who started the battle aware of their opponents each take a single action—either an attack action or a move action, but not both—during the surprise round. If no one or everyone is surprised, a surprise round does not occur.

Unaware Combatants: Combatants who are unaware at the start of battle do not get to act in the surprise round. Unaware combatants are still flat-footed because they have not acted yet. Because of this, they lose any Dexterity bonus to Defense.

ACTIONS IN COMBAT

The fundamental actions of moving, attacking, and channeling cover most of what you want to do in a battle. They're all described here. Other, more specialized options are covered later in Special Initiative Actions and Special Attacks and Damage (page 148).

THE COMBAT ROUND: Each round represents about 6 seconds in the game world. In the real world, a round is an opportunity for each character involved in a combat to take an action. Anything a person could reasonably do in 6 seconds, your character can do in 1 round. The most common combat actions that can be performed in 1 round–attacking, casting a weave, moving, charging, and others–are described in detail in the following sections.

Each round begins with the character with the highest initiative result and then proceeds, in order, from there. Each round uses the same initiative order. When a character's turn comes up in the initiative sequence, that character performs his entire round's worth of actions. (For exceptions, see Special Initiative Actions, page 148.)

For almost all purposes, there is no relevance to the end of a round or the beginning of a round. The term "round" works like the word "month." A month can mean either a calendar month or a span of time from a day in one month to the same day the next month. In the same way, a round can be a segment of game time starting with the first character to act and ending with the last, but it usually means a span of time from one round to the same initiative number (initiative count) in the next round. Effects that last a certain number of rounds end just before the same initiative count that they began on. For instance, a wilder acts at initiative count 15. The wilder's attack stuns a creature for 1 round. The stun lasts through initiative count 16 in the next round, not until the end of the current round. On initiative count 15 in the next round, the stun effect ends.

ACTION TYPES: An attack's type essentially tells you how long the action takes to perform within the framework of the 6-second combat round, and how movement is treated. There are four types of actions: attack actions, move actions, full-round actions, and free actions.

Attack Action: An attack action allows you to do something. You can make an attack, use a skill or feat (unless the skill or feat requires a full-round action to perform; see below), or perform other similar actions. During a combat round, you can perform an attack action and a move action. You can perform the move action before or after performing the attack action.

Move Action: A move action allows you to move your speed in a round or perform a similar action. You can move your speed, climb, draw or reload a weapon, pick up an item, or some equivalent action. In a combat round, you can perform an attack action and a move action, doing either one first. You can also perform two move actions in a round and no attack actions, using the second move action in place of an attack action.

Move actions are used to perform actions equivalent to moving. Using the Climb skill to climb a distance equal to one-quarter of your speed, or using the Ride skill to control a *torm* during combat are move actions. If the action you take in a round results in you moving no actual distance (reloading a crossbow, for example), you can also take a 5-foot step. If you take an action that results in you moving an actual distance, you cannot also take a 5-foot step that round.

Full-Round Action: A full-round action consumes all your effort during a round. The only movement you can take during a full-round action is a 5-foot step before, during, or after the action. Attacking more than once (if you are permitted to do so) or using a skill or feat that requires a full round to accomplish, such as using the Search skill to examine a 5-foot by 5-foot area, uses a fullround action. **Free Action:** Free actions consume a very small amount of time and effort, and over the span of a round their impact is so minor that they are considered to be free. You can perform one or more free actions while taking another action normally. However, the GM puts reasonable limits on what you can really do for free. Calling out to your friends for help, for example, is free. Reciting the epic history of the Shaarad Clan takes several minutes (or more).

ATTACKS OF OPPORTUNITY: The melee rules assume that combatants are actively avoiding attacks. A player doesn't have to declare anything special for her character to defend herself. Even if a character's figure is just standing there on the tabletop like a piece of lead, you can be sure that if some Trolloc with a battleaxe attacks the character, she is weaving, dodging, and even threatening the Trolloc with a weapon to keep the monster at bay.

Sometimes, however, a combatant in a melee lets her guard down, and she is not on the defensive as usual. In this case, combatants near her can take advantage of her lapse in defense to attack her for free. These attacks are called attacks of opportunity.

Action	AoO**	Movement Allowed
Attack Actions		
Attack (melee)	No	-
Attack (ranged)	Yes	
Attack (unarmed)	Maybe	-
Cast a 1-action weave	Yes	
Feint*	No	a
Heal a friend	Yes	
Strike an object*	Yes	12
Total defense	No	
Use a 1-action skill	Maybe	-
Move Actions		
Move	No	1 × speed
Climb	No	1/4 speed
Draw or sheath a weapon †	No	5-foot step
Extinguish flames	No	5-foot step
Light a torch	Yes	5-foot step
Open a door	No	5-foot step
Pick up an item	Yes	5-foot step
Retrieve a stored item	Yes	5-foot step
Move a heavy object ††	Yes	$1 \times speed$
Stand up from fallen position	No	5-foot step
Load a weapon	Yes	5-foot step
Use a full-round skill	Maybe	5-foot step
		*

Table 8-1: Actions in Combat

Action	AoO**	Movement Allowed
Full-round actions		
Charge	No	$2 \times \text{speed}$
Coup de grace	No	5-foot step
Full attack	No	5-foot step
Run	Yes	$4 \times \text{speed}$
Cast a full-round weave	Yes	5-foot step
Concentrate to maintain a wea	ive No	5-foot step
Free Actions		
Activate an item	Yes	5 <u>65</u>
Drop an item	No	12
Drop to the floor	No	-
Ready*	No	
Speak	No	-
Special Actions		
Bull rush (charge)‡	No	
Disarm‡	Maybe	
Grapple‡	Maybe	
Trip an opponent‡	Maybe	
Use a skill or feat	Maybe	
Miscellaneous activity	Maybe	

*See Special Initiative Actions for more on ready. See Advanced Combat Maneuvers for more on strike an object, bull rush, disarm, grapple, and trip. See the Bluff skill in Chapter 4: Skills for more on feint.

**Regardless of the action, if you move within or out of a threatened area, you usually provoke an attack of opportunity (AoO). This column indicates whether the action itself, not moving, provokes an attack of opportunity.

†This can be reduced to a free action with the proper feat.

††If the object is extremely large or awkward (GM's call), this is a full-round action.

This attack form substitutes for a melee attack. As a melee attack, it can be used once as an attack action or one or more times in a full attack.

Threatened Area: You threaten the area into which you can make a melee attack, even when it is not your action. Generally, that's everything within 5 feet of you in any direction. An enemy that takes certain actions while in a threatened area provokes an attack of opportunity from you.

Provoking an Attack of Opportunity: Three actions can provoke attacks of opportunity: moving out of a threatened area, moving within a threatened area, and taking an action that distracts you from defending yourself while within a threatened area.

Moving out of a Threatened Area: Any time you move out of a threatened area, you provoke an attack of opportunity. There are two important exceptions to this. First, if your only movement is a 5-foot step, you don't provoke an attack of opportunity. Second, if you disengage (a full-round action), you do not provoke an attack of opportunity. See Disengaging, below.

Moving within a Threatened Area: When you enter a threatened area, you must immediately stop or you provoke an attack of opportunity. However, if you start your movement within a threatened area, you may move up to five feet without provoking an attack of opportunity. If you move further, you provoke an attack of opportunity.

Taking an Action that Distracts You: Some actions themselves provoke attacks of opportunity because they require you to divert attention from the fight at hand. These actions include casting a weave, healing a friend, and attacking with a ranged weapon. Table 8–1: Actions in Combat notes many of the actions that provoke attacks of opportunity.

Disengaging: Disengaging is a full-round action that lets you leave your opponent's threatened area and move up to twice your movement without provoking an attack of opportunity. To disengage, your first 5 feet of movement must take you out of the threatened area—if you must move more than 5 feet to escape the threatened area, you cannot disengage. Also, disengaging only protects you from attacks of opportunity from the opponent or opponents in whose threatened areas you started—it does not make you immune to additional attacks of opportunity that are provoked by the remainder of your movement. See Disengage, below, for more information.

Making an Attack of Opportunity: An attack of opportunity is a single melee attack, and you can only make one per round. You do not have to make an attack of opportunity if you don't want to.

An experienced character gets additional regular melee attacks (by using the full attack action), but at a lower attack bonus. You make your attack of opportunity, however, at your normal attack bonus-even if you've already attacked this round.

ATTACK ACTIONS: These are the most common, straightforward actions that a character might take to attack. More specialized attack actions are covered in the Special Attacks and Damage section.

During a round, you can take an attack action and then a move action, or a move action and then an attack action. **Melee Attacks:** With a normal melee weapon, you can strike any enemy within 5 feet. (Enemies within 5 feet are considered adjacent to you.) Some melee weapons have reach, as indicated in their descriptions in Chapter 7: Equipment. You can strike opponents 10 feet away with a reach weapon, but you cannot strike adjacent foes (those within 5 feet).

Ranged Attacks: With a ranged weapon, you can shoot or throw at any target that is within the ranged weapon's maximum range and in line of sight. A target is in line of sight if there are no obstructions (including other characters) between you and the target. Maximum range for a thrown weapon is five range increments. For projectile weapons, it's ten range increments. Some specific ranged weapons have shorter maximum ranges as specified in their descriptions.

You suffer a -4 penalty on ranged attack rolls against any opponent who is adjacent to you, unless that opponent is helpless (see Helpless Defenders, page 148).

Improvised Thrown Weapons: Sometimes objects not crafted to be weapons get thrown: rocks, vases, pitchers, swords, and so forth. Because they are not designed for this use, all characters who use improvised weapons are treated as not proficient with them and suffer a -4 penalty on their attack rolls. Improvised thrown weapons have a range increment of 10 feet. Their size and the damage they deal have to be adjudicated by the Gamemaster.

Casting 1-Action Weaves: Casting a weave with a 1-action casting time is an attack action. See Chapter 9: The One Power for details on casting weaves, their effects, saving throws, and so on. See Full-Round Actions for information on casting weaves with longer casting times.

Note: You retain your Dexterity bonus to Defense while casting. However, casting a weave in a threatened area provokes an attack of opportunity unless you cast on the defensive (see below).

Concentration: You must concentrate to cast a weave. If you are distracted and can't concentrate, you can't cast a weave. If you start casting a weave but something interferes with your concentration, you must make a Concentration check or lose the weave. The check's DC depends on what is threatening your concentration (see the Concentration skill, page 74). If you fail, the weave fizzles with no effect. It counts against your daily limit of weaves even though you did not cast it successfully.

Concentrating to Maintain a Weave: Some weaves require continued concentration to keep them going. Concentrating to maintain a weave is a full-round action. See Full-Round Actions, below.

Casting on the Defensive: You may attempt to cast a weave while on the defensive. This option means casting the weave while paying attention to threats and avoiding blows, and, as such, it does not provoke an attack of opportunity. It does, however, require a Concentration check (DC 15 + weave level) to pull off. Failure means you lose the weave.

Touch Weaves in Combat: Some weaves have a range of touch. To use these weaves, you cast the weave and then touch the subject, either in the same round or any time later. In the same round that you cast the weave, you may also touch (or attempt to touch) the target. You may take your move action before casting the weave, after touching the target, or between casting the weave, after touching the target. You can automatically touch one friend or use the weave on yourself, but to touch an opponent, you must succeed at an attack roll. Touching an opponent with a weave is considered an armed attack, and therefore does not provoke an attack of opportunity.

Total Defense: As an attack action, you can simply defend yourself. You don't actually attack, and you can't perform any activity other than moving your speed, but you get a +4 dodge bonus to your Defense for 1 round.

Attack Rolls: An attack roll represents your attempts to strike your opponent. It does not represent a single swing of a sword or shot from a crossbow, for example. Rather, it simply indicates whether, perhaps over several attempts, you managed to connect solidly.

Your attack roll is 1d20 + your attack bonus with the weapon you're using. If the result is at least as high as the target's Defense, you hit and deal damage.

Automatic Misses and Hits: A natural 1 (the d20

comes up 1) on the attack roll is always a miss. A natural 20 (the d20 comes up 20) is always a hit. A natural 20 is also a threat-a possible critical hit (see Critical Hits, below).

Damage Rolls: If the attack roll result equals or exceeds the target's Defense, the attack is successful, and you deal damage. Roll the appropriate damage for your weapon (see Table 7–4: Weapons). Damage is deducted from the target's current hit points. If the opponent's hit points drop to 0 or less, he's in bad shape (see Injury and Death, page 143).

Critical Hits: When you make an attack roll and get a natural 20 (the d20 actually shows 20), you hit regardless of your target's Defense, and you have scored a threat: a hit that might be a critical hit (sometimes called a "crit"). To find out whether it's a critical hit, immediately make a critical roll, which is another attack roll with all the same modifiers as the attack roll you just made. If the critical roll also results in a hit against the target's Defense, your original hit is a critical hit. (The critical roll just needs to hit to give you a crit. It doesn't need to come up 20 again. Also, the critical roll does not represent another attack—it simply determines if the first attack was a crit.) If the critical roll is a miss, then your hit is just a regular hit.

A critical hit means that you roll your damage more than once, with all your usual bonuses, and add the rolls together to get total damage. Unless otherwise specified,





the threat range for a critical hit on an attack roll is 20, and the multiplier is \times 2. (See Increased Threat Range and Increased Critical Multiplier, below.)

Exception: Bonus damage represented as extra dice, such as from a sneak attack, is not multiplied when you score a critical hit.

Increased Threat Range: Sometimes your threat range is greater than 20. That is, you can score a threat on a lower number. Longswords, for instance, give you a threat on a natural attack roll of 19 or 20. Even in such cases, only a natural 20 results in an automatic hit—a natural 19 is not an automatic hit. If the 19 is not a good enough result for a hit, it can't result in a critical.

Increased Critical Multiplier: Some weapons, such as battleaxes and arrows, deal better than double damage with a critical hit. See Table 7-4: Weapons and the Critical section of Weapon Qualities, page 114.

Weaves and Critical Hits: A weave that requires an attack roll can score a critical hit. A weave attack that requires no attack roll cannot score a critical hit.

Multiple Attacks: A character with more than one attack per round must use a full attack action in order to get more than one attack. A full attack is a full-round action.

Shooting or Throwing into a Melee: If you shoot or throw a ranged weapon at a target that is engaged in melee with an ally, you suffer a -4 penalty on your attack roll because you have to aim carefully to avoid hitting your ally. Two characters are engaged in melee if they are

enemies of each other and are adjacent to each other. (An unconscious or otherwise immobilized character is not considered engaged unless he is being attacked.)

Precise Shot: If you have the Precise Shot feat (see Chapter 5: Feats), you don't suffer this penalty.

Fighting Defensively: You can choose to fight defensively when attacking. If you do so, you take a -4 penalty on all attacks in a round to gain a +2 dodge bonus to your Defense for the same round.

Unarmed Attacks: Striking for damage with punches, kicks, and head butts is essentially like attacking with a weapon, except that an unarmed strike cannot cause a critical hit.

An unarmed strike from a Medium-size character deals 1d3 points of damage (with your Strength modifier, as normal). A Small character's unarmed strike deals 1d2 points of damage. Unarmed strikes count as light weapons (for purposes of two-weapon attack penalties and so on).

MOVE ACTIONS: With the exception of specific movement-related skills, most move actions don't require a skill check. In some cases (such as shouldering a stuck door), ability checks might be required.

Move: The simplest move action is moving your character's speed. If you take this kind of move action during your turn, you can't take a 5-foot step.

Many nonstandard modes of movement are also cov-

141

COMBAJ

SPEEDING UP COMBAT



You can use a couple of tricks to make combat run faster.

Attack and Damage: Roll your attack die and damage die (or dice) at the same time. If you miss, you can ignore the damage, but if you hit,

your friends don't have to wait for you to make a second roll for damage.

Multiple Attacks: Use dice of different colors so you can make your attack rolls all at once instead of one at a time. Designate which attack is which color before you roll.

Roll Ahead of Time: Once you know who you are attacking and how, make your attack rolls before it is your turn so you have the results ready when your turn comes around. (Get your GM's okay before you roll ahead of time. Some GMs like to watch the players' attack rolls.)

Dice as Counters: Use dice to keep track of how many rounds a short-duration weave effect has been active. Each round, turn the die to the next number until the effect ends.

Concealment Rolls: If you know what your chance to miss is because of your target's concealment, you can roll it along with your attack roll. If the concealment roll indicates a miss, just ignore the attack roll.

Prep Initiative: Have your GM roll the characters' and creatures' initiative checks ahead of time and prepare the order of battle. That way when a battle starts you can skip the initiative checks and get right to the action.

Miniatures: Use miniatures to show the relative positions of the combatants. It's a lot faster to place a miniature where you want your character to be than to explain (and remember) where your character is relative to everyone else.

ered under this category, including climbing (up to onequarter of your speed).

Manipulating an Item: In most cases, moving or manipulating an object is a move action. This includes drawing or sheathing a weapon, picking up an item, retrieving a stored item, loading a weapon, opening a door, or moving a heavy object.

If you take this kind of move action, you can take a 5-foot step.

Standing Up: Standing up from a fallen position requires a move action.

FULL-ROUND ACTIONS: A full-round action requires an entire round to complete. Thus, it can't be

coupled with an attack or move action, though if it doesn't involve movement you can take a 5-foot step.

Charge: Charging is a special full-round action that allows you to move more than your speed and attack during the same round. However, it carries tight restrictions on how you can move.

Movement during a Charge: You must move before your attack, not after it. You must move at least 10 feet and may move up to double your speed. All movement must be in a straight line, with no backing up allowed. You must stop as soon as you are within striking range of your target. You can't run past him and attack from another direction.

Attacking: After moving, you may make a single melee attack. Since you use the momentum of the charge in your favor, you get a +2 bonus on the attack roll. Since a charge is impossible without a bit of recklessness, you also suffer a -2 penalty to your Defense for 1 round (until your next action).

Even if you have extra attacks, such as from having a high enough base attack bonus or from using multiple weapons, you only get to make one attack during a charge.

Weapons Readied against a Charge: Spears and other long piercing weapons deal double damage when readied (set) and used against a charging character (see Ready, page 148).

Full Attack: If you get more than one attack per action because your base attack bonus is high enough, you fight with two weapons, you're using a double weapon, or for some special reason (such as a feat), you must use a full attack action to get your additional attacks.

A full attack is a full-round action. Because of this, the only movement you can take during a full attack is a 5-foot step. You may take the step before, after, or between your attacks.

If you get multiple attacks because of your base attack bonus, you must make the attacks in order from the highest bonus to the lowest. If you are using two weapons, you can strike with either weapon first. If you are using a double weapon, you can strike with either part of the weapon first.

After your first attack, if you have not taken a 5-foot step, you can decide to take a move action instead of making your remaining attacks. Essentially, you can decide whether to make one attack (with a move action) or take the full attack (forfeiting your move action) depending on how the first attack turns out.

You can choose to fight defensively when taking a full attack. If you do so, you take a -4 penalty on all attacks in the round to gain a +2 dodge bonus to your Defense for the same round.

Attacking with Two Weapons: If you wield a second weapon in your off hand, you can get one extra attack per round with that weapon. Fighting in this way is very hard, however, and you suffer a -6 penalty on your regular attack or attacks with the weapon in your primary hand and a -10 penalty on the attack with the weapon in your off hand. You can reduce these stiff penalties three ways:

- If your off-hand weapon is light, the penalties are reduced by 2 each. A light weapon is one that's smaller than a weapon you could use in one hand. Its size category is smaller than yours. (An unarmed strike is always considered light.)
- The Ambidexterity feat reduces the off-hand penalty by 4.
- The Two-Weapon Fighting feat reduces both penalties by 2.

Table 8-2:	Two-Weapon	Fighting	Penalties
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Circumstances F	rimary Hand	Off Hand
Normal penalties	-6	-10
Off-hand weapon is light	-4	-8
Ambidexterity feat	6	-6
Two-Weapon Fighting feat	-4	-8
Off-hand weapon is light and Ambidexterity feat	-4	-4
Off-hand weapon is light and Two-Weapon Fighting	-2 feat	-6
Ambidexterity feat and Two-Weapon Fighting fea	-4	-4
Off-hand weapon is light ar Ambidexterity feat and Two-Weapon Fighting fea	nd –2	-2

Table 8-2: Two-Weapon Fighting Penalties summarizes the interaction of all these factors.

Double Weapons: You can use a double weapon to make an extra attack as if fighting with two weapons. The penalties apply as if the off-hand weapon were light.

Disengage: You can disengage from combat as a fullround action. To disengage, the first five feet of your movement must take you out of the threatened area by the shortest possible route. (If you must move more than 5 feet to escape the threatened area, you cannot disengage. You can, of course, move normally to get away from the opponent, but you provoke an attack of opportunity according to the normal rules.) Once you clear the threatened area, you may continue to move, up to a total of twice your movement. You can disengage from more than one opponent at once, but again, only if you can clear all threatened areas in your first 5 feet of movement.

Disengaging protects you from attacks of opportunity from the opponent or opponents in whose threatened area you started, but your movement may provoke attacks of opportunity from other opponents if, for example, you enter and move through their threatened areas.

Run: You can run as a full-round action. (You do not get a 5-foot step.) When you run, you can move up to four times your normal speed in a straight line (or three times your speed if you're in heavy armor). You lose any Dexterity bonus to Defense since you can't avoid attacks.

You can run for a number of rounds equal to your Constitution score, but after that you must succeed at a

Constitution check (DC 10) to continue running. You must check again each round in which you continue to run, and the DC of this check increases by 1 for each check you have made. When you fail this check, you must stop running. A character that has run to his limit must rest for 1 minute (10 rounds) before running again. During a rest period, the character can move no faster than a normal move.

A run represents a speed of about twelve miles per hour for an unencumbered human.

Casting Full-Round or Longer Weaves: Casting a weave with a full-round casting time is a full-round action. Casting a weave with a longer casting time requires two or more full-round actions. You can take a 5-foot step at any point during your turn while casting, but cannot otherwise move. See Chapter 9: The One Power for details on casting weaves, their effects, saving throws, and so on.

A full-round weave comes into effect just before the beginning of your turn in the round after you began the casting. You then act normally after the weave is completed. A weave that takes 1 minute to cast comes into effect just before your turn 1 minute later (and for each of those 10 rounds, you are casting the weave as a full-round action).

When you begin a weave that takes a full round or longer to cast, you must continue to concentrate from one round to just before your turn to act in the next round (at least). If you lose concentration after starting the weave and before it is complete, you lose the weave. For more information on casting weaves, see Attack Actions, above.

MISCELLANEOUS ACTIONS: Some actions don't fit neatly into the above categories. For these, the GM must determine how long such an action takes to perform.

Using Feats or Skills: Certain feats, such as Whirlwind Attack, let you take special actions in combat. Others are not actions themselves; instead, they give you a bonus when attempting something you can already do. Some feats are not meant to be used within the framework of combat. The individual feat descriptions tell you what you need to know about them.

Likewise, the skill descriptions in Chapter 4: Skills note how long it takes to make a skill check. Unless it's a movement-related skill, you should be able to take a 5foot step during the round you make the check.

INJURY AND DEATH

Your hit points measure how hard you are to kill. While exotic monsters have a number of special ways to hurt, harm, or kill you, usually you just take damage and lose hit points. The damage from each successful attack and each fight accumulates, dropping your hit point total to 0 or below. Then you're in trouble. Luckily, you also have a number of ways to regain hit points. If you have a few days to rest, you can recover lost hit points on your own; the One Power can also be used to heal.

LOSS OF HIT POINTS: The most common way that your character gets hurt is to take damage and lose hit points, whether from a Trolloc's battleaxe, a *damane*'s lightning bolt, or a fall off a cliff. You record your character's hit point total on your character sheet. As your character takes damage, you subtract that damage from your hit points, leaving you with your current hit points. Current hit points go down when you take damage and go back up when you recover.

What Hit Points Represent: Hit points mean two things in the game world: the ability to take physical punishment and keep going, and the ability to turn a serious blow into a less serious one. A 10th-level armsman who has taken 40 points of damage is not as badly hurt as a 10th-level initiate who has taken that much damage. Indeed, unless the initiate has a high Constitution score, she's probably dead or dying, while the armsman is battered but otherwise doing fine. Why the difference? Partly because the armsman is better at rolling with the punches, protecting vital areas, and dodging just enough that a blow that would be fatal only wounds him. Partly because he's tough as nails. He can take damage that would drop a horse and still swing his sword with deadly effect.

Effects of Hit Point Damage: Damage gives you scars, bangs up your armor, and gets blood on your surcoat, but it doesn't slow you down until your current hit points reach 0 or lower.

At 0 hit points, you're disabled (see below).

At from -1 to -9 hit points, you're dying (see below). At -10 or lower, you're dead (see below).

Damaging Helpless Defenders: Even if you have lots of hit points, a dagger through the eye is a dagger through the eye. When a character can't avoid damage or deflect blows somehow-when he's really helpless-he's in trouble (see Helpless Defenders, page 148).

Massive Damage: If you ever sustain damage so massive that a single attack deals 50 points of damage or more and it doesn't kill you outright, you must make a Fortitude save (DC 15). If this saving throw fails, you die regardless of your current hit points. This amount of damage represents a single trauma so major that it has a chance to kill even the toughest creature. If, however, you take 50 points of damage from multiple attacks, none of which dealt 50 or more points itself, the massive damage rule does not apply.

DISABLED (0 HIT POINTS): When your current hit points drop to exactly 0, you're disabled. You're not unconscious, but you're close to it. You can only take a single action each round—one attack action or one move action, but not a full-round action—and if you perform any strenuous activity, you take 1 point of damage after completing the act. Strenuous activities include running, attacking, casting a weave, or using any ability that requires physical exertion or mental concentration. Unless your activity increased your hit points, you are now at -1 hit points, and you're dying.

Healing that raises you above 0 makes you fully functional again, just as if you'd never been reduced to 0 or less. A channeler retains the channeling capability she had before dropping to 0 hit points.

You can also become disabled when recovering from dying. In this case, it's a step up along the road to recovery, and you can have fewer than 0 hit points (see Stable Characters and Recovery, below).

DYING (-1 TO -9 HIT POINTS): When your character's current hit points drop to between -1 and -9 inclusive, he's dying.

He immediately falls unconscious and can take no actions.

At the end of each round (starting with the round in which the character dropped below 0), roll d% to see whether he stabilizes. He has a 10% chance to become stable. If he doesn't, he loses 1 hit point.

If the character's hit points drop to -10 (or lower), he's dead.

You can keep a dying character from losing any more hit points and make him stable with a successful Heal check (DC 15).

If any sort of healing cures the dying character of even 1 point of damage, he stops losing hit points and becomes stable.

Healing that raises the dying character's hit points to 0 makes him conscious and disabled. Healing that raises his hit points to 1 or more makes him fully functional again, just as if he'd never been reduced to 0 or less.

DEAD (-10 HIT POINTS OR LOWER): When your character's current hit points drop to -10 or lower, or if he takes massive damage (see above), he's dead. A character can also die from taking ability damage or suffering an ability drain that reduces his Constitution to 0.

STABLE CHARACTERS AND RECOVERY: A

stable character who has been tended by a healer or who has been healed with the One Power eventually regains consciousness and recovers hit points naturally. If the character has no one to tend him, however, his life is still in danger, and he may yet slip away.

Recovering with Help: An hour after a tended, dying character becomes stable, roll d%. He has a 10% chance of becoming conscious, at which point he is disabled (as if he had 0 hit points). If he remains unconscious, he has the same chance to revive and become disabled every hour. Even if unconscious, he recovers hit points naturally. He is back to normal when his hit points rise to 1 or higher.

Recovering without Help: A severely wounded character left alone usually dies. He has a small chance, however, of recovering on his own. Even if he seems as
though he's pulling through, he can still finally succumb to his wounds hours or days after originally taking damage.

A character who stabilizes on his own (by making the 10% roll while dying) and who has no one to tend for him still loses hit points, just at a slower rate. He has a 10% chance each hour of becoming conscious. Each time he misses his hourly roll to become conscious, he loses 1 hit point. He also does not recover hit points through natural healing.

Even once he becomes conscious and is disabled, an unaided character still does not recover hit points naturally. Instead, each day he has a 10% chance to start recovering hit points naturally (starting with that day); otherwise, he loses 1 hit point.

Once an unaided character starts recovering hit points naturally, he is no longer in danger of losing hit points (even if his current hit point total is negative).

HEALING: After taking damage, you can recover hit points through natural healing (over the course of days) or through channeled healing (nearly instantly). In any case, you can't regain hit points past your hit point total.

Natural Healing: You recover 1 hit point per character level per day of rest. For example, a 5th-level wanderer recovers 5 hit points per day of rest. You may engage in light, nonstrenuous travel or activity, but any combat or use of the One Power prevents you from healing that day.

If you undergo complete bed rest (doing nothing for an entire day), you recover one and one half times your character level in hit points. A 5th-level armsman recovers 7 hit points per day of bed rest.

Higher-level characters recover lost hit points faster than lower-level characters because they're tougher, and also because a given number of lost hit points represents a lighter wound for a higher-level character. A 5th-level armsman who has lost 10 hit points isn't seriously wounded, but a 1st-level armsman who has taken 10 points of damage is.

Medicinals and the One Power: Various weaves and healers' balms convert hit point damage to subdual damage (see below). The amount of damage varies according to the weave or medicinal. Simply convert the hit points of damage to an equal number of subdual damage hit points. Subdual damage is recovered much faster than regular damage.

Healing Limits: You can never get back more hit points than you lost. No form of healing ever raises your current hit points higher than your hit point total.

Healing Ability Damage: Temporary ability damage returns at the rate of 1 point per day of rest (light activity, no combat or use of the One Power). Complete bed rest restores 2 points per day.

TEMPORARY HIT POINTS: Certain effects and weaves can give a character temporary hit points. When a character gains temporary hit points, note his current hit points. When the temporary hit points go away, such as at the dissipation of a specific weave, the character's hit points drop to that score. If the character's hit points are already below that score at that time, all the temporary hit points have already been lost and the character's hit point score does not drop.

When temporary hit points are lost, they cannot be restored as real hit points can be, even through the One Power.

Increases in Constitution Score and Current Hit Points: Note that an increase in a character's Constitution score, even a temporary one, can give him more hit points (an effective hit point increase), but these are not temporary hit points. They can be restored, such as with healing weaves, and they are not lost first as temporary hit points are.

For example, Thearc (a 3rd-level *algai'd'siswai*) is given a rare *ter'angreal* that increases his Constitution score by +4, giving him +6 hit points to raise his total from 31 to 37. If Thearc takes damage dropping him to 32 hit points, an initiate can heal him, returning him to 37 hit points. If Thearc is so wounded at the end of a battle that he only has 5 hit points remaining, and then somebody steals his *ter'angreal*, he drops to -1 hit points and starts dying.

MOVEMENT AND POSITION

Few characters in a fight are likely to stand still for long. Enemies appear and charge the party. The heroes reply, advancing to take on new foes after they down their first opponents. Initiates remain outside the fight, looking for the best opening for a powerful weave. Wanderers quietly skirt the fracas seeking a straggler or an unwary opponent to strike with a sneak attack. Finally, if the fight is lost, most characters find it to their advantage to remove themselves from the vicinity. Movement is just as important as attack skill and armor in gaining the upper hand on the battlefield.

Movement and position are most easily handled by using miniature figures to represent the characters and their opponents. The standard scale equates 1 inch on the tabletop to 5 feet in the game world. Whenever possible, use units of 5 feet for movement and position. Calculating distance more precisely than that is more trouble than it's worth.

Table 8-3: Standard Scale

One inch = 5 feet "Next to" or "adjacent" = 1 inch (5 feet) away 30 mm miniature = A human-size creature A human-size creature occupies an area 1 inch (5 feet) across One round = 6 seconds

TACTICAL MOVEMENT: Where you can move and how long it takes you to get there become key questions in combat.

How Far Can Your Character Move?: Your speed is determined by your race and your armor (see Table 8-4: Tactical Speed). Your speed while unarmored is sometimes called your base speed.

Encumbrance: A character encumbered by carrying a large amount of gear, treasure, or fallen comrades may move slower than normal (see Encumbrance, page 110).

Movement in Combat: Generally, you can move your speed in a movement action and still have time in the round for an attack action. If you don't take an attack action, you can take a second move action to move your speed again. If you flat-out run (a full-round action), you can move quadruple your rate. If you do something that requires a full round, such as attacking more than once, you can only take a 5-foot step. Some specific actions don't allow you to move at all. See Action Types, page 137 and Table 8–1: Actions in Combat to see how far you can move with each action.

Table 8-4: Tactical Speed

	No Armor or	Medium or
Race	Light Armor	Heavy Armor
Human	30 ft.	20 ft.
Ogier	40 ft.	30 ft.

Passing Through: Sometimes you can pass through an area occupied by another character or creature.

Friendly Creature: You can move through an area occupied by a friendly character.

Unfriendly Creature Not an Obstacle: You can also move through an area occupied by an unfriendly character who doesn't present an obstacle, such as one who is dead, unconscious, bound, held, stunned, or just cowering.

Charging: As part of a charge, you can attempt to move through an area occupied by a resisting enemy (see Overrun, page 153).

Tumbling: A trained character can attempt to tumble through an area occupied by an enemy. (See the Tumble skill, page 85.)

Very Small Creature: A Fine, Diminutive, or Tiny creature can move into or through an occupied area.

Area Occupied by Creature Three Sizes Larger or Smaller: Any creature can move through an area occupied by a creature three size categories larger or smaller than it is.

FLANKING: If you are making a melee attack against a creature, and an ally directly opposite you is threatening the creature, you and your ally flank the creature. You gain a +2 flanking bonus on your attack roll. A wanderer in this position can also sneak attack the target. The ally must be on the other side of the defender, so that the defender is directly between you.

COMBAT MODIFIERS

Sometimes you just have to go toe-to-toe in a fight, but you can usually gain some advantage by seeking a better

Table 8-5: Attack Roll Modifiers

Circumstance	Melee	Ranged
Attacker flanking defender*	+2	-
Attacker on higher ground	+1	+0
Attacker prone	-4	**
Attacker invisible	+2†	+2†
Defender sitting or kneeling	+2	-2
Defender prone	+4	-4
Defender stunned, cowering, or off balance	+2†	+2†
Defender climbing (cannot use shield)	+2†	+2†
Defender surprised or flat-footed	+0†	+0†
Defender running	+0†	-2†
Defender grappling (attacker not)	+0†	+0++
Defender pinned	+4†	-4†
Defender has cover	See C	lover
Defender concealed or invisible	– See Concealment –	
Defender helpless	See Helpless Defende	
(ouch as paralized alageing on hourd)	CONSTRUCTION OF A	

(such as paralyzed, sleeping, or bound)

*You flank a defender when you have an ally on the opposite side of the defender threatening him. Wanderers can sneak attack defenders they flank.

**Most ranged weapons can't be used while the attacker is prone, but you can use a crossbow while prone.

†The defender loses any Dexterity bonus to Defense.

††Roll randomly to see which grappling combatant you strike. That defender loses any Dexterity bonus to Defense.

position, either offensively or defensively. This section covers the rules for when you can line up a particularly good attack or are forced to make a disadvantageous one.

FAVORABLE AND UNFAVORABLE CONDITIONS:

Depending on the situation, you may gain bonuses or suffer penalties on your attack roll. Your GM judges what bonuses and penalties apply, using Table 8-5: Attack Roll Modifiers as a guide.

COVER: One of the best defenses available is cover. By taking cover behind a tree, a ruined wall, the side of a wagon, or the battlements of a castle, you can protect yourself from attacks, especially ranged attacks.

Cover provides a bonus to your Defense. The more cover you have, the bigger the bonus. In a melee, if you have cover against an opponent, that opponent probably has cover against you, too. With ranged weapons, however, it's easy to have better cover than your opponent. Indeed, that's what arrow slits in castle walls are all about.

The GM may impose other penalties or restrictions to attacks depending on the details of the cover. For example, to strike effectively through a narrow opening, you need to use a long piercing weapon, such as an arrow or a spear. A battleaxe or a pick isn't going to get through an arrow slit to the person standing behind it.

Cover and Reach Weapons: If you're using a reach weapon, a character standing between you and your target provides cover to your target. Generally, if both of the other creatures are the same size, the one in the back has one-half cover (+4 Defense). If you hit the creature providing cover, it takes no damage because you strike it with the haft of your weapon.

Degree of Cover: Cover is assessed in subjective measurements of how much protection it offers you. Your GM determines the value of cover. This measure is not a strict mathematical calculation because you gain more value from covering the parts of your body that are more likely to be struck. If the bottom half of your body is covered (as when a human stands behind a 3-foot wall), that only gives you one-quarter cover. If one side or the other of your body is covered, as when you're partly behind a corner, you get one-half cover.

Table 8-6: Cover gives examples of various situations that usually produce certain degrees of cover. These examples might not hold true in exceptional circumstances. For example, a 3-foot wall might provide a human one-half cover in melee against wild dogs, who have a hard time striking a human's upper body, but the same wall might grant a human no cover in melee against an Ogier.

Cover Defense Bonus: Table 8-6: Cover lists the Defense bonuses for different degrees of cover. Add the relevant number to your Defense. This cover bonus overlaps (does not stack) with certain other bonuses. For example, kneeling gives you a +2 bonus to your Defense against ranged weapons. Kneeling behind a low wall could change your cover from one-quarter (+2) to three-quarters (+7). You would not get the +2 kneeling bonus on top of the cover bonus.

Cover Reflex Save Bonus: Table 8-6: Cover lists the Reflex save bonuses for different degrees of cover. Add this bonus to Reflex saves against attacks that affect an area, such as fireballs or other weaves. For nine-tenths cover, you also effectively have improved evasion. These bonuses, however, only apply to attacks that originate or spread out from a point on the other side of the cover.

Striking the Cover Instead of a Missed Target: If it ever becomes important to know whether the cover was actually struck by an incoming attack that misses the in-

Table 8-6: Cover

Degree of	Cover Defense	Cover Re	eflex
Cover	Example	Bonus	Save Bonus
One-quarter	A human standing behind a 3-foot-high wall	+2	+1
One-half	Fighting from around a corner or a tree; standing at an open window; behind a creature of same size	+4	+2
Three-quarters	Peering around a corner or a tree	+7	+3
Nine-tenths	Standing at an arrow slit; behind a door that's slightly ajar	+10	+4*
Total	On the other side of a solid wall	10.5	

*Half damage if save is failed; no damage if successful.



A woodsman slays a wolf at a great distance.

tended target, the GM should determine if the attack roll would have hit the protected target without the cover. If the attack roll falls within a range low enough to miss the target with cover but high enough to strike the target if there had been no cover, the object used for cover was struck. This can be particularly important to know in cases where a character uses another creature as cover. In such a case, if the cover is struck and the attack roll exceeds the Defense of the covering creature, the covering creature takes the damage intended for the target.

If the covering creature has a Dexterity bonus to Defense or a dodge bonus, and this bonus keeps the covering creature from being hit, then the original target is hit instead. The covering creature has dodged out of the way and didn't provide cover after all. A covering creature can choose not to apply his Dexterity bonus to Defense and/or his dodge bonus, if his intent is to try to take the damage in order to keep the covered character from being hit.

CONCEALMENT: Besides cover, another way to avoid attacks is to make it hard for opponents to know where you are. Concealment includes all circumstances where nothing physically blocks a blow or shot but where something interferes with an attacker's accuracy.

Concealment: Concealment is subjectively measured as to how well concealed the defender is. Examples of what might qualify as concealment of various degrees are given on Table 8–7: Concealment. Concealment always depends on the point of view of the attacker. Moderate darkness doesn't hamper a creature with low-light vision, and near total darkness is only one-half concealment for such a creature.

Concealment Miss Chance: Concealment gives the subject of a successful attack a chance that the attacker missed because of the concealment. If the attacker hits, the defender must make a miss chance percentile roll to avoid being struck. When multiple concealment conditions apply to a defender (behind dense foliage and near total darkness, for example), use the one that would produce the highest miss chance. Do not add the miss chances together.

Table 8–7: Concealment

Concealment	Example	Miss Chance
One-quarter	Light fog; moderate darkness; light foliage	10%
One-half	Channeling effect; dense fog at 5 ft.	20%
Three-quarters	Dense foliage	30%
Nine-tenths	Near total darkness	40%
Total	Invisibility; attacker blind; total darkness; dense fog at 10 ft.	50% and must guess target's location

HELPLESS DEFENDERS: A helpless foe-one who is bound, held, sleeping, paralyzed, unconscious, or otherwise at your mercy-is an easy target.

Regular Attack: A melee attack against a helpless character gets a +4 circumstance bonus on the attack roll. A ranged attack gets no special bonus. A helpless defender (naturally) can't use any Dexterity bonus to Defense. In fact, his Dexterity score is treated as if it were 0 and his Dexterity modifier to Defense as if it were -5 (and a wanderer could sneak attack him).

Coup de Grace: As a full-round action, you can use a melee weapon to deliver a coup de grace to a helpless foe. You can also use a bow or crossbow, provided you are adjacent to the target. You automatically hit and score a critical hit. If the defender survives the damage, he still must make a Fortitude save (DC 10 + damage dealt) or die.

A wanderer also gets her extra sneak attack damage against a helpless foe when delivering a coup de grace.

You can't deliver a coup de grace against a creature that is immune to critical hits.

SPECIAL INITIATIVE ACTIONS

Usually you act as soon as you can in combat, but sometimes you want to act later, at a better time, or in response to the actions of someone else.

READY: The ready action lets you prepare to take an action later, after your turn is over but before your next one has begun. Readying is an attack action, so you can move as well.

How Readying Works: Hemar and Baran have just encountered three Trollocs in the wilds of western Andor. On initiative count 14, Baran specifies that he is going to fire his bow at the first Trolloc to raise its weapon. On count 10, Hemar moves next to Baran and readies an attack with his sword so that he can strike at any foe that comes within 5 feet. On count 7, the Trollocs charge, brandishing their huge battleaxes. As soon as the lead Trolloc raises his weapon, Baran fires his arrow, but misses. Next Hemar swings at the first Trolloc to reach him and hits. The Trollocs, however, reach Hemar and attack him. From this point on, both Baran and Hemar act on initiative count 7 (and before the Trollocs).

Readying an Action: You can ready an attack action or a move action. To do so, specify the action you will take and the conditions under which you will take it. Then, any time before your next action, you may take the readied action in response to those conditions. The action comes before the action that triggers it. For the rest of the fight, your initiative result is the count on which you took the readied action, and you act immediately ahead of the character whose action triggered your readied action.

Initiative Consequences of Readying: Your initiative result becomes the count on which you took the readied action. If you come to your next action and have not yet performed your readied action, you don't get to take the readied action (though you can ready the same action again). If you take your readied action in the next round, before your regular turn comes up, your initiative rises to that new point in the order of battle, and you do not get your regular action that round.

Distracting Channelers: You can ready an attack against a channeler with the trigger "if she starts casting a weave." If you succeed in damaging the channeler or otherwise distracting her, she may lose the weave she was trying to cast (as determined by her Concentration check result).

Readying a Weapon against a Charge: You can ready certain piercing weapons, setting them to receive charges (see Table 7-4: Weapons). A readied weapon of this type deals double damage if you score a hit with it against a charging character.

SPECIAL ATTACKS AND DAMAGE

This section covers subdual damage, unarmed attacks, grappling, throwing grenadelike weapons, attacking objects (such as trying to destroy an opponent's shield or hacking apart a locked treasure chest), and an assortment of other special attacks.

SUBDUAL DAMAGE

Sometimes you get roughed up or weakened, such as by getting clocked in a fistfight or tired out by a forced march. This sort of stress won't kill you, but it can knock you out or make you faint.

Nonlethal damage is subdual damage. If you take suf-

ficient subdual damage, you fall unconscious, but you don't die. Subdual damage goes away much faster than standard damage does.

How Subdual Damage Works: Joran, the armsman, gets into a fistfight in a tavern with two ruffians who taunted him by insulting his battle prowess. They exchange blows, and Joran takes 4 points of subdual damage. He has 13 hit points, so 4 points of subdual damage doesn't bother him. He lands a lucky blow for 4 points of damage, enough to stagger one of the thugs (who each have 4 hit points). His next blow knocks the ruffian unconscious (his subdual damage exceeds his current hit points), but Joran takes another 5 points of subdual damage, putting his total at 9. When Joran turns on the second ruffian, the scoundrel snatches up a dagger and stabs Joran for 5 points of damage (normal damage, not subdual damage). That drops Joran's hit points to 8. Now that Joran's subdual damage (9) is higher than his current hit points (8), he is knocked out. He still has 8 hit points, and he's not dying, but he's unconscious. The ruffian who stabbed him flees before the city watch comes by.

Dealing Subdual Damage: Certain attacks deal subdual damage, such as a normal human's unarmed strike (a punch, kick, or head butt). Other stresses, such as heat or exhaustion, also deal subdual damage. When you take subdual damage, keep a running total of how much you've accumulated. Do not deduct the subdual damage number from your current hit points. It is not "real" damage. Instead, when your subdual damage equals your current hit points, you're staggered, and when it exceeds your current hit points, you go unconscious. It doesn't matter whether the subdual damage equals or exceeds your current hit points because the subdual damage has gone up or because your current hit points have gone down.

Subdual Damage with a Weapon that Deals Normal Damage: You can use a melee weapon that deals normal damage to deal subdual damage instead, but you suffer a -4 penalty on your attack roll because you have to use the flat of the blade, strike in nonvital areas, or check your swing.

Normal Damage with a Weapon that Deals Subdual Damage: You can use a weapon that deals subdual damage, including an unarmed strike, to deal normal damage instead, but you suffer a -4 penalty on your attack roll because you have to strike only in the most vulnerable areas to cause normal damage.

Staggered and Unconscious: When your subdual damage exactly equals your current hit points, you're staggered. You're so badly weakened or roughed up that you can only take a single move or attack action each round. You cease being staggered when your hit points exceed your subdual damage again.

When your subdual damage exceeds your current hit points, you fall to the floor unconscious. While unconscious, you are helpless (see Helpless Defenders, page 148).

Each full minute that you're unconscious, you have a 10% chance to wake up and be staggered until your hit points exceed your subdual damage again. Nothing bad happens to you if you miss this roll.

Healing Subdual Damage: You heal subdual damage

at the rate of 1 hit point per hour per character level. For example, a 7th-level noble heals 7 points of subdual damage each hour until all the subdual damage is gone.

Regular Damage Converted to Subdual Damage: Weaves and balms that heal regular damage do so by converting it to an equal amount of subdual damage. The subdual damage is then recovered at the normal rate (see above).

AID ANOTHER: In combat, you can help a friend attack or defend by distracting or interfering with an opponent. If you're in position to attack an opponent with which a friend of yours is engaged in melee combat, you can attempt to aid your friend as an attack action. You make an attack roll against Defense 10. If you succeed, your friend gains either a +2 circumstance bonus on attack rolls that opponent or a +2 circumstance bonus to Defense against that opponent (your choice).

ATTACK AN OBJECT: Sometimes you need to attack or break an object, such as when you want to smash a statue or break open a door.

Table 8-8: Size and Defense of Objects

Size (Example)	Defense Modifier
Colossal (broad side of a barn)	-8
Gargantuan (narrow side of a barn)	-4
Huge (wagon)	-2
Large (big door)	-1
Medium-size (barrel)	+0
Small (chair)	+1
Tiny (tome)	+2
Diminutive (scroll)	+4
Fine (potion in a vial)	+8

Strike an Object: Objects are easier to hit than creatures because they usually don't move, but many are tough enough to shrug off some damage from each blow.

How Striking an Object Works: Hemar, the wanderer, can't pick the lock on the big treasure chest that Baran, the wilder, just found behind a secret door, so Joran, the armsman, volunteers to open it "the proper way." He chops at it, dealing 10 points of damage. The chest, made of wood, has a hardness of 5, so the chest only takes 5 points of damage. The wood is 1 inch thick, so it had 10 hit points. Now it has 5. Joran has gouged the wood but not yet broken the chest open. On his second attack, he deals 4 points of damage. That's lower than the chest's hardness, so the chest takes no damage-a glancing blow. His third blow, however, deals 12 points of damage (which means the chest takes 7), and the chest breaks open. Unbeknownst to the adventurers, however, the racket that Joran just made has alerted a nearby guard to their presence, and he's now shuffling down the corridor to investigate.

Object Defense and Bonuses to Attack: Objects are harder or easier to hit depending on several factors:

Inanimate, Immobile Objects: An inanimate, immobile object has a Defense of 5 + its size modifier. With a melee

weapon, you get a +4 bonus on your attack roll. If you take a full-round action to line up a shot (as with the coup de grace against a helpless foe), you get an automatic hit with a melee weapon, or a +5 attack bonus with a ranged weapon. (Objects, however, are immune to critical hits.)

Animated Objects: Animated objects count as creatures for Defense purposes.

Held, Carried, or Worn Objects: Objects that are held, carried, or worn by a creature are harder to hit. The object's Defense is the same as the creature's plus the object's size modifier. If it's in the creature's hand (or claw, or whatever), it gets a further +5 bonus to Defense because the creature can move it quickly out of harm's way. You don't get any special bonus for attacking the object.

Damage to Objects: The amount of damage that an object can withstand depends on what it's made out of and how big it is. Weapon damage is rolled normally against objects.

Immunities: Inanimate objects are immune to critical hits. Objects of all types are immune to subdual damage.

Ranged Weapon Damage: Objects take half damage from ranged weapons. Divide the damage by 2 before applying the object's hardness.

Energy Attacks: Objects take half damage from fire, lightning, and similar damage sources. Divide the damage by 2 before applying the object's hardness.

Appropriate Weapons: The GM may determine that certain weapons just can't deal damage effectively to certain objects. For example, you will have a hard time chopping down a door by shooting arrows at it, or cutting a rope with a club. Conversely, the GM may rule that certain attacks are especially successful against some objects. For example, it's easy to light a curtain on fire or rip up a scroll.

Hardness: Each object has hardness-a number that represents how well it resists damage. Whenever an object takes damage, subtract its hardness from the damage. Only damage in excess of its hardness is deducted from the object's hit points (see Table 8-9: Hardness and Hit Points).

Hit Points: An object's hit point total depends on what it is made of and how big it is (see Table 8-9: Hardness and Hit Points). When an object's hit points reach 0, it's ruined.

Very large objects have separate hit point totals for different sections. For example, you can attack and ruin a wagon wheel without destroying the whole wagon.

Saving Throws: Unattended items never make saving throws. They are considered to have failed their saving throws, so they always are affected by (for instance) specific weaves. An item attended by a character (being grasped, touched, or worn) receives a saving throw just as if the character herself were making the saving throw.

Ter'angreal, angreal, and sa'angreal always get saving throws. Such an item's Fortitude, Reflex, and Will save bonuses are equal to 2 + one-half its caster level. Attended One Power items either make saving throws as their owner or use their own saving throws, whichever are better.

Table 8-9: Hardness and Hit Points

Hardness	Hit Points
0	2/inch of thickness
0	2/inch of thickness
1	1/inch of thickness
0	3/inch of thickness
5	10/inch of thickness
8	15/inch of thickness
10	30/inch of thickness
	0 0 1 0 5 8

Object	Hardness	Hit Points	DC to Break
Rope (1 in. diam.)	0	2	23
Simple wooden door	5	10	13
Spear	5	2	14
Small chest	5	1	17
Good wooden door	5	15	18
Treasure chest	5	15	23
Strong wooden door	5	20	23
Masonry wall (1 ft. thick)	8	90	35
Hewn stone (3 ft. thick)	8	540	50
Chain	10	5	26
Manacles	10	10	26
Masterwork manacles	10	10	28
Iron door (2 in. thick)	10	60	28

Breaking Items: When you try to break something with sudden force rather than by dealing regular damage, use a Strength check to see whether you succeed. The DC depends more on the construction of the item than on the material. For instance, an iron door with a weak lock can be forced open much more easily than it can be hacked down.

If an item has lost half or more of its hit points, the DC to break it drops by 2.

Table 8-10: DCs to Break or Burst Items

DC
13
18
23
23
24
25
26
28

BULL RUSH: You can bull rush as an attack action or as part of a charge. When you bull rush, you attempt to push an opponent straight back instead of attacking him. You can only bull rush an opponent who is one size category larger than you, the same size, or smaller.

Initiating a Bull Rush: First, you move into the defender's space. Moving in this way provokes an attack of opportunity from each foe that threatens you, probably including the defender. Second, you and the defender make opposed Strength checks. You each add a +4 bonus for each size category you are above

COMBAT

Medium-size or a -4 penalty for each size category you are below Medium-size. You get a +2 charge bonus if you were charging. The defender gets a +4 stability bonus if he has more than two legs or is otherwise exceptionally stable.

Bull Rush Results: If you beat the defender, you push him back 5 feet. If you wish to move with the defender, you can push him back, up to a distance of an additional 1 foot for each point by which you exceed the

defender's check result. You can't, however, exceed your normal movement limit.

If you fail to beat the defender's Strength check, you move 5 feet straight back to where you were before you moved into his space. If that space is occupied, you fall prone in that space (see Table 8–5: Attack Roll Modifiers).

llustration by Vinod Rams

DISARM: As a melee attack, you may make a disarm attempt. You and the defender make opposed attack rolls with your respective weapons. If the weapons are different sizes, the combatant with the larger weapon gets a bonus on the attack roll of +4 per difference in size category. If the defender is using a weapon in two hands, he gets an additional +4 bonus. If you beat the defender, the defender is disarmed. If you attempted the disarm action unarmed, you now have the weapon. Otherwise, it's on the ground at

<image>

A wanderer sneak attacks.

Special Size Modifier: The special size modifier for a grapple check is as follows: Colossal +16, Gargantuan +12, Huge +8, Large +4, Medium-size +0, Small -4, Tiny -8, Diminutive -12, Fine -16. Use this number in place of the normal size modifier you use when making an attack roll.

Starting a Grapple: To start a grapple, you first need to grab and hold your target. Attempting to start

a grapple is the equivalent of making a melee attack. If you get multiple attacks in a round, you can attempt to start a grapple multiple times (at successively lower base attack bonuses).

Grab: You make a melee touch attack to grab the target, which provokes an attack of opportunity. If you fail to hit the target, you fail to start the grapple.

Hold: Once you grab the target, make an opposed grapple check. If you succeed, you have started the grapple, and you deal damage to the target as if with an unarmed strike.

If you lose, you fail to start the grapple. You automatically lose an attempt to hold if the target is two or more size categories larger than you are (but you can still make an attempt to grab such a target, if that's all you want to do).

Move In: To maintain the grapple, you must move

into the target's space. Grappling: You and your target are now grappling.

Joining a Grapple: If your target is already grappling someone else, you can use an attack to start a grapple, as above, and your grab automatically succeeds. You still have to make a successful opposed grapple check to deal damage and move in to be part of the grapple.

If You're Grappling: When you are grappling (regardless of who started the grapple), you can make an opposed grapple check as an attack. If you win, you can do one of the following:

Damage Your Opponent: You can deal damage as with an unarmed strike (1d4 points for Large attackers, 1d3 points for Medium-size attackers, or 1d2 points for Small attackers, plus Strength modifiers). If you want to deal normal damage, you suffer a -4 penalty on your grapple check.

the defender's feet. If you fail, the defender may immediately react and make an attempt to disarm you with the same sort of opposed melee attack roll.

GRAPPLE: Grappling means wrestling and struggling hand-to-hand. It's tricky to perform, but sometimes you want to pin foes instead of killing them, and sometimes you have no choice in the matter. For creatures, grappling can mean trapping you in a toothy maw or holding you down so it can bite and rend.

Grapple Checks: Repeatedly in a grapple, you need to make opposed grapple checks against an opponent. A grapple check is something like a melee attack roll. Your attack bonus on a grapple check is:

Base attack bonus + Strength modifier + special size modifier

Pin: You can hold your opponent immobile for 1 round. (If you get multiple attacks, you can use subsequent attacks to damage your opponent. You can't use a weapon on a pinned character or attempt to damage or pin a second opponent while holding a pin on the first.) While you're pinned, opponents other than the one pinning you get a +4 bonus on attack rolls against you (but you're not helpless).

Break Another's Pin: You can break the hold that an opponent has over an ally.

Escape: You can escape the grapple. You can then take your normal movement. If more than one opponent is grappling you, your grapple check result has to beat all their check results to escape. (Opponents don't have to try to hold you if they don't want to.)

If You're Pinned: When an opponent has pinned you, you are held immobile (but not helpless) for 1 round. You can make an opposed grapple check as a melee attack. If you win, you escape the pin, but you're still grappling.

Other Grappling Options: In addition to making opposed grapple checks, you have a few other options while grappling.

Weapons: You can attack with a light weapon while grappling (but not while pinned or pinning). You can't attack with two weapons while grappling.

Weaves: You can attempt to cast a weave while grappling or even while pinned, provided its casting time is no more than 1 action, but you have to make a Concentration check (DC 20 + casting level) or lose the weave.

Wriggle Free: You can make an Escape Artist check (opposed by your opponent's grapple check) to get out of a grapple or out of being pinned (so that you're just being grappled). Doing so counts as an attack action; if you escape a grapple, you can also move in the same round.

Multiple Grapplers: Several combatants can be in a single grapple. Up to four combatants can grapple a single opponent in a given round. Creatures that are one size category smaller than you count for half, creatures that are one size category larger than you count double, and creatures two or more size categories larger count quadruple. For example, if you're Medium-size, four Trollocs (Medium-size), two Ogier (Large), or a single *raken* (Huge) could grapple you.

Additional enemies can aid their friends with the aid another action (page 149).

Grappling Consequences: While you're grappling, your ability to attack others and defend yourself is limited.

No Dexterity Bonus: You lose your Dexterity bonus to Defense (if you have one) against opponents you aren't grappling. (You can still use it against opponents you are grappling.)

GRENADELIKE WEAPON ATTACKS: A grenadelike weapon is one that "splashes." It has a broad enough effect that it can hurt characters just by landing



close to them. Grenadelike weapons include flasks of acid and of burning oil. Attacks with grenadelike weapons are ranged touch attack rolls. Direct hits deal direct hit damage. (Grenadelike weapon damage is covered on Table 7–10: Grenadelike Weapons.)

If you miss your target, roll 1d6 to see how many feet away from the target the weapon lands. Add +1 foot for every range increment of distance that you threw the weapon. Then roll 1d8 to determine the direction in which the object deviated: 1 means long, 2 means long and to the right, 3 right, 4 short and right, 5 short, 6, short and left, 7 left, 8 long and left.

Once you know where the weapon landed, it deals splash damage (see Table 7–10: Grenadelike Weapons) to all creatures within 5 feet.

MOUNTED COMBAT: Riding a horse into battle gives you several advantages, provided you have the right horse and the right skills (see the Ride skill in Chapter 4: Skills, and the Mounted Combat feat in Chapter 5: Feats).

Horses in Combat: Warhorses serve readily as combat steeds. Light horses, ponies, and heavy horses, however, are frightened by combat. If you don't dismount, you must make a Ride check (DC 20) each round as a move action just to control such a horse. If you succeed, you can perform an attack action after the move action. If you fail this Ride check, it is considered to have been a full-round action (which means you can't do anything else until your next turn).

Your mount acts on your initiative as you direct it. You move at its speed, but the mount uses its action to move. A horse (not a pony) is a long, Large creature. It takes up more space on the battlefield than you do. A horse takes up a 5-foot-by-10-foot space, and you take up a space 5 feet across. For simplicity, assume that you occupy the back part of the horse.

Combat while Mounted: With a successful Ride check (DC 5), you can guide your mount with your knees so as to use both hands to attack or defend yourself while mounted.

If your mount moves more than 5 feet, you cannot make more than one melee attack against a single opponent-your mount is moving too fast to hit the same target twice. Thus, even if you have the ability to attack more than once, you cannot make a full attack against only one target. However, if your mount's path takes you past additional targets, you may use your extra attacks against them.

When you attack a Medium-size or smaller creature that is on foot, you get the +1 bonus on melee attacks for being on higher ground.

When charging on horseback, you deal double damage with a lance.

You can use ranged weapons while your mount is taking a double move, but at a -4 penalty on the attack roll. You can use ranged weapons while your mount is running (quadruple speed), at a -8 penalty. In either case, you make the attack roll when your mount has completed half its movement. You can even exercise the full attack action while your mount is moving.

While mounted, you can take move actions that don't involve actually moving-for instance, you can load and fire a light crossbow in a round while your mount is moving.

Channeling while Mounted: You can cast a weave normally if your mount moves up to a normal move (its speed) either before or after you cast. If you have your mount move both before and after you cast a weave, then you're casting the weave while the mount is moving, and you have to make a Concentration check due to the vigorous motion (DC 10 + casting level) or lose the weave. If the mount is running (quadruple speed), you can cast a weave when your mount has moved up to twice its movement, but your Concentration check is more difficult due to the violent motion (DC 15 + casting level).

If Your Mount Is Dropped in Battle: If your mount falls while you're riding it, you have to succeed at a Ride check (DC 15) to make a soft fall. If the check fails, you take 1d6 points of damage.

If You Are Dropped: If you are knocked unconscious, you have a 50% chance to stay in the saddle (or 75% if you're in a military saddle). Otherwise you fall and take 1d6 points of damage. Without you to guide it, the horse avoids combat.

OVERRUN: You can try to overrun as part of a charge action. You can only overrun an opponent who is one size category larger than you, the same size, or smaller. You can make only one overrun attempt per action.

An overrun takes place during the movement portion of a charge. With an overrun, you attempt to plow past or over your opponent (and move through his area).

First, you must move at least 10 feet in a straight line into the defender's space (provoking attacks of opportunity normally). The defender chooses either to avoid you or to block you. If he avoids you, you keep moving. (You can always move through the space occupied by someone who lets you by.) If he blocks you, make a trip attack against him (see Trip, below). If you succeed in tripping your opponent, you can continue your charge in a straight line as normal.

If you fail and are tripped in turn, you are prone in the defender's space (see Table 8–5: Attack Roll Modifiers). If you fail but are not tripped, you have to move 5 feet back the way you came. If that space is occupied, you fall prone in that space.

TRIP: You can try to trip an opponent as a melee attack. You can only trip an opponent who is one size category larger than you, the same size, or smaller.

Making a Trip Attack: Make a trip attack as a melee touch attack. If the attack succeeds, make a Strength check opposed by the defender's Dexterity or Strength check (whichever ability score has the higher modifier). A combatant gets a +4 bonus for every size category he is larger than Medium-size or a -4 penalty for every size category he is smaller. The defender gets a +4 stability bonus on his check if he has more than two legs or is otherwise more stable than a normal humanoid. If you win, you trip the defender. If you lose, the defender may immediately react and make a Strength check opposed by your Dexterity or Strength check to try to trip you.

Being Tripped (Prone): A tripped character is prone (see Table 8-5: Attack Roll Modifiers). Standing up from prone is a move action.

Tripping a Mounted Opponent: You may make a trip attack against a mounted opponent. The defender may use his Ride skill in place of his Dexterity or Strength check. If you succeed, you pull the rider from his mount.

UNARMED ATTACKS: Striking for damage with punches, kicks, and head butts is like attacking with a weapon, except for the following:

"Armed" Unarmed Attacks: Sometimes a character or creature attacks unarmed but still counts as armed. A character with the Improved Unarmed Strike feat (see Chapter 5: Feats), a channeler delivering a touch attack weave, and a creature with claws, fangs, and similar natural physical weapons all count as armed. Note that being armed counts for both offense and defense.

Unarmed Strike Damage: An unarmed strike from a Medium-size character deals 1d3 points of damage (with your Strength modifier, as normal). A Small character's unarmed strike deals 1d2 points of damage. A Large character's unarmed strike deals 1d4 points of damage. All damage is subdual damage. Unarmed strikes count as light weapons (for purposes of two-weapon attack penalties and so on).

Dealing Normal Damage: You can specify that your unarmed strike will deal normal damage before you make your attack roll, but you suffer a -4 penalty on your attack roll because you have to strike a particularly vulnerable spot to deal normal damage.



Brehanna, an accomplished initiate, sets out on a mission with her companions. Geral carries his sharp longsword, Ehreden his buckler and three short spears. Among these rough and menacing fighters, Brehanna might appear an unarmed and fragile young woman, but she is not without her own weapons. Indeed, she could be the most dangerous of the group: With the One Power at her command, she might bind her enemies with invisible ropes before they can even get near to her, strike them down with balls of fire, or buckle the earth beneath their feet. She might heal her companions when they are hurt, or protect them from the elements when the wilds turn against them. In short, she makes the One Power her weapon, her shield, and her refuge.

For ages, Aes Sedai and other wielders of the One Power have drawn upon its limitless energies, doing mystical and awe-inspiring feats that have literally shaped the world as it is now known. From performing minor acts of healing to deeds of unimaginable destruction, the One Power, drawn from the True Source, is an awesome tool in the hands of a skilled channeler.

A HISTORY OF THE ONE POWER

The Wheel of Time turns, and ages come and pass. Many believe that ages to come replay those that have gone before, that those of the distant past replay those that lie before us. Perhaps that is the case, perhaps the One Power has always been channeled, and always will be. What we know for certain about the One Power, however, is limited to this, the Third Age, with a few fragments of myth dating back to the Age of Legends.

Before the Breaking of the World, it is believed, men and women wielded the One Power side by side, with no fear of the taint that now poisons *saidin*, the male half of the True Source. There were no wars in that Age, and wonders unimagined today, fueled by great wieldings of the One Power, were part of everyday life. People traveled to and fro across the land in flying machines and vehicles that sped along the ground. Great cities were filled with all manner of glittering buildings, colleges for the study of the One Power and other great pursuits, monuments and works of art. Great works of power, including *angreal* and *sa'angreal* (devices that allowed channelers to magnify their abilities) and *ter'angreal* (devices that used the One Power for magical feats) were commonplace.

In this idyllic time, those who could channel came to be called Aes Sedai, which in the ancient tongue of that day means "servants of all." They committed their gifts to the betterment of their world, taking as their symbol a circle divided into black and white halves by a sinuous line. The two halves represent the equal and opposing balance of *saidin* and *saidar*, the male and female halves of the True Source.

As wonderful as this age was, like all ages, it was destined to end. Somehow-the records are not clear-an opening was created into the prison in which the Creator had bound the Dark One at the moment of creation. The

THE ONE POWER

155

Bore, as it has been known ever since, did not allow the Dark One to escape, but it did allow his influence to leak out into the world, to infect people with true evil such as had not before been seen in the Age of Legends.

Dreadlords emerged, powerful Aes Sedai who embraced the Dark One as a means toward their own personal power. Wars began, and society fractured. "The Collapse" led into the War of the Shadow. For decades, the forces that allied themselves with the Dark grappled with those Aes Sedai leaders who held the rest of humanity together.

Eventually, the leader of the defenders, Lews Therin, proposed a risky plan to seal the Bore, to break off the Dark One's direct influence and give the world a chance to recover. Seven seals were created of the indestructible material cuendillar, to serve as focus points for this powerful weave. Lews Therin–called The Dragon–led a cadre of Aes Sedai called the Hundred Companions to Shayol Ghul, the point at which the Bore most closely touches our world.

No one knows exactly what happened. This much is certain, though: Thirteen of the most powerful Dreadlords, known as the Forsaken, were at Shayol Ghul, and they were trapped within when Lews Therin and the Companions laid down the seal. Amid a dire battle, the Bore was closed off, and the War of the Shadow was brought to an end. But something went wrong. Some act of the Dark One, or perhaps a backblast from Lews Therin's sealing weave, lashed back toward *saidin*, tainting it with a maddening evil.

Lews Therin and those of the Hundred Companions who had survived the battle were driven instantly insane. Although the War of the Shadow was over, these immensely powerful Aes Sedai were now a greater threat than the Forsaken ever were. Armed with the One Power and completely out of control, they ravaged the land, beginning the Time of Madness and the Breaking of the World. The Age of Legends was over.

Over the next two hundred years or so, every male Aes Sedai went horribly insane, and in their madness they redrew the very face of the earth. In the throes of their insanity, they lifted mountains from plains, drained seas, and drowned lands in the depths of the ocean. They ruined cities, shattered nations, and sent the pathetic survivors of their upheavals scattered to the corners of the earth.

The tradition of the Aes Sedai held throughout this destruction, though the form it grew into almost certainly bears little resemblance to the traditions of the Age of Legends. Scattered clans of Aes Sedai–women only, of course– dotted the lands. Eventually, maybe as much as a century after the end of the Breaking, they gathered together. They built the White Tower and the city of Tar Valon, within sight of the Dragonmount, the smoking mountain that is said to be the site of Lews Therin's maddened death.

Since then, Aes Sedai have been looked upon with a mixture of awe and consternation. Clearly, the White Tower is a reservoir of wisdom and knowledge unparalleled in the world today. Aes Sedai are valuable counselors, defenders of reason wise beyond the understanding of most people. But they are also suspect—it was the power they meddle with, after all, that brought about the Breaking of the World, and who knows when it might be misused again.

TRADITIONS OF THE ONE POWER

The Aes Sedai of the White Tower carry on the legacy of the channelers of the Age of Legends. But they are not the only tradition; since the Breaking, other channelers scattered about the world lost touch with the White Tower. Over time, these channelers developed their own traditions.

THE WHITE TOWER: The White Tower in Tar Valon is the seat of the Aes Sedai, the most powerful tradition of channelers in the world. Aes Sedai are feared and mistrusted, but the leaders of almost every civilized nation also seek them out as counselors. Through centuries of manipulation, Tar Valon has come into unparalleled political might.

The Aes Sedai are bound by three oaths, each taken with the Oath Rod (a ter'angreal that makes oaths binding) at their ascension from apprenticeship. They swear to speak no word that is not true; make no weapon with which one man may kill another; and never use the One Power as a weapon except against Shadowspawn, or in the last extreme defense of the Aes Sedai's life or that of her Warder or another Aes Sedai. Through these oaths, the Aes Sedai cling to their tradition of service that extends back to the Age of Legends and prove to the world that despite their great power, they exercise no ambition to threaten or enslave their neighbors. While the oaths certainly mitigate the fears that many have of the One Power and those that wield it, most people suspect that the spirit of the oaths can be broken even if their letter cannot. A wise person listens very carefully to the exact words uttered by an Aes Sedai, searching for hidden meanings and loopholes.

In addition to their vows, many Aes Sedai also take Warders-guardians that they bind to themselves through the One Power. Through this binding, the Aes Sedai shares a close, lifelong relationship with a man who swears to serve and protect her, acting as her agent and a shield against the many dangers that she cannot easily overcome with the One Power. Warders are usually men, by tradition if not necessity, and most Aes Sedai take only one (though members of the Green Ajah sometimes have two or more).

Aside from their Warders, Aes Sedai rarely form close friendships with men, or indeed with any nonchannelers. Few Aes Sedai marry–usually only members of the Green Ajah, and then only to their Warders.

Before the Breaking, it is believed, all channelers became Aes Sedai; there were no other traditions of initiates. The Aes Sedai of this age feel the same-they view all channelers who are not Aes Sedai as wilders. As a result, until recently the other traditions have kept their very existence secret from the White Tower, content to go about their business in the Waste, on the seas, or further abroad without drawing any attention to their abilities. Even now, most Aes Sedai look upon the other traditions with contempt.

Young women who can channel come to the White Tower or are discovered and recruited by Aes Sedai during their travels. Once accepted into the Tower, they undergo a lengthy apprenticeship, beginning as novices, eventually being promoted to the rank of Accepted, and finally graduating as full-fledged Aes Sedai. Many cannot complete the full course of study, because they lack ability with the One Power or certain strength of character. Typical apprenticeships last ten to twenty years, depending on how quickly the student develops.

The White Tower is divided into seven Ajahs, organizations with specific interests and goals. The White Ajah concerns itself with matters of logic, the Gray with negotiation and diplomacy, the Brown with study and academics, the Red with hunting down men who can channel, the Yellow with healing, the Blue with causes and the betterment of the world, and the Green with battle and preparation for Tarmon Gai'don, the coming

Last Battle against the Dark One. Every Aes Sedai chooses an Ajah at the end of her apprenticeship.

Representatives from the seven Ajahs, three from each, form the Hall of Sitters; the Hall elects the Amyrlin Seat. The Amyrlin, who serves for life aided by a Keeper of the Chronicles that she appoints, shares the governance of the White Tower and Tar Valon with the Hall. Technically, a myriad of rules and traditions separate the duties and jurisdictions of the Hall and the Amyrlin, but more frequently the powers of the personalities involved determines the real control within the Tower.

OTHER USERS OF THE POWER:

Although the Aes Sedai see themselves as the only legitimate tradition of channelers, there are in fact several others.

Aiel Wise Ones: The Aiel have a tradition of Wise Ones, women of strength, character, and wisdom who lend their counsel and skills to the leaders of their septs and clans. Wise Ones are chosen for their insight and potential, not just for their channeling abilities, and many of them can't channel at all. All Aiel women who can channel, however, become Wise Ones-there are no female Aiel wilders.

Bridge Between Worlds

Young Aiel women who show potential are asked to serve as Wise Ones. Those who have the spark of the True Source within them are given no choice; they must drop their current occupations (even Maidens of the Spear) and dedicate themselves to their apprenticeships. Like all similar endeavors among the Aiel, apprenticeship with the Wise Ones is a harsh curriculum, replete with lessons in humility, discipline, and labor in addition to the crafts of healing, counseling, channeling, and dreamwalking (an ability "lost" to the rest of the world, but still retained among the Wise Ones). Apprenticeship begins with a trip into the lost city of Rhuidean, where the candidate's suitability is tested in an ancient *ter'angreal* that confronts them with possible alternatives for their futures. If a candidate survives this test, she usually studies for several years before entering Rhuidean again. On this second trip she enters a different *ter'angreal*, the same one visited by Aiel chiefs on their confirmation. Surviving this test concludes the apprentice's course of study; she is now a Wise One.

Wise Ones are not formally organized and do not follow a rigid line of authority. Rather, they defer by con-

> sensus to whoever among them has the greatest knowledge or experience with the issue at hand. Wise Ones belong to the septs and clans in which they were born (or into which they marry). Despite this membership, however, they hold themselves above interclan conflict, never engaging in warfare and often moving between opposing camps during times of strife to confer with one another. Aiel tradition holds Wise Ones free from harm or capture.

> > Atha'an Miere Wind-

finders: Aboard the ships of the Atha'an Miere, the Windfinders are second in command. Skilled at sensing the weather, they are the ships' chief navigators, charged with getting their vessels to their destinations quickly and safely.

Most Windfinders-though not all-can channel. Those who can channel use their skills to summon winds, provide favorable currents, and avoid or fend off the fury of the many tempests that traverse the aptly named Sea of Storms. Young Sea Folk women who

show promise as navigators or channelers are apprenticed to Windfinders and over several years hone their skills until they are assigned to positions of their own.

Women who can channel but are not well suited to becoming Windfinders are often sent off to Tar Valon to become Aes Sedai. In this way, the Atha'an Miere have for centuries kept the abilities of their Windfinders a secret from the White Tower, to avoid Aes Sedai meddling in Sea Folk affairs. (To further allay Aes Sedai interest in channeling Windfinders, most Atha'an Miere ships won't carry Aes Sedai.) There are few Sea Folk wilders.

Like all Atha'an Miere, Windfinders adhere to a strict chain of command. On any given ship, the Windfinder is first mate, second only to the Sailmistress (the ship's captain). Each clan also has a clan Windfinder, who serves the clan Wavemistress, and a Windfinder also serves the Mistress of Ships, the leader of all the Atha'an Miere. Each Windfinder answers not only to her ship or clan commander but also to the Windfinder above her. **The Seanchan:** The Seanchan tradition of tapping into the True Source is much harsher than any other known. At an early age, all women are tested for two abilities: the inborn ability to channel, and the ability to control channelers through a type of *ter'angreal* known as an *a'dam*. An *a'dam* is a sort of leash, which is strapped between the wrist of the controller (called, among the Seanchan, the *sul'dam*) and the throat of the channeler (called the *damane*). Through it, the *sul'dam* can utterly control the *damane*, sensing the One Power as the channeler senses it and directing the channeler to use her power as the *sul'dam* desires.

Little is known about how *damane* and *sul'dam* are trained or organized. The Seanchan practice of slavery seems to apply-certainly all *damane* are property, but most *sul'dam* are not. What is known for certain is that *sul'dam* enjoy some prestige, while *damane* are treated like animals-favored pets, if they behave, but animals nonetheless. The harsh treatment they receive, and the total control they are subjected to, seems to reduce them rather effectively to an animallike mentality.

The Asha'man: The most recent of the channeling traditions is the Asha'man. The name means "guardian" in the Old Tongue, and the tradition was formed by Rand al'Thor to train a cadre of male channelers in his service. That makes the Asha'man unique: No other channeling tradition includes men.

Unlike most of the other traditions, the Asha'man do not focus on counsel or healing. Instead, Asha'man are trained in the use of the One Power as a weapon, in preparation for Tarmon Gai'don, the Last Battle against the Dark One and his forces. Although they have only been training for a short while, the Black Tower (as the Asha'man call the farm where they study) is quickly growing in numbers to rival the White Tower in Tar Valon.

Training with the Asha'man is nearly as trying an experience as being an apprentice with the Aiel Wise Ones. Trainees enter service as Soldiers, advance to Dedicated, and eventually graduate as full-fledged Asha'man. Along the way, they are pushed to their limits, using their power constantly even at the risk of madness, stilling (loss of the ability to touch the One Power), or even death. Many don't make it. Those who do learn to wield the One Power at awesome levels in far less time than similar Aes Sedai students.

The Forsaken: Dreadlords from the Age of Legends, the Forsaken are without a doubt the most powerful channelers in the world–with the possible exception of the Dragon Reborn himself.

When the Bore was sealed by Lews Therin and the Hundred Companions just before the Breaking of the World, the thirteen highest Aes Sedai serving the Dark One were sealed up within it. Now, an entire Age later, the seals have weakened, and the Forsaken have been released. Several of them have confronted Rand al'Thor, and a few of those have apparently been destroyed. But most of the Forsaken continue to walk the earth, working their plots to bring about the Dark One's return and ensure their rulership of the world.

The Forsaken are not a tradition-they don't even work together, but instead plot and deceive one another in their attempts to strengthen their own positions. But while they aren't a unified force, they have to their advantage the lore of a forgotten age, the lost Talents and abilities of the Age of Legends. The Forsaken have tricks that modern channelers can't match, or, in some cases, even conceive of.

Fortunately, the Forsaken don't care to confront the world directly. For the most part, they like to work from the shadows. A few, such as Sammael in Illian and Rahvin in Andor, seek to shape events to their liking by taking or manipulating seats of earthly power. Others remain hidden in protected lairs, spinning their machinations out into the world through agents and proxies.

Wilders: Although they are not a tradition in themselves, wilders are worth some discussion here. Wilders have no association with one another and often don't even know that others like them exist. There may be more wilders walking the earth, plying their skills in secret or turning their backs on them, than there are members of any initiate tradition, or even of all of them combined.

Put simply, wilders are channelers who have never joined the Aes Sedai or any other tradition but have instead learned to use their power on their own or with the limited guidance of one or two others like them. Because many fear their talents, or aren't even fully aware of what they are doing, few wilders attain truly powerful levels of skill. Their potential exists, nevertheless, and some wilders live long lives and eventually develop incredible degrees of skill.

HOW THE ONE POWER WORKS

The One Power is as complex as it is powerful. Those who master its mysterious abilities devote themselves to the True Source.

SAIDIN AND SAIDAR: The True Source is made up of two complementary parts: *saidin*, the male half, and *saidar*, the female half. Only women can touch and use *saidar*, and only men can touch and use *saidin*. In fact, in general women cannot even detect the presence or use of *saidin*, nor can men feel *saidar*. The methods by which the two halves are manipulated in the casting of weaves is so different that men and women cannot even teach each other in the use or properties of each others' powers. However, the same basics apply to each, as follows.

Saidin and saidar are visible forces to those who can channel. When a woman draws upon saidar, an aura of its power grows around her, visible to other female channelers. A male channeler cannot see saidin gathering around another male channeler, but he can feel that the other holds the Power (within 15 feet or less). THE ONE POWER

THE FIVE POWERS: The True Source consists of five different elemental energies: Air, Earth, Fire, Water, and Spirit. When a channeler uses the One Power, he or she gathers strands of these energies, sometimes drawing up just one of them, and sometimes (especially in powerful or intricate weaves) incorporating three, four, or even all five of them. The strands, invisible to normal people, dance in the air before the channeler, who weaves them together with her mind into a specific pattern she knows.

When the weaving is complete, the intended magical effect takes place.

Not all channelers are equally adept with each of the Five Powers. Every channeler has an affinity with one or more of these elemental energies. A channeler who has an affinity with Air and Spirit, for example, works most efficiently with weaves that require only Air, Spirit, or both. When attempting a weave that requires another affinity, she won't be quite as efficient. When attempting a weave that doesn't use Air or Spirit at all, she'll be at an even greater disadvantage.

Like saidin and saidar, the Five Powers are visible to those who can manipulate them. A female channeler can see strands of the Five Powers as they are drawn and woven by another female channeler, and a male channeler can see those manipulated by another male channeler (see the Weavesight skill description in Chapter 4).



Riven Earth

TALENTS AND WEAVES: In addition to Affinities, channelers also develop Talents. A Talent, such as Healing or Cloud Dancing (the ability to affect the weather), is a set of related weaves. Some Talents include many weaves, covering hundreds of different magical effects. Others are very narrow, composed of only a few weaves very similar in effect.

Weave effects occur in levels, ranging from 0 (simple tasks even trainees can learn) to 9th (the highest-level weave a single channeler can normally cast) and beyond (with the help of *angreal*, overchanneling, and linking). Some weaves do only a single specific thing, and thus have only one level. The *bond Warder* weave, for instance, is a 5th-level weave. Most weaves, however, have varying effects, or varying levels of effect, that depend upon the power that the caster chooses to use. These weaves have multiple levels. A channeler may choose the level at which she casts the weave, based on the effect she wants to achieve and the limits of her capabilities. The level that the channeler chooses is the "casting level" for that casting of the weave. *Harness the wind*, for example, can be cast at levels 0 through 7th–at 0 level, it creates just enough wind to blow out a candle, while at 7th level it conjures powerful windstorms that can blow down buildings. A channeler who knows *harness the wind* can cast it at whichever level achieves the effect she desires, within the limits of her power. If she casts it at 4th level, the casting level for

that casting is 4th. Generally speaking, a channeler can learn any weave within her Talents. She can only learn and cast relatively low-level weaves in Talents that she doesn't have, however. Wilders can cast weaves at 0 level, 1st level,

however. Wilders can cast weaves at 0 level, 1st level, and 2nd level in Talents they don't have; initiates can only cast 0-level weaves outside of their Talents.

Saidin and saidar are different forces, and men and women handle the One Power differently. For example, the way in which a man casts a false trail weave, using saidin, is different from how a woman casts the same weave using saidar. Nonetheless, the weaves are identical for all practical purposes-they have the same requirements, limitations, and effects. For that reason, only one version of false trail (and every other weave) is described here, for use by both men and women.

Lost and Rare Weaves: In the centuries that have passed since the Breaking of the World, some weaves-and even some entire Talents-have faded from the memories of most channelers. Most weaves are common-that is, they are known by many channelers and can be easily learned or figured out by others. Some weaves are rare: They are all but forgotten, with only a few channelers knowing how to cast them. Still others are lost. They have disappeared from use and are so complex or dangerous that no one can figure out how to replicate them. However, the return of the Forsaken and the rise of the Dragon Reborn have returned some of these lost secrets to the world.

A channeler can learn any common weave (subject to the limitations of her level, ability bonuses, and Talents); see the channeling class descriptions in Chapter 3: Classes for more on how weaves are learned.

A channeler can only learn a rare weave by observing it cast by another channeler (see the Weavesight skill description in Chapter 4)-wilders cannot learn rare weaves by "figuring them out." Rare weaves are not commonly

158

encountered or taught by any of the traditions, making it hard to find another channeler who knows one. Those channelers who do know powerful rare weaves often guard their secrets jealously.

Lost weaves are just that: lost. Occasionally, a channeler survives an encounter with one of the Forsaken and comes away from the experience having observed and learned a lost weave. Other than that—or perhaps learning a lost weave from the Dragon Reborn himself—there is simply no way to learn a lost weave.

ANGREAL AND **SA'ANGREAL:** Angreal and sa'angreal are relics from the Age of Legends that magnify channelers' abilities. They effectively allow a channeler to overchannel with a greatly reduced penalty (see Overchanneling, page 162).

Angreal are rated on a scale of 1 to 3, sa'angreal on a scale of 4 to 10 (it's actually the same scale; the only difference between the two is their degrees of power). The rating represents the number of weave levels the device adds to any given weave slot. For example, a caster using an angreal of power rating 2 can cast a 7th-level weave using a 5th-level slot.

Angreal and sa'angreal are attuned to either saidin or saidar and can only be used with the appropriate half of the One Power. Angreal tuned to saidar can only be used by women, while those attuned to saidin are only useful to men—in fact, to a member of the opposite gender, it is impossible to even tell if an object is an angreal.

To use an *angreal*, a channeler need only be touching it while he casts.

LINKING: Linking is another method by which channelers can magnify their abilities. Linking involves two or more channelers working together, gathering their power for a single weave. One of the channelers leads the group, and one of them (often the same person, though not necessarily) casts the weave.

To link, the channelers gather in a circle, touching their hands together so that each is in contact with the group. Circle members can be of any level or class, so long as they can channel. The circle must always include women (men alone cannot link) and, with the exception of a one man/one woman circle, or a two men/two women circle, must always include more women than men. If the circle has thirteen or fewer members, it may be made up solely of women, but if more than thirteen are to be involved, at least one must be a man. Table 9–1: Linking gives the minimum and maximum numbers of men required for circles of up to seventy-two channelers, the absolute maximum.

In a one man/one woman circle, any circle of thirteen or fewer channelers that contains two or more men, or a circle of seventy-two channelers, the leader must be a man. In all other cases, the leader may be a man or a woman.

Each member of the circle embraces the True Source (see Embracing the True Source, below) and makes a Concentration check (see the Concentration skill description in Chapter 4). If all participants succeed, the group is linked, and the caster can cast the intended weave or weaves. If one or more participants fail, the group does not link. A linked circle remains linked until the leader becomes distracted (see Distractions, page 162) or chooses to break the link.

Like *angreal* and *sa'angreal*, linking allows the circle's caster to increase the level of a weave slot used to cast a weave. For example, a caster in a link of seven channelers can cast a 7th-level weave using a 5th-level weave slot.

CASTING WEAVES

An understanding of the True Source allows channelers to grasp the immense potency of the One Power. Weaves let them put that power to use. Weaves are like formulas, or magic spells—methods by which the One Power is manipulated to create the often awesome effects that only channelers can achieve.

EMBRACING THE TRUE SOURCE: The first step in wielding the One Power is embracing the True Source. As a channeler, you open yourself to the One Power, allowing it to flow into and through you. This is a full-round action. Once you have embraced the True Source, you maintain it until you choose to let it go. You do not have to cast a weave immediately, and you do not have to embrace the Source again after you cast. Until you release it, you remain embraced to the True Source.

		e	
Circle Size	Min Number of Men	Max Number of Men	Additional Levels
2-3	0	1	+1
4	0	2	+1
5-6	0	Less than half of total	+1
7-13	0	Less than half of total	+2
14-27	1	Less than half of total	+3
28-36	. 2	Less than half of total	+4
37-45	3	Less than half of total	+5
46-54	4	Less than half of total	+6
55-63	5	Less than half of total	+7
64-72	6	Less than half of total	+8

Table 9–1: Linking

THE ONE POWER

It may be tempting to hold the embrace permanently (indeed, the sensation is very seductive), but there are some disadvantages. For starters, embracing the Source creates a glow of *saidar* around female channelers. This is invisible to most people, but channelers of the same gender–and some Shadowspawn–can see this glow. They may be able to sense you from a distance, and they know that you are ready to channel at a moment's notice.

Additionally, you cannot rest while embraced. You cannot sleep, recover from fatigue, or heal subdual damage.

Finally, it is addictive. Most channelers become uncomfortable if they find themselves embracing the Source too frequently, fearing to become dependent on their powers to the point of addiction. While this has no game effect for female channelers, male channelers may, at the GM's discretion, increase their Madness rating if they embrace the True Source excessively.

CASTING THE WEAVE: Once you have embraced the True Source, choose a weave to cast. It must be a weave that you know. You must also be able to cast weaves of that level or higher (unless you overchannel; see below). And you must have a slot available at that level (again, unless you overchannel). The initiate and wilder character class tables in Chapter 3: Classes show how many weaves of each level you can cast per day. You always have the option to fill a higher-level weave slot with a lower-level weave. For example, a 7th-level initiate has at least one 4th-level weave slot and two 3rd-level slots (see Table 3-4: The Initiate, page 51). The character could choose to use the 4th-level slot to cast a 3rd-level weave, if he had already used up his 3rd-level slots and wanted to cast another 3rd-level weave. Note that a channeler who lacks a high enough ability score to cast weaves that would otherwise be his or her due still gets the slots, but must fill them with weaves of lower level. For example, a 9th-level initiate who has an Intelligence of only 14 cannot cast a 5th-level weave-but she can use the 5th-level weave slot to cast an extra lower-level weave in its place.

Next, check the Affinities associated with the weave. In most cases, you will have one or perhaps more, but not all, of the Affinities. If so, cast the weave according to its listed level.

If you have all of the listed Affinities, count the weave as being one level lower than its listed level. For example, the weave *distant eye* is 3rd level and has the Affinities Air and Spirit. If you have Affinities for both Air and Spirit, you may treat *distant eye* as a 2nd-level weave. Thus, you may use a 2nd-level slot to cast it, saving your 3rd-level slots for more difficult weaves. Of course, if you have no 2nd-level slots available, you may always use a 3rd-level or other higher-level slot instead.

If you have none of the listed Affinities, count the weave as being one level higher than its listed level. If that makes it too high a level for you to cast, then you cannot cast the weave.

Many weaves can be cast at a variety of levels, with differing effects at differing levels. You must decide on the level of the weave before you cast it. Again, your Affinities may allow you to use a slot one level lower than that listed for the level you choose, or they may force you to use a slot one level higher. For example, *raise fog* can be cast at levels 2nd through 8th. If you choose to raise fog over a 600-foot circle, you must cast it as a 4th-level weave. However, if you have both of the weave's affinities—Air and Water—you can get the 4th-level effect when you cast it as a 3rd-level weave. Thus, you can cast *raise fog* as a 3rd-level weave but with a 600-foot circle area, or keep it at 4th level to get a 1,800-foot circle (the 5th-level effect).

To cast the weave, you must be able to see the target of its effects, in most cases, or specify a line of effect (described below). Additionally, you must concentrate to create your weave—and it's hard to concentrate in the heat of battle (see below for details).

Weaves are made out of strands of the Five Powers, drawing upon *saidin* or *saidar*. As such, they are visible to you, and to other channelers of the same gender, although they are invisible to nonchannelers or channelers of the opposite gender. When you cast, hold, or tie off a weave, other channelers of the same gender can see not only the weave's effects, but the ghostly image of the weave itself for its entire duration (and sometimes even after it's released, in the case of channelers with the Sense Residue feat). Others see only the effects of the weave, if they are visible.

CASTING TIME: You can cast a weave with a casting time of 1 action as an attack action, just like making an attack.

A weave that takes 1 full round to cast is a full-round action. It comes into effect just before the beginning of your turn in the round after you began casting the weave. You then act normally after the weave is completed. A weave that takes 1 minute to cast comes into effect just before your turn 1 minute later (and for each of those 10 rounds, you're a casting that weave as a full-round action).

You must make all pertinent decisions about a weave (range, area, effect, version) when you begin casting. For example, when casting *riven earth*, you must decide on a point on the ground around which the weave takes effect.

KANGE: A weave's range indicates how far from you it can reach, as defined on the Range line of the weave description. A weave's range is the maximum distance from you that the weave's effect can occur, as well as the maximum distance at which you can designate the weave's point of origin. If any portion of the weave's area would extend beyond the range, that area is wasted. Standard ranges include the following:

Personal: The weave affects only you.

Touch: You must touch a creature or object to affect it. Close: The weave reaches up to 25 feet away from

you. The maximum range increases by 5 feet for every two full channeler levels.

Medium: The weave reaches up to 100 feet + 10 feet per channeler level.

Long: The weave reaches up to 400 feet + 40 feet per channeler level.

Unlimited: The weave reaches anywhere in the same realm (the real world, *tel'aran'rhiod*, the Ways, etc.).



Harness the Wind

AIMING A WEAVE: You must make some choices about whom the weave is to affect or where the effect is to originate, depending on the type of weave.

Target or Targets: Some weaves, such as *immolate*, have a target or targets. You cast these weaves directly on creatures or objects, as defined by the weave itself. You must be able to see or touch the target, and you must specifically choose that target. For example, you can't cast *rend* into a group of bandits with the intent to affect "the leader"—whoever that might be. To target the leader, you must be able to identify and see the leader (or guess which is the leader and get lucky). However, you do not have to select your target until you finish casting the weave.

If you cast a targeted weave on the wrong sort of target, such as casting *polish* on a dog, the weave has no effect.

Effect: Some weaves, such as *lightning*, create or summon things rather than affecting things that are already present. You must designate the location where these things are to appear, either by seeing it or defining it (such as "The *lightning* will strike twenty feet into the area of darkness I saw the Myrddraal disappear into"). Range determines how far away an effect can appear, but if the effect is mobile (a *light* weave, for instance) it can move regardless of the weave's range.

Beam: Some effects are beams, such as in the weave *bale-fire.* You aim a beam as if using a ranged weapon, though typically you make a ranged touch attack rather than a normal ranged attack. As with a ranged weapon, you can fire into the dark or at an invisible creature and hope you hit something. You don't have to see the creature you're trying to hit, as you do with a targeted weave. Intervening creatures

and obstacles, however, can block your line of sight or provide cover for the creature at which you are aiming.

The duration of the beam is the length of time the beam exists. The effect caused by the beam is instantaneous.

Area: Some weaves affect an area. You select where the weave starts, but otherwise you don't control which creatures or objects the weave affects. The weave description usually specifies the area it affects.

Cone: When you cast a weave with a cone area, the cone shoots away from you in the direction you designate. A cone starts as a point directly before you, and it widens out as it goes. A cone's width at a given distance from you equals that distance. Its far end is as wide as the effect is long. (A 25-foot-long cone is 5 feet wide at 5 feet from its starting point and 25 feet wide at its far end.)

SAVING THROW: Many harmful weaves allow an affected creature to make a saving throw to avoid some or all of the effect. The Saving Throw entry in a weave description defines which type of saving throw the weave allows and describes how saving throws against the weave work.

Negates: This term means that the weave has no effect on an affected creature that makes a successful save.

Partial: The weave causes an effect on its subject, such as death. A successful saving throw means that some lesser effect occurs (such as being dealt damage rather than being killed).

Half: The weave deals damage, and a successful saving throw halves the damage taken (round down).

None: No saving throw is allowed.

(Object): The weave can be cast on objects, which

THE ONE POWER

receive saving throws only if they are attended (held, worn, grasped) by a creature resisting the weave, in which case the object gets the creature's saving throw bonus. (This notation does not mean that a weave can only be cast on objects. Some weaves of this sort can be cast on creatures or objects.)

(Harmless): The weave is usually beneficial, not harmful, but a targeted creature can attempt a saving throw if it wishes.

Saving Throw Difficulty Class: A saving throw against a weave has a DC of 10 + the level of the weave + the caster's bonus for the relevant ability (Intelligence for an initiate, Wisdom for a wilder).

Succeeding at a Saving Throw: A nonchanneling creature or person who successfully saves against a weave without obvious physical effects feels nothing and has no indication that the One Power has been used on him or her. Channelers of the same gender, however, do feel the touch of the weave, as a slight force or a tingle, but cannot deduce the exact nature of the attack unless they see the weave itself and succeed in a Weavesight check. Likewise, if a creature's saving throw succeeds against a targeted weave, such as *shield*, the caster has no sense that the weave has failed. Without seeing the result, you have no way of knowing whether or not a weave had its desired effect on the target.

Voluntarily Giving up a Saving Throw: A creature can voluntarily forego a saving throw and willingly accept a weave's result.

Items Surviving after a Saving Throw: Unless the descriptive text for the weave specifies otherwise, all items carried and worn are assumed to survive a magical attack. If a character rolls a natural 1 on his saving throw, however, an exposed item is also harmed (if the attack can harm objects). Table 9–2: Items Affected by Channeling Attacks lists commonly carried items, ordered according to how likely they are to be struck. Determine which four objects are most likely to be struck and roll randomly among them. The randomly determined item suffers whatever damage the attack deals (see Strike an Object, page 149). For instance, Geral is hit by a *fireball* and gets a natural 1 on his save. The items most likely to have been affected are his shield, armor, cloak, and battleaxe. *Angreal, ter'angreal,* and *sa'angreal* always get saves.

Table 9–2: Items Affected by Channeling Attacks

5thCloak and clothing6thStowed or sheathed weapon7thBackpack or script	Order*	Item
3rdHelmet4thItem in hand (including weapon, wand,5thCloak and clothing6thStowed or sheathed weapon7thBackpack or script	1st	Shield
4thItem in hand (including weapon, wand,5thCloak and clothing6thStowed or sheathed weapon7thBackpack or script	2nd	Armor
5thCloak and clothing6thStowed or sheathed weapon7thBackpack or script	3rd	Helmet
6thStowed or sheathed weapon7thBackpack or script	4th	Item in hand (including weapon, wand, .)
7th Backpack or script	5th	Cloak and clothing
7th Backpack or script	6th	Stowed or sheathed weapon
8th Coinpurse	7th	
	8th	Coinpurse
9th Jewelry	9th	Jewelry
10th Anything else	10th	Anything else

*In order of most likely to least likely to be affected.

THE WEAVE'S RESULT: Once you know which creatures (or objects or areas) are affected, and whether those creatures have made successful saving throws (if any), you can apply whatever results a weave entails.

Many weaves affect particular sorts of creatures. Ward against Shadowspawn keeps Shadowspawn away, for example. These terms, and terms like them, refer to specific creature types that are given for each creature in Chapter 11: Encounters.

HOLDING A WEAVE: Once you've determined who's affected and how, you need to know for how long. A weave's duration line tells you how long the effect of the weave lasts.

Instantaneous: The One Power works its effect the instant the weave is cast, though the consequences of the weave might be long-lasting. For example, *false trail* instantly creates a trail to mislead pursuers. The creation is instantaneous; the effect lasts as long as it would normally take the tracks and scents to dissipate.

Concentration: The weave lasts as long as you concentrate on holding it. Concentrating to maintain a weave does not provoke attacks of opportunity. Anything that could break your concentration when casting a weave can also break your concentration while you're holding one, causing the weave to end (see Distractions, below). You don't have to continue to see the weave to concentrate on it. For example, if you cast *create fire* to create a flame in an empty fireplace to heat a room, you could leave the room while still concentrating to keep the fire burning.

The channeling feat Tie Off Weave allows you to stop concentrating on the weave, but to keep it in effect as if you were concentrating on it. See the Tie Off Weave feat description in Chapter 5: Feats.

You can't cast another weave while holding the first, unless you have the Multiweave feat.

DISTRACTIONS: To cast a weave, you must concentrate. If something interrupts your concentration while you're casting, you must make a Concentration check or lose the weave. The more distracting the interruption and the higher the level of the weave you are trying to cast, the higher the DC is. (The DC depends partly on the weave level because more powerful weaves require more mental effort.) If you fail the check while casting, you lose the weave just as if you had cast it to no effect. If you fail a check while holding a weave, the weave ends just as if you had voluntarily stopped concentrating on it. Some types of distractions that require Concentration checks include motion (casting while riding a moving mount, taking a bouncy ride in a wagon, in a boat in rough water, or simply being jostled), hostile weather, suffering damage (from attacks or hostile weaves), being the subject of a nondamaging weave, or casting defensively. For more information and DCs for many types of distractions, see the Concentration skill description in Chapter 4.

OVERCHANNELING: The limits to the number and level of weaves a channeler may cast in a day are not

absolute. Any channeler may attempt to cast additional weaves, or higher-level weaves, beyond those allowed by his or her level and bonuses. Using *angreal* or *sa'angreal* is one way of doing this, but more commonly channelers try to overchannel.

To overchannel, make a Concentration check. The DC depends on what you are attempting to do (see the table below). If you succeed in the check, the overchanneled weave goes off just as if you were normally capable of casting it. If you fail, the weave does not work, and you must make a Fortitude saving throw (again, see the table below).

Concenti	ration	Fortitude
Check DC	Overchanneling Attempt	Save DC
15	Cast a 0-level weave	00
	with no slots left	15
20	Cast a 1st-level weave	
	with no slots left	25
25	Cast a 2nd-level weave	
	with no slots left	35
20	Cast a weave 1 level	
	higher than slot	15 + weave level
25	Cast a weave 2 levels	
	higher than slot	25 + weave level
30	Cast a weave 3 levels	
	higher than slot	35 + weave level

If you succeed at the Fortitude save, you are unharmed by your attempt to overchannel. If you fail, the result depends on how badly you failed the roll. Subtract your saving throw result from the DC and consult this table:

DC missed by Result

- 1-5 The channeler suffers a severe headache and overwhelming fatigue. As a result, she suffers a -1 penalty on all skill and ability checks, attack rolls, and saves. She recovers when she is able to rest for at least six hours.
- 6-10 The channeler suffers headache and fatigue resulting in a -2 penalty on all rolls. She also takes 1d6 points of damage and cannot overchannel again until she gets six hours of rest.
- 11-15 The channeler suffers headache and fatigue resulting in a -3 penalty on all rolls. She also takes 2d6 points of damage and cannot channel at all for 24 hours.
- 16-20 The channeler suffers headache and fatigue resulting in a -4 penalty on all rolls. She also takes 3d6 points of damage and cannot channel at all for 48 hours.
- 21-25 The channeler suffers headache and fatigue resulting in a -5 penalty on all rolls. She also takes 4d6 points of damage and cannot channel at all for two weeks.
- 25+ The channeler is stilled-completely unable to channel. In addition, she suffers headache and fatigue resulting in a -6 penalty on all rolls and takes 4d6 points of damage.

Overchanneling is difficult and risky, especially to initiates, but to wilders as well. It requires a Concentration check, and failure may result in injury, incapacitation, stilling, or even death. Most channelers only overchannel in extreme circumstances, and even then with reluctance.

By overchanneling, you may cast a weave one, two, or three levels higher than your highest available weave slot. You could cast a 6th-level weave, for instance, even if you can normally only cast 3rd-level weaves. Or you could cast a 3rd-level weave when you've already used all of your 3rd-level, 2nd-level, and 1st-level weave slots, and only have 0-level slots left. You may also overchannel to cast a 0-level, 1st-level, or 2nd-level weave even when you have no slots at all left open.

You may only overchannel if you cannot cast the same weave without overchanneling. For example, if you want to cast a 3rd-level weave and you still have any 3rdlevel (or higher) slots open, you must use those slots instead of overchanneling. You must always use your highest slot when overchanneling. If you have one 2ndlevel and three 1st-level weave slots available, and you want to cast a 3rd-level weave, you must use the 2nd-level slot, overchanneling by one level, rather than use a 1stlevel slot to overchannel by two levels.

WEAVE FAILURE: If you ever try to cast a weave in conditions where the characteristics of the weave (range, area, and so forth) cannot be made to conform, the casting fails and the weave is wasted. For example, if you cast *bond Warder* on a horse, the weave fails because a horse is the wrong sort of target for the weave.

Weaves also fail if your concentration is broken (see Distractions, above).

WEAVE DESCRIPTIONS

Each weave description follows the same format. This section discusses that format and some of the fine points of how weaves work.

Name: This is the name by which the weave is generally known. Weaves might be known by other names in some locales, and channelers (especially wilders) often have different names for their weaves, such as *comfort of the hearth* instead of *warmth*.

Listed with the name are the Affinities related to the weave. Following that is a parenthetical note stating whether the weave is common or rare. Common weaves are known by many channelers, and can be easily learned by interacting with other channelers or even figured out from scratch. Rare weaves are closely held secrets, which can only be learned from those few who know them. There are also "lost" weaves—secrets from past ages lost to the modern traditions of channeling. They can only be learned from a few master channelers, such as the Forsaken or the Dragon Reborn himself.

Level: This is the relative power level of the weave, ranging from 0 level through 1st level up to 9th level or THE ONE POWER

higher. Many weaves can be cast at multiple levels, having different effects at each level (as indicated in the weave description). Remember that if you have all of the weave's Affinities (listed with the weave name), you may treat the weave as if it were one level lower than it is.

For example, the level entry for *heal* is "0–4." That means it can be cast as a 0-level, 1st-level, 2nd-level, 3rdlevel, or 4th-level weave. Its Affinities are Air, Spirit, and Water. If your caster has Affinities for all three of these powers, the effective level of *heal* for you is actually 0–3: You can cast it as a 0-level weave for either the listed 0level effect or the 1st-level effect, cast it as a 2nd-level weave to get the listed 3rd-level effect, or cast it as a 3rdlevel weave for the 4th-level effect.

Some weaves also list either special effects you can create by increasing the level of the weave or circumstances that allow you to treat it as a lower-level weave. These special issues are mentioned in the descriptive text. For instance, *light* is a 0-level weave that creates a glowing sphere of light, which you must normally hold in your hand. But the description adds: "+1 Casting Level: You create the globe of light in a fixed location . . ." You can set the location of the light, instead of holding it in your hand as you normally must, by treating the weave as 1st level instead of its normal 0 level.

A weave's casting level-the level at which you cast it-affects the DC for any save allowed against the weave.

Casting Time: The time required to cast a weave. See Casting Time, page 160.

Range: The maximum distance from you at which the weave can affect a target. See Range, page 160.

Target or Targets/Effect/Area: This entry lists the number of creatures, dimensions, volume, weight, and so on that the weave affects. The entry starts with one of three headings: "Target," "Effect," or "Area." See Aiming a Weave, page 161. If the target of a weave is "You," you do not receive a saving throw. The saving throw heading is omitted from such weaves.

Duration: How long the weave lasts. See Holding a Weave, page 162.

Saving Throw: Whether a weave allows a saving throw, what type of saving throw it is, and the effect of a successful save. See Saving Throw, page 161.

Descriptive Text: This portion of the weave description details what the weave does and how it works. If one of the previous portions of the description included "(see text)," this is where the explanation is found.

If the weave can be cast at multiple levels, the description usually includes a table listing the effects at each level. The listed effects are not cumulative. For example, at 1st level, the weave *foretell weather* allows you to sense the weather two days into the future. At 2nd level, you can sense it up to two weeks into the future. These do not add up: If you cast *foretell weather* as a 2nd-level weave, you sense two weeks into the future, not two weeks and two days.

BALEFIRE

Balefire is a lost Talent of extraordinary destructive power. There is only a single weave in the Balefire Talent, but it is enough to grant a channeler enormous–and enormously dangerous–power.

BALEFIRE

[Air, Earth, Fire, Spirit, Water] (Lost) Level: 9 Casting Time: 1 action Range: See text Effect: Beam Duration: Instantaneous Saving Throw: Reflex negates Weave Resistance: No

You point your finger, and a pencil-thin beam of whitehot light, so bright that it makes the sun seem dark, leaps instantly forth. The *balefire* slices neatly and hotly through any material or object (except *cuendillar*, the only material impervious to *balefire*), out to its maximum range or until it strikes a living creature. A creature struck by this beam is utterly destroyed, vanishing in a fading haze of motes.

Balefire doesn't just destroy its target instantly-it actually destroys it back through time, as the creature's thread is literally burned out of the Pattern. The "backburn" given on the table below indicates how far back in time the creature is destroyed. Everything the creature did over that period, and everything that resulted from that creature's actions, is undone, leaving only the memories of those who witnessed the target's actions. For instance, if a Trolloc were hit with *balefire* a few seconds after attacking an armsman, not only would the Trolloc be killed, but the armsman's wounds would disappear.

Because of this effect, which is extremely damaging to the pattern, *balefire* is seen as so dangerous that the Aes Sedai consider it criminal even to learn how to use it.

+2 Casting Levels: You increase the duration to concentration. You may sweep the beam, slicing through objects and targeting one creature per round.

This weave may not be tied off.

Casting Level	Range	Backburn
8	25 ft.	5 seconds
9	75 ft.	1 minute
10	150 ft.	10 minutes
11	300 ft.	2 hours
12	600 ft.	1 day
13	1,200 ft.	10 days

CLOUD DANCING

The Cloud Dancing Talent connects the channeler with the primal forces of weather, allowing her to control wind, rain, warmth, and even lightning.

FORETELL WEATHER

[Air, Water] (Common) Level: 0-3 Casting Time: 1 minute Range: Close (25 ft. + 5 ft./2 levels) Target: Area immediately around caster Duration: Instantaneous Saving Throw: None Weave Resistance: No

You can feel upcoming changes in the weather. The farther into the future you sense, the less distinct the information you gather. You can sense a specific storm just a few hours away, but looking months into the future only gives you general information—for example, that it will be much colder than normal, that an early frost is coming, that there will be a bit more snow than usual, and the like. The changes you detect comprise the natural course for the weather. You gain no sense of unnatural changes, such as those wrought by channelers using the One Power.

Among the Wisdoms of the midlands, this ability is known as *listening to the wind*.

Casting Level	How Far	into the Future	You Sense
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0	4 hours	
1	2 days	
2	2 weeks	
3	1 season	

Balefire

HARNESS THE WIND

[Air, Water] (Common) Level: 0-7 Casting Time: 1 action Range: Long (400 ft. + 40 ft./level) Area: See text Duration: Concentration Saving Throw: None Weave Resistance: No

You conjure a wind over the target area, choosing the wind's direction. Although the weave takes effect immediately, the wind builds over a brew time that can last up to several rounds, depending on the strength required. The wind affects an area that depends upon its strength.

Casting		Area	Brew
Level	Strength	Affected	Time
0	Puff (blow out candles)	5-ft. circle	none
1	Gust (flutter clothes, blow away light debris)	25-ft. circle	1 round
3	Blow (propel a boat at good speed)	300-ft. circle	3 rounds
5	Roar (knock over an unprepared person)	1-mile circle	5 rounds
7	Howl (uproot trees, destroy light buildings)	10-mile circle	7 rounds
	destroy light buildings)	10-mile circle	/ rou

+1 Casting Level: You may increase or decrease the area affected by the wind by one step on the table above.

THE ONE POWER

For example, casting this as a 4th-level weave, you could create a blow (normally 3rd level) that only affects a 25foot circle instead of the normal 300-foot circle.

LIGHTNING

[Air, Fire] (Common) Level: 5-9 Casting Time: 1 full round Range: Long (400 ft. + 40 ft./level) Area: See text Duration: Instantaneous Saving Throw: Reflex half Weave Resistance: No

You call lightning from the sky, targeting a specific point on the ground. One or more bolts strike the ground at that point or in an area around it. Any creature within the area takes damage from the lightning, the deafening roar of the thunder, and rent earth blasted from the ground by the lightning bolts. Two damage rolls are given on the table below: The first is the damage taken by a creature standing on the exact target point, the second for any other creatures within the area of effect.

Although the weave takes effect immediately, a brew time may be required for the lightning to build up (see below). The lightning strikes at the end of the brew time. If you cast this weave again within 3 rounds, no additional brew time is required for the lighting to gather.

Since the lightning comes from the sky, this weave can only be effectively cast in an open-air area. Light structures can be targeted, damaged, or destroyed by this weave, but heavier structures protect occupants effectively.

Casting				Brew
Level	Effect	Area	Damage	Time
5	Single bolt	10-ft. circle	5d10/1d10	None
7	Several bolts	25-ft. circle	5d10/2d10	1 round
9	Lightning			
	storm	50-ft circle	5d10/3d10	3 rounds

RAISE FOG

[Air, Water] (Common) Level: 2-8 Casting Time: 1 full round Range: Medium (100 ft. + 10 ft./level) Area: See text Duration: Instantaneous Saving Throw: None Weave Resistance: No

A dense fog congeals over the target area, to a height of 20 feet. The fog obscures all sight beyond 5 feet. A creature within 5 feet has one-half concealment (attacks suffer a 20% miss chance). Creatures farther away have total concealment (50% miss chance, attacker can't use sight to locate the target).

This weave does not function underwater.

Casting Level	Area	
2	50-ft. circle	
3	200-ft. circle	
4	600-ft. circle	
5	1,800-ft. circle	
6	2-mile circle	
7	6-mile circle	
8	20-mile circle	

WARMTH

[Air, Fire] (Common) Level: 0-3 Casting Time: 1 action Range: Close (25 ft. + 5 ft./2 levels) Area: 15-ft.-radius circle Duration: Instantaneous Saving Throw: None Weave Resistance: No

You cause the air around you to warm (or cool) to a comfortable temperature. This effect occurs immediately but only lingers a natural length of time. For example, if the area around you is subject to a stiff breeze, the warmth that you've created will probably be blown away in a matter of seconds. On the other hand, if you cast it within a tent, it might last longer—but if it's really cold outside, it might still cool down inside within 20 or 30 minutes. Obviously, this weave is most effective when cast in an enclosed, insulated space.

The casting level of this weave varies according to how uncomfortable the temperature is to begin with.

Casting

- Level Temperature
 - 0 Mildly uncomfortable (down to 55°F or up to 95°F)
 - 1 Dangerous (down to 35° or up to 115°)
- 2 Deadly (down to 15° or up to 135°)
- 3 Extreme (below 15° or above 135°)

CONJUNCTION

The Conjunction Talent deals with the bonds between people. One of the most common Talents among Aes Sedai, its weaves grant the channeler the ability to bond a Warder, detect the location of others, and sense Shadowspawn.

BOND WARDER

[Spirit] (Common) Level: 5 Casting Time: 1 minute Range: Touch Target: Nonchanneling person touched Duration: Instantaneous Saving Throw: Will negates Weave Resistance: Yes You create (or terminate) a special, permanent bond between yourself and the target. That person becomes the channeler's Warder, a sort of bodyguard, agent, and companion. This weave can be cast upon any person who cannot channel, although it is traditionally cast by Aes Sedai upon men who have considerable combat and wilderness skills. Traditionally, only informed and willing Warders are bound, but this weave affects unwilling targets just as effectively.

The bond that this weave creates has several special properties.

Aging: Like channelers, Warders age slowly. See the initiate and wilder class descriptions in Chapter 3: Classes for more information.

Compel to Obey: The caster can use the bond to compel the Warder to obey her. Since Warders are traditionally willing and cooperative companions, this practice is frowned upon among Aes Sedai and rarely ever used. To compel the Warder, the caster issues a direct order that must be communicated clearly to the Warder. Unless the Warder succeeds at a Will save, he must obey.

Connection: The caster and the Warder have a deep and personal connection. They each have a sense of the direction, distance (very roughly), and emotional and physical state of the other. Each knows when the other is awake, asleep, injured, or in pain. Awareness of the other's state dims over greater distances but can be sensed over an unlimited distance with a little bit of concentration.

Energy: The caster and Warder share, to a limited extent, their life energy. Either can loan hit points to the other. For example, if your Warder becomes severely wounded but is still faced with several attacking Trollocs, you could lend him some of your hit points to keep him alive. The lender does not become injured as a result of such a loan, but her hit point total falls, since the loss of hit points represents a reduction in life energy. For example, a channeler with 20 hit points who loans 7 hit points to her Warder temporarily has her hit point total reduced to 13.

Hit points can only be lent voluntarily; they can never be forced out of the lender, nor can they be forced upon the borrower. The number of lent hit points can never exceed the amount of damage the borrower has sustained. If the borrower is healed, the lent hit points return to the lender automatically. This ability has a range of 300 feet; beyond that distance, the channeler and Warder cannot lend hit points.

Proximity: If the caster wants the Warder nearby, the Warder knows it and is drawn to the caster. A Will save allows him to resist this pull for one day. Distance dulls the pull: For every one hundred miles between them, the Warder gains a +1 bonus on the Will save, to a maximum of +10. Failure compels the Warder to travel toward the caster by the fastest reasonable means.

Resistance: The Warder can use the caster's Will save bonus if it is higher than his own (this applies even when making Will saves to resist the caster). Likewise, the caster can use the Warder's Fortitude bonus if greater than his own. This ability has a range of five miles. The Warder's bond ends only with the death of either party, the stilling of the channeler, or the termination of the bond by the channeler. The death of either the Warder or the channeler is a powerful emotional and physical blow to the other, inflicting 1d4 points of damage per level of the deceased upon the survivor (a successful Fortitude save halves the damage). Many Warders who outlive their channelers lose their will to live or throw themselves into hopeless battles until death finally finds them.

Shielding the channeler does not break the ward, though it does dull the connection.

The channeler can terminate the bond. Casting this weave in a special modified manner ends the bond. The Warder does not need to be touched (or even be present) for the termination weave to take effect.

The *pass bond* weave allows the channeler to pass the Warder's bond on to another channeler in the event of her death.

An individual can only bond to a single channeler at a time. This weave has no effect on Warders bound to other channelers.

COMPULSION

[Air, Earth, Fire, Spirit, Water] (Lost) Level: 3-5 Casting Time: 1 action Range: Close (25 ft. + 5 ft./2 levels) Target: One person Duration: Concentration Saving Throw: Will negates Weave Resistance: Yes

This weave allows you to influence or command the target person. Your control takes effect instantaneously even if the target is hostile to you and remains unbroken even if you or your allies abuse or attack the target. There are two magnitudes of effect, each dependent upon the casting level.

Influence: The target regards you as his trusted master. He believes everything you tell him, interprets everything you say in the most positive light possible, and follows any orders you give him without question. Orders that are obviously suicidal or harmful to the target or those he loves allow an additional Will save. If the save succeeds, he shrugs off the effects of the weave; if it fails, he follows the order and remains under the weave's effect.

Command: The target is devoted to you beyond rational thought, constantly fawning for your attention unless ordered not to. The target will do absolutely anything within his power to garner your approval, following any order to the best of his ability.

+1 Casting Level: You may implant a single command (limited to a sentence or two) in the mind of the target. The command remains with him even after the weave expires. A typical use of this option is to have the target forget the encounter. Although you must determine that you are going to give such a command when you cast the weave, you do not actually have to issue the command, or even decide what it will be, until you are ready to release the weave. **NHIS**

ONE POWER

+1 Casting Level: The weave affects one additional person, as though you had cast the weave on two targets at once. This effect can be added multiple times (in other words, at +2 casting levels, the weave affects two additional people, and so forth.).

Casting Level	Magnitude
3	Influence
5	Command

FALSE TRAIL

[Air, Earth, Spirit] (Common) Level: 0-8 Casting Time: 1 full round Range: See text Target: See text Duration: Instantaneous Saving Throw: Will negates (harmless) Weave Resistance: Yes

Upon casting this weave, you create a diversionary trail that misleads creatures following you or your party. As you cast, you point in any direction you choose, and your footprints and scent seem to extend from your current location into the direction you point for a distance determined by the casting level. As you travel, you leave no scent or footprints for the same distance, making it impossible for you to be tracked by nonsupernatural means.

The false trail extends in a straight line, through all intervening terrain. Trackers who are aware of this power may become suspicious if your trail extends straight over rivers, cliffs, buildings, and the like.

The number of creatures affected (people, mounts, pack animals, and so forth), and the length that the false trail extends, vary with the casting level.

Creatures Affected	Trail Length
1	25 feet
2	200 feet
5	1,000 feet
10	1 mile
25	2 miles
100	3 miles
500	4 miles
2,500	5 miles
10,000	6 miles
	1 2 5 10 25 100 500 2,500

PASS BOND

[Spirit] (Common) Level: 7 Casting Time: 10 minutes Range: Touch Effect: Transfers your Warder's bond to the target channeler upon your death Duration: Instantaneous Saving Throw: Will negates Weave Resistance: No

You cast this weave and touch the target channeler, who

becomes the future recipient of your bonded Warder. When you die, your bond with your Warder does not automatically end. Instead, your Warder makes a Will save. If he succeeds, the bond terminates; if he fails, he is immediately bonded to the target of this weave. All effects of the *bond Warder* weave apply as though it had been cast on your Warder by the target of this weave.

This weave affects only your bond to a single Warder. If you have more than one bonded Warder, you must cast this weave separately for each bond you wish to pass. Your bond can only be passed on to a single person. Once you have passed your bond to another channeler, this weave has no effect if you cast it on another target. You must negate the original *pass bond* weave before you can pass the bond to a different person.

Casting this weave in a special modified manner negates it. The target does not need to be touched (or even be present) for the negation to take effect.

SENSE SHADOWSPAWN

[Spirit] (Common) Level: 0 Casting Time: 1 action Range: See text Effect: You sense evil creatures Duration: Instantaneous Saving Throw: See text Weave Resistance: No

When you cast this weave, you feel a sense of discomfort that tells you that Shadowspawn are near, although it does not indicate the type, number, direction or location of the Shadowspawn (for a definition of Shadowspawn, see Chapter 11: Encounters). The range at which you sense Shadowspawn is 50 feet per channeler level.

TRACE

[Spirit] (Common) Level: 0-4 Casting Time: 1 action Range: See text Target: One person known to caster Duration: Instantaneous Saving Throw: None Weave Resistance: Yes

You sense the air about you for the presence or recent passage of a person known to you. If the target is carrying a gift given by you to him (the gift can be any item of value to the target), the effectiveness of this weave is greatly increased.

If the target is within the range allowed by the casting level, you sense his presence and the general direction he is in. If the target is experiencing intense emotions, you can sense him at double the listed range for your casting level. If the target is carrying a gift given by you to him, you can sense him at one hundred times the given range for your casting level. These two bonuses are cumulative; if the target is carrying a gift and experiencing strong emotion, you can sense him at two hundred times the given range.

Also, if the target has recently been at your location (within 25 feet of where you cast the weave) within the time allowed by the casting level, you sense that he has been there and roughly how long ago. If the target was experiencing intense emotions at the time he was at your location, you can sense him within double the listed time for your casting level.

Finally, if the target is carrying a gift given by you to him, you sense whether he is alive or dead, and whether he still has the gift, at any range.

Range	Time
75 ft.	3 hours
300 ft.	12 hours
600 ft.	1 day
1,500 ft.	36 hours
1 mile	2 days
	75 ft. 300 ft. 600 ft. 1,500 ft.

EARTH SINGING

This Talent connects the channeler with the earth. Its weaves grant the channeler the ability to sense minerals, split the earth open, and create land-shaking earthquakes. It is not a common talent among any of the female channeling traditions.

EARTH DELVING

[Earth] (Common) Level: 0-3 Casting Time: 1 action Range: Medium (100 ft. + 10 ft./level) Area: See text Duration: Concentration Saving Throw: None Weave Resistance: No

You hold in your hand a sample of a metal or mineral, such as a gold ring, a piece of marble, or lump of copper ore. For the duration of the weave, you can sense other concentrations of the mineral within the weave radius, which varies with casting level. This sensing radius extends into the ground, allowing you to locate hidden deposits of the mineral. This weave does not tell you precisely how much of the mineral is present, but it does give you a general idea of the size of the deposit (Fine, Tiny, Small, Medium-size, and so on) according to the strength of the sensation.

Casting Level	Radius	
Õ	5 ft.	111111-1-1
1	25 ft.	
2	150 ft.	
3	750 ft.	

EARTHQUAKE

[Earth] (Common) Level: 7-12 Casting Time: 1 full round Range: Long (400 ft. + 40 ft./level) Area: See text Duration: Instantaneous Saving Throw: See text Weave Resistance: No

When you cast this weave, an intense but localized tremor rips the ground. It knocks creatures down, collapses structures, and opens cracks in the ground. The shock lasts 1 round, during which time creatures on the ground can't move or attack. Channelers on the ground must make Concentration checks (DC 20 + weave level) or lose any weaves they are holding or trying to cast. The earthquake affects all terrain, structures, and creatures in the area. The exact effects depend on the terrain and its features.

Cave, Cavern, or Tunnel: The earthquake collapses the roof, dealing 8d6 points of damage to any creature caught under the cave-in (Reflex half DC 15). An *earthquake* cast on the roof of a very large cavern could also endanger those outside the actual area but below the falling debris.

Cliffs: They crumble, causing a landslide that travels horizontally as far as it fell vertically. An *earthquake* cast at the top of a 100-foot cliff would sweep 100 feet outward from the base of the cliff. Any creature in the path sustains 8d6 points of damage (Reflex half DC 15).

Lake, Marsh, or River: Fissures open underneath the water, draining it away from that area and leaving behind muddy ground. Soggy marsh or swampland becomes quicksand for the duration, sucking down creatures and structures. Creatures must make Reflex saving throws (DC 15) or sink down in the mud and quicksand. At the end of the weave, the rest of water rushes in to replace the drained water, possibly drowning those caught in the mud.

Open Ground: All creatures standing in the area must make Reflex saving throws (DC 15) or fall down. Fissures open in the ground, and every creature on the ground has a 25% chance to fall into one (Reflex save DC 20 to avoid the fissure). At the end of the weave, all fissures grind shut, killing any creatures still trapped within.

Structure: Most structures standing on open ground collapse, dealing 8d6 points of damage to those caught within or beneath the rubble (Reflex half DC 15).

Casting Level	Area
7	50-ftradius circle
8	150-ftradius circle
9	300-ftradius circle
10	1,500-ftradius circle
11	1-mile circle
12	5-mile circle

GRENADE

[Earth, Fire] (Common) Level: 0-4 Casting Time: 1 full round Range: Touch Target: One touched stone Duration: Instantaneous Saving Throw: Reflex half Weave Resistance: Yes



An Aes Sedai creates a grenade

You imbue a stone with an explosive property. If the stone strikes a hard surface, it detonates, doing damage to all creatures within its burst radius (Reflex save for half damage). You may throw the stone or use it as ammunition for an appropriate weapon (such as a sling or catapult). To hit a target with a thrown stone, you must make a ranged touch attack. The size of the stone, its burst area, and the damage it does depend on the casting level. A burst area of "contact" means that the stone only deals damage to the creature or item it hits.

+1 Casting Level: The weave affects one additional stone, as though you had cast the weave on two targets at once. This effect can be added multiple times (in other words, at +2 casting levels, the weave affects two additional stones, and so forth).

Casting	Rock	Burst	
Level	Size	Radius	Damage
0	Sling stone	Contact	1d8
2	Fist-sized rock	10 ft.	3d6
4	Catapult stone	20 ft.	5d6

POLISH

[Earth] (Common) Level: 0-2 Casting Time: 1 action Range: Touch Target: A metal item Duration: Instantaneous Saving Throw: None Weave Resistance: Yes Tarnish, rust, and corrosion disappear from an item of metal you touch, leaving the surface clean and shiny. Heavy rust actually transmogrifies back into solid metal, so the weave can be used to strengthen items weakened by heavy corrosion. Weapons that have been heavily pitted are repaired, and hinges caked solid with rust after years of disuse function easily with hardly a squeak. The degree of corrosion that can be polished varies with the casting level.

Casting Level	Degree of Corrosion
0	Surface tarnished or lightly rusted
1	Surface crusted with corrosion or rust
2	Object crumbling, heavily rusted

RIVEN EARTH

[Earth, Fire] (Common) Level: 4-6 Casting Time: 1 full round Range: See text Area: See text Duration: Instantaneous Saving Throw: Reflex half Weave Resistance: No

You point at a spot on the ground, and the earth at that point erupts in a shower of rock, dirt, and fire. Creatures and objects within the area are thrown through the air or knocked to the ground, taking 3d10 points of damage from the blast and impact. Both the area affected and the range of this weave vary with casting level. This weave must target the ground. Light structures can be damaged or destroyed by this weave, but it cannot be cast on the upper floors of buildings.

	Range	Area
4	Close (25 ft. + 5 ft./2 levels)	10-ftradius circle
	Medium (100 ft. + 10 ft./level)	25-ftradius circle
6	Long (400 ft. + 40 ft./level)	50-ftradius circle

ELEMENTALISM

This Talent, one of the most common among all the channeling traditions, relates to the control of the elements: the creation of light and fire, control over water, and the use of hardened air as a tool or weapon.

ARMS OF AIR

[Air] (Common) Level: 0-12 Casting Time: 1 action Range: Medium (100 ft. + 10 ft./level) Effect: Lift items with air; weight of items varies Duration: Concentration Saving Throw: None Weave Resistance: No

You lift a single item or creature through the air. Depending on the version selected, the weave can be used to move items with a gentle sustained force or to hurl them with a single, violent throw.

Sustained Force: The weight of the target varies with the casting level, but any item or creature can be moved at up to 20 feet per round. The weight can be moved vertically, horizontally, or both. If the weave ends while the subject is in midair, it falls.

You can manipulate an object as if with one hand. For example, you can pull a lever or a rope, turn a key, rotate an object, or perform a similar simple task, if the force required is within the weight limit for the casting level. You might even be able to untie simple knots, though delicate activities such as these require Intelligence checks against a DC set by the GM (see Chapter 4: Skills for sample DCs).

Casting Level	Weight (pounds)	
Ő	5	
1	25	
2	100	
3	200	
4	400	
5	800	
6	1,500	
7	3,000	
8	6,000	
9	12,000	
10	25,000	
11	50,000	
12	100,000	

Violent Throw: Alternatively, you may hurl the item at a target within 10 feet/level of the item's original location. You must succeed at an attack roll to hit the target, using your base attack bonus + your Intelligence modifier. Weapons cause standard damage (with no Strength bonus). Other objects cause damage ranging from 1 point per 25 pounds (for less dangerous objects such as a barrel) to 1d6 points of damage per 25 pounds (for hard, dense objects such as a boulder). You may throw creatures in this manner; a creature thrown against a solid surface takes damage as if it had fallen 10 feet (1d6 points).

BLADE OF FIRE

[Air, Fire] (Common) Level: 1–5 Casting Time: 1 action Range: Touch Effect: Creates a cutting torch out of a handheld implement Duration: Concentration Saving Throw: None Weave Resistance: Yes

You grasp a knife, wand, staff, or other object, and a lance of white flame extends from its tip. This flame cuts cleanly and quickly through nearly any material, melting through even stone as if it were butter. If directed against a creature, you must hit the target as if making a touch attack with the item; a successful hit deals 2d6 points of damage.

The *blade of fire* cuts through a 3-foot length of wood, or a 1-foot length of stone or metal, per round. Thus, it takes 4 rounds to cut a 3-foot-square hole in a piece of wood, and 12 rounds to cut a square of the same size in a stone wall. Cutting requires no more concentration than walking. The *blade* must remain in contact with the object being cut for the full round. Therefore, it does not slice through swords in melee because in the give-andtake of combat it does not remain in contact with them for long enough.

This weave leaves the implement warm to the touch but does not otherwise harm it. The flame ignites easily combustible materials (such as dry straw or oil) but leaves wood and other materials charred and smoldering.

The length of the *blade of fire*, and hence the thickness of material it can cut through, varies with the casting level.

Casting Level	Flame Length	
1	5 inches	
3	1 foot	
5	2 feet	

CREATE FIRE

[Fire] (Common) Level: 0-6 Casting Time: 1 action Range: Medium (100 ft. + 10 ft./level) Area: See text Duration: Concentration Saving Throw: Will half Weave Resistance: Yes

171

THE ONE POWER

This weave creates fire where there is none or increases the size of an existing fire. Unfueled, the flames only last for the duration of the weave, but they ignite flammable objects that they touch. The damage listed is sustained each round by every creature and object within the burning area.

Large fires take a little time to build up. The brew time given in the table below is the time required for the fire to reach full size, although a large fire ignites as a smaller fire (torch flame size) and grows quickly. If the weave ends before the fire reaches full size, the weave still counts as having been cast at its intended casting level. For example, if you cast this weave at 5th casting level, but only concentrate for 1 round, the fire only grows to campfire size. Even though it never grew (magically, at least) all the way to a conflagration, you have still cast a 5th-level weave and expended a 5th-level slot.

You can also use this weave to change the size of an existing fire. Each step changes the fire size by one casting level. For example, at 1st casting level, you can increase an existing fire by two steps. You grow a candle flame to the size of a campfire, or shrink a conflagration to the size of a bonfire. Or you could extinguish a torch flame. Changing a fire by three steps or more requires the same brew time as creating a fire at that casting level.

Casting Level	Area	Damage per Round	Change Fire By	Brew Time
0	1 inch			
	(candle flame)) 1	1 step	none
1	3 inches (torch flame)	1d4	2 steps	none
2	1 ft.		_	
	(campfire)	1d8	3 steps	1 round
3	3 ft.		167 - 59 (7) (1 865)	
	(bonfire)	2d8	4 steps	2 rounds
4	10 ft.			
	(house fire)	3d8	5 steps	3 rounds
5	25 ft.			
	(conflagration) 4d8	6 steps	4 rounds
6	50 ft.		1	
	(firestorm)	5d8	7 steps	5 rounds

CURRENT

[Spirit, Water] (Common) Level: 0-7 Casting Time: 1 action Range: Long (400 ft. + 40 ft./level) Area: See text Duration: Concentration Saving Throw: None Weave Resistance: No

You conjure a current in a target area of water, choosing the current's direction. Although the weave takes effect immediately, the current builds over a brew time that can last several rounds, depending on the strength required. The current affects an area of open water, or a length of river, that depends upon its strength.

Powerful currents created in rivers will likely cause flooding if the current flows downstream, or upstream if you create an upstream current. The flooding affects a length of shoreline equal to the affected length of river, beginning at the end of the affected length of river. The depth of the flooding is 2 feet for every 10 mph of current speed. Thus, a fast current (20 mph) causes a 4-foot-deep flood along 1,500 feet of shoreline, beginning at the end of the length of river in which you created the current.

+1 Casting Level: You may increase or decrease the area affected by the current by one step on the table below. For example, casting this as a 4th-level weave, you could create a cascade (normally 3rd-level) that only affects a 150-foot length of river (instead of the normal 1,500 feet).

Casting Level	Current Speed	Area (Open Water)	Length (River)	Brew Time
0	Lazy flow	5-ftradius		
	(3 mph)	circle	25 ft.	none
1	Swift current	t 25-ftradius		
	(10 mph)	circle	150 ft.	1 round
3	Cascade	300-ftradius		
	(20 mph)	circle	1,500 ft.	3 rounds
5	Torrent	1-mile-radius		
	(30 mph)	circle	5 miles	5 rounds
7	Cataract	10-mile-radius		
	(40 mph)	circle	50 miles	7 rounds

CUTTING LINES OF FIRE

[Air, Fire] (Lost) Level: 7–9 Casting Time: 1 action Range: See text Area: Cone Duration: Instantaneous Saving Throw: Reflex half Weave Resistance: Yes

You point your hand and cast out scores of thin, threadlike lines of red, which cleanly cut and burn through creatures and objects in their paths. The lines whip through a cone-shaped area that extends from the pointing hand, slicing and damaging objects or creatures within the cone. The wirelike lines neatly cut through stone, metal, wood, and other materials out to their maximum range. Where they strike flesh, they cleanly cut through that as well, doing 2d12 points of damage to any person within their area of effect.

Casting Level	Range	
7	30 feet	
8	50 feet	
9	70 feet	

DRY

[Water] (Common) Level: 1 Casting Time: 1 action Range: Close (25 ft. + 5 ft./2 levels) Target: One wet object Duration: Instantaneous

Saving Throw: Will negates (harmless) Weave Resistance: Yes

You squeeze the excess water off or out of a wet object, leaving it dry. The water does not dissipate but falls to the ground in a puddle.

+2 Casting Levels: You increase the duration to concentration and prevent excess water from contacting or soaking the target object. Water simply flows around the object, leaving a thin layer of dry air between. Cast upon a cloak, for example, this weave keeps the cloak (and thus the wearer) completely dry even in the heaviest of downpours.

FALSE WALL

[Air, Earth] (Common) Level: 1-6 Casting Time: 1 action Range: Medium (100 ft. + 10 ft./level) Effect: Hardens a space of air (volume varies) Duration: Concentration Saving Throw: None Weave Resistance: No

This weave functions exactly like the weave *harden air*, except that for the duration of the weave the air appears to turn into solid rock. The surface of the hardened air is a solid granite-gray in color.

Fireball

+1 Casting Level: The surface takes on any color or texture you desire. You can make it look like a local boulder or even create a barrier across a doorway that exactly matches the cut marble of the surrounding wall.

Casting Radius of

Level	Sphere	Typical Uses
1	1-ft.	Hide a Small object, block a window- sized opening
2	3-ft.	Seal a Medium-size chest, seal a door- sized opening
3	5-ft.	Hold a Small creature
4	10-ft.	Hold a Medium-size creature, seal a gate-sized opening
5	15-ft.	Hold a Large creature, create a bridge 5 ft. wide by 25 ft. long
6	20-ft.	Create a bridge 10 ft. wide by 50 ft. long

FIERY SWORD

[Air, Fire, Spirit] (Common) Level: 2-4

Casting Time: 1 action Range: Touch Effect: Creates weapon of fire Duration: Concentration Saving Throw: None Weave Resistance: Yes

> You create a weapon of fire. The weapon can take any shape you desire, though normal weapon proficiencies apply (for instance, to wield a longsword-shaped weapon without penalties, you must be proficient with longswords). The damage the weapon deals depends on the casting level, not on the shape of the weapon. The weapon's flames do not harm you. Although they sear and damage creatures struck by the weapon, they do not ignite flammable materials.

Casting Level	Weapon Dama	age
2	2d8	
3	2d10	
4	2d12	

FIREBALL

[Air, Fire] (Common) Level: 2-6 Casting Time: 1 action Range: Medium (100 ft. + 10 ft./level) Area: See text Duration: Instantaneous Saving Throw: Reflex half Weave Resistance: Yes

You conjure a ball of fire, which speeds from your hand to detonate with a low roar. All creatures and objects within the burst radius take damage from the fire. The explosion creates little blast pressure.

You point your hand and determine the range (distance and height) at which the fireball is to burst. A glowing, pea-sized bead streaks from the pointing hand and, unless it impacts upon a material body or solid barrier prior to attaining the prescribed range, blossoms into the *fireball* at that point (an early impact results in an early detonation). If you attempt to send the bead through a narrow passage, such as through an arrow slit, you must "hit" the opening with a ranged touch attack or else the bead strikes the barrier and detonates prematurely. HE ONE POWER

The *fireball* sets fire to combustibles and damages objects in the area. It can melt metals with a low melting point, such as lead, gold, copper, silver, or bronze. If the damage caused to an interposing barrier shatters or breaks through it, the *fireball* may continue beyond the barrier if the area permits; otherwise it stops at the barrier.

The size of the burst area and the damage dealt to creatures and objects within that radius vary with the casting level of the weave.

Casting Level	Burst Radius	Damage
2	5 ft.	2d6 + channeler level
3	10 ft.	3d6 + channeler level
4	20 ft.	4d6 + channeler level
5	35 ft.	5d6 + channeler level
6	50 ft.	6d6 + channeler level

FLY

[Air, Spirit] (Lost) Level: 5 Casting Time: 1 action Range: Touch Target: Creature touched Duration: Concentration Saving Throw: Will negates (harmless) Weave Resistance: Yes

The weave's subject can fly at a speed of 90 feet (60 feet if the creature wears medium or heavy armor). The subject can ascend at half speed and descend at double speed. The flying subject's maneuverability is good. The act of flying requires about as much concentration as walking, so the subject can attack or channel normally (unless the caster casts this weave on herself, in which case she must concentrate on maintaining the weave as normal). The subject of a *fly* weave can charge but not run. She cannot carry aloft more weight than her maximum load (page 110), plus any armor she wears.

Should the weave expire while the subject is still aloft, the effect fails slowly. The subject drops 60 feet per round for 1d6 rounds. If she reaches the ground in that amount of time, she lands safely. If not, she falls the rest of the distance (falling damage is 1d6 per 10 feet of fall). Since dispelling a weave effectively ends it, the subject also has 1d6 rounds to reach the ground safely if the *fly* weave is dispelled.

HARDEN AIR

[Air] (Common) Level: 0-5 Casting Time: 1 action Range: Medium (100 ft. + 10 ft./level) Effect: Hardens a space of air (volume varies) Duration: Concentration Saving Throw: Reflex Weave Resistance: No

You make the air in a space harden. All items and creatures in that space freeze in place, helpless and unable to move. Creatures remain aware but cannot take any physical actions. You direct the placement of this weave effect and can choose to place it so that the heads of those caught are free from the *hardened air*. If that's the case, trapped creatures can breathe and talk normally. If their heads are encased in the *hardened air*, they will suffocate if held too long. A target who makes his save either dodges free of the *hardened air* or, if the space is too confined, manages to get his head free and avoid suffocation. A willing target (such as someone falling) can choose to forego the Reflex save.

Hardened air can be used to catch items in midair. If cast in the space around a flying creature, the creature is held, unable to flap its wings. It will not fall, however, so long as the air about it remains hardened.

Hardened air not only freezes items within it but also creates an impervious barrier to items or physical attacks from without. Thus, a creature frozen in *hardened air* cannot be attacked. However, the air can be penetrated by weaves of the One Power, so that weaves can be cast on the creature. *Hardened air* can be used to create a barrier or shield, or even a bridge across an open space. The space of hardened air is fixed and cannot be moved.

The size and shape of the affected space varies according to casting level.

Casting Level	Radius of Sphere	Typical Uses	
0	1-ft.	Catch a Small falling object, create a shield-sized barrier, block a win- dow-sized opening	
1	3-ft.	Seal a Medium-size object (such as a chest), create a door-sized barrier, seal a door-sized opening	
2	5-ft.	Hold a Small creature	
3	10-ft.	Hold a Medium-size creature, seal a gate-sized opening	
4	15-ft.	Hold a Large creature, create a bridge 5 ft. wide by 25 ft. long	
5	20-ft,	Create a bridge 10 ft. wide by 50 ft. long	

IMMOLATE

[Fire, Spirit] (Common) Level: 4-7 Casting Time: 1 action Range: Medium (100 ft. + 10 ft./level) Target: One object or creature Duration: Instantaneous Saving Throw: Will half Weave Resistance: Yes

You cause the object or creature to burst into flames. The fire not only engulfs the target but is actually sparked within it as well, causing 1d6 points of damage per channeler level (maximum 20d6). The size and type of target affected varies with the casting level.

Casting Level	Target
- Ā	Medium-size, flammable (chest, bush)
5	Large, flammable (tree, shed)
6	Medium-size, nonflammable (person)
7	Large, nonflammable (horse)

LIGHT

[Air, Fire] (Common) Level: 0-3 Casting Time: 1 action Range: Personal Effect: Creates light Duration: Concentration Saving Throw: See text Weave Resistance: No

You extend your hand and create a fist-sized globe of cool white light, which hovers above your palm for the duration of the weave. The brightness of the light, and the radius to which it extends, depends on the casting level.

At higher casting levels, the light becomes quite harsh. At 2nd level, looking directly at the light causes substantial discomfort, though no damage. At 3rd level, the light is as bright as a lightning bolt, and anyone who looks at it (including any unsuspecting creature within 50 feet facing this weave as it is cast) must make a Reflex save or become temporarily blinded. In addition to the obvious effects, a blinded creature suffers a 50% miss chance in combat (all opponents have full concealment), loses any Dexterity bonus to Defense, grants a +2 bonus to attackers' attack rolls (they are effectively invisible), moves at half speed, and suffers a -4 penalty on Search checks and most Strength- and Dexterity-based skill checks. The blindness lasts for a number of rounds equal to the amount by which the creature missed its Reflex save. The caster does not need to save to avoid blindness.

+1 Casting Level: You create the globe of light in a fixed location, such as the corner of a room. It remains there and does not move with you.

Casting Level	Brightness	Radius
Õ	Torch	20 ft.
1	Bonfire	30 ft.
2	Illuminator's flare	100 ft.
3	Lightning bolt	300 ft.

MOVE WATER

[Water] (Common) Level: 3 Casting Time: 1 action Range: Close (25 ft. + 5 ft./2 levels) Target: Water Duration: Concentration Saving Throw: None Weave Resistance: No

You move up to fifty gallons of water per channeler level. You may lift the water through the air or flow it across a surface, even uphill. It moves at a speed of up to 20 feet.

TOOL OF AIR

[Air] (Common) Level: 0-4 Casting Time: 1 action Range: Close (25 ft. + 5 ft./2 levels) Effect: One invisible Small or Medium-size object Duration: Concentration Saving Throw: Will half Weave Resistance: Yes

You create one invisible simple tool, such as a blade, bludgeon, wedge, or clamp. You can use and manipulate this tool by mental command as though it were a real item of the same type. For example, you can create a bludgeon to drive a tent stake into the ground, a dustrag to wipe a mantelpiece, or a clamp to hold a book shut so that others can't open it. The tool cannot be used to pick up objects, though it can knock them around. It operates as though wielded by a person with a Strength of 10 and, except for the fact that it does not tire, it cannot do anything that a person with a Strength of 10 could not do with a real tool of similar design.

At higher casting levels, the tool can be used as a weapon, according to the table below.

Casting

Type of Tool	Damage
Hand tool	None (equivalent to a slap)
Sap	1d6 subdual
Knife	1d4
Mace	1d8
Sword	1d10
	Hand tool Sap Knife Mace

WAND OF FIRE

[Earth, Fire] (Common) Level: 1 Casting Time: 1 action Range: Touch Effect: Creates a fire weapon from a wand or branch Duration: Concentration Saving Throw: None Weave Resistance: Yes

You imbue an otherwise harmless branch, wand, or switch with a powerful charge of fire that you can use to damage an opponent. Although the wand does not appear to be burning, your successful melee touch attack deals 1d8 points of fire damage +1 point per channeler level (maximum of +20), and flames spring up as the wand touches combustible materials.

WHIRLPOOL

[Spirit, Water] (Common) Level: 3-7 Casting Time: 1 full round Range: Medium (100 ft. + 10 ft./level) Target: Sizable body of water Duration: Concentration Saving Throw: None Weave Resistance: No

You create a swirling whirlpool in a sizable body of water, which sweeps swimming creatures, ships, and similar vessels downward, preventing them from leaving by normal THE ONE POWER

means and perhaps drowning or sinking them. The size of the whirlpool depends on the casting level and the body of water.

Any creature caught in the whirlpool is swept into its swirl. It cannot escape on its own until the weave ends, though it might be rescued. The creature must make a Swim check (DC 15) every round. Success keeps its head above water. Failure leaves the creature sputtering, unable even to grab at ropes, outstrhed hands, or other attempts at rescue. Failure by more than 5 indicates that the creature is sucked under and begins to drown.

Vessels smaller than half the size of the whirlpool are swept into its swirl, putting them at risk. Light or unseaworthy craft may break up or be sucked under completely. More solid craft are unlikely to sink but may be damaged or even capsized if trapped in the whirlpool for a length of time.

Vessels larger than half the size of the whirlpool are held by its sucking waters, unable to break free but not otherwise affected.

Casting Minimum Body

Level	of Water	Size
3	Pond or small river	25-ftradius circle
5	Lake or large river	300-ftradius circle
7	Ocean or huge lake	1,500-ftradius circle

HEALING

The Talent of Healing involves repairing damage done to the body and mind; the fine work of accelerating and assisting the body's natural healing processes. Ironically, though, the same skills apply to damaging the body and mind—hence, a number of weaves within this Talent involve inflicting pain, damage, and death. Fortunately, most of these weaves are either rare or lost.

DELVE

[Spirit] (Common) Level: 0-3 Casting Time: 1 minute Range: Touch Target: Creature touched Duration: Instantaneous Saving Throw: Will negates (harmless) Weave Resistance: Yes

By touching your target, you learn what injuries, diseases, poisons, or supernatural damage may be affecting him or her, either now or recently. Which sorts of ailments the weave detects depend upon its casting level. If you cast the weave at an insufficient level to detect an affliction, you can tell that there is something else wrong but not what it is. For example, if you cast it at 1st casting level on a target that had been poisoned, you could tell that something beyond a wound or disease ailed the target but not its exact nature.

Although treatment for most injuries or wounds is self-evident, this weave can indicate an appropriate course of action if the source of the target's problem is unknown. It also gives you a +5 bonus on any Heal skill checks made to aid the target.

Delve can be cast upon a corpse (to learn the cause of death, for instance), but only within 24 hours of death.

Casting Level	Afflictions Detected
0	Wounds or injuries
1	Disease
2	Poison
3	Supernatural effects

HEAL

[Air, Spirit, Water] (Common) Level: 0-8 Casting Time: See text Range: Touch Target: Creature touched Duration: Instantaneous Saving Throw: Will negates (harmless) Weave Resistance: Yes

You lay your hands upon a living creature to convert its wounds from standard damage to subdual damage. The damage thus converted heals at the normal rate for subdual damage. The amount of damage converted depends upon the casting level and your class level. This weave cannot be used to heal subdual damage.

This weave can only be cast once per target per day.

Casting Level	Casting Time	Recovered Hit Points
0	1 action	1
1	full action	1d8 + channeler level
2	1 minute	2d8 + channeler level
3	10 minutes	3d8 + channeler level
4	10 minutes	4d8 + channeler level
5	20 minutes	5d8 + channeler level
6	20 minutes	6d8 + channeler level
7	30 minutes	7d8 + channeler level
8	30 minutes	8d8 + channeler level

HEAL THE MIND

[Air, Spirit, Water] (Common) Level: 1-4 Casting Time: 1 minute Range: Touch Target: Creature touched Duration: Instantaneous Saving Throw: Will negates (harmless) Weave Resistance: Yes

With this weave you help heal a creature in the throes of madness recover his mind, if only for a time. At 1st level, this weave allows the target to make a Will save to end an ongoing attack of madness, regaining his or her self-control. At higher levels, it temporarily reduces the target's Madness rating—by how much and for how long depends on the casting level.

Casting

Level Effect

- 1 Target may make a Will save to end an attack of madness
- 2 Target's Madness rating reduced by 1d6 for 24 hours
- 3 Target's Madness rating reduced by 2d6 for 48 hours
- 4 Target's Madness rating reduced by 3d6 for one
 - week

REND

[Air, Spirit, Water] (Rare) Level: 0-4 Casting Time: 1 action Range: Close (25 ft. + 5 ft./2 levels) Target: One creature Duration: Instantaneous Saving Throw: Fortitude half Weave Resistance: Yes

You channel the One Power to destroy flesh, wrenching bones in their sockets and ripping gashes through meat and muscle. The amount of damage done depends upon the casting level and your class level.

Casting Level	Points of Damage	
0 Internet	1	
1	1d8 + channeler level	
2	2d8 + channeler level	
3	3d8 + channeler level	
4	4d8 + channeler level	

RENEW

[Air, Spirit, Water] (Common) Level: 0-4 Casting Time: Full round action Range: Touch Target: Creature touched Duration: See text Saving Throw: Will negates (harmless) Weave Resistance: Yes

You lay hands upon a living creature to relieve it of fatigue and weariness. The target immediately feels freshened and able to continue with labors, travel, combat, or other physical activities as if he or she were fully rested. In game terms, the weave suspends subdual damage for its duration. This freedom from fatigue has its price, however; when the weave ends, the target's suspended subdual damage all returns, augmented by additional subdual damage. The duration of the effect—the extra time it allows the target to continue to act without rest—and the amount of additional damage suffered when the weave ends both depend on the casting level of the weave (see the table below).

The *renew* weave is often used in conjunction with the *heal* weave to enable seriously wounded characters to reach safety.

Casting Length of

Level	Effect	Additional Damage
0	10 minutes	1 point of subdual damage
1	1 hour	1d4 points of subdual damage
2	2 hours	1d6 points of subdual damage
3	4 hours	1d8 points of subdual damage
4	8 hours	1d10 points of subdual damage

RESTORE THE POWER

HE ONE POWER

177

[Air, Earth, Fire, Spirit, Water] (Lost) Level: 6-12 Casting Time: 10 minutes Range: Touch Target: Creature touched Duration: Instantaneous Saving Throw: Will negates (harmless) Weave Resistance: Yes

This weave heals a severed (stilled or gentled) channeler's connection to the True Source, restoring his or her ability to channel. Unfortunately, it is very difficult to restore the severed target to full power; in most cases, the target loses several levels in channeling ability. This level loss applies only to the target's weaves, not to other aspects of the target's level (such as hit points, base attack modifier, and saves). For example, if you were to cast this at 8th level on a 10th-level initiate who has been stilled, she would regain her ability to channel, but would only have the weave slots of a 5th-level initiate (half of her actual level). In all other ways, she would still be a 10th-level initiate. Should she later advance to 11th level, she would gain the additional weaves available to 6th-level initiates. As always, round fractions down, with a minimum result of 1.

This weave only affects channelers who have lost their ability to channel. It does not grant the ability to channel to nonchannelers. It may be cast again at a higher level on a channeler who has already been restored, enabling her to regain more lost weave levels.

Casting

Level Result

- 6 Casts weaves as if level is 1/3 of actual level
- 8 Casts weaves as if level is 1/2 of actual level
- 10 Casts weaves as if level is 3/4 of actual level
- 12 No loss to weaves

SEVER

[Spirit] (Common) Level: 6 Casting Time: 1 action Range: Close (25 ft. + 5 ft./2 levels) Target: One person Duration: Instantaneous Saving Throw: Will negates Weave Resistance: Yes

This weave severs a target of the same gender as the caster, removing his or her ability to channel. This severing (called "gentling" when it happens to men, and "stilling" when the target is a woman) is permanent. Its effects can only be reversed with the lost *restore the power* weave. +6 Casting Levels: You can sever a target of the opposite gender.

TOUCH OF DEATH

[Earth, Fire, Spirit, Water] (Lost) Level: 5-8 Casting Time: 1 full round Range: Close (25 ft. + 5 ft./2 levels) Target: One creature Duration: Concentration Saving Throw: See text Weave Resistance: Yes

While casting this weave, you send tendrils of the Five Powers into the body of your target to manipulate it from within, doing severe damage without apparent injury. At its highest level, this weave simply stops the target's heart, leaving no indication of the cause of death (except the residue of the weave). Even at lower levels, all of the damage is internal, leaving no external evidence of the cause of death or damage.

Casting Level	Effects on Target	Damage/ round	Save
5	Chokes	4d8	Fortitude half
	Crushes internal organ	s 6d8	Fortitude half
7	Boils blood	8d8	Fortitude half
8	Stops heart	Target dies	Fortitude, target loses half current hp on successful save

ILLUSION

Weaves of the Illusion Talent affect the minds and senses of those who witness them, causing them to experience often spectacular effects.

DISGUISE

[Air, Fire, Spirit] (Common) Level: 1-4 Casting Time: 1 full round Range: Touch Target: Person touched Duration: Concentration Saving Throw: Will negates Weave Resistance: Yes

You cast a complex weave about the target, which alters her appearance. You can make the target look different, though you cannot change the basic structure of the target—you cannot make a person look like a dog, or even make an exceptionally tall person short.

This weave does not provide the abilities or mannerisms of the chosen form. It does not alter the tactile or audible properties of the target, nor does it alter clothing, weapons, equipment, or other items. Minor changes (such as adding a birthmark or mustache, or changing hair color) give you a +2 bonus on Disguise checks and are often effective for blending into the crowd when you aren't interacting closely with people. Major changes (creating a completely different appearance) give you a +10 bonus on Disguise checks.

Creatures get Will saves to recognize illusions if they interact with them (in the case of this weave, touching the illusory mole on your nose and not feeling anything there).

Casting Level	Change
1	Minor change to self
2	Major change to self
3	Minor change to other person
4	Major change to other person

DISTANT EYE

[Air, Spirit] (Lost) Level: 3 Casting Time: 1 full round Range: Medium (100 ft. + 10 ft./level) Target: You Duration: Concentration Weave Resistance: No

You extend a narrow tendril of weave outward as far as the extreme of medium range. You see as if your eye were at the end of the weave. You can move the tendril as you see fit, even into areas that you cannot see from your casting location. The tendril fits through tiny spaces such as keyholes and the gaps under doors, so long as they are at least 1/4 inch high or wide. You cannot move the tendril if you tie off the weave, though you continue to see through it.

While this weave is in effect, you are only vaguely aware of your normal vision. To notice something in your normal field of view but not visible through the weave, make a Spot check (DC 20).

EAVESDROP

[Air, Spirit] (Common) Level: 1 Casting Time: 1 full round Range: Medium (100 ft. + 10 ft./level) Target: You Duration: Concentration Weave Resistance: No

You extend a narrow tendril of weave outward as far as the extreme of medium range. You hear as if your ear were at the end of the weave. So long as you concentrate on this weave, you can move the tendril as you see fit, though only where you can see it. The tendril fits through tiny spaces such as keyholes, so long as they are at least 1/4 inch high or wide. You cannot move the tendril if you tie off the weave, though you continue to hear through it.

While this weave is in effect, you are only vaguely aware of your normal hearing. To notice a sound that you would normally hear but that is not audible through the weave, make a Spot check (DC 20).

FOLDED LIGHT

[Air, Fire] (Common) Level: 1-4 Casting Time: 1 action Range: Close (25 ft. + 5 ft./2 levels) Target: See text Duration: Concentration Saving Throw: Will negates (harmless) Weave Resistance: Yes

You create a weave in the shape of a screen or shield 10 feet tall, which hides a specific person, object, or group of people or objects behind it. When behind the screen, the specified person and her clothing, armor, weapons, and other carried or worn equipment are simply invisible from the far side of the screen, so long as she remains stationary. Movement results in a slightly visible blur, which an outside viewer might notice with a Spot check (DC 25 for a very small twitch, 20 for a more significant movement, 15 for a violent jerk or substantial amount of movement). The screen does not block sound, smell, or other sensory cues.

You must specify the person, object, or group to be hidden when you cast the weave.

+1 Casting Level: You may increase the height and width of the screen up to double the standard size.

Casting Level	Screen Width	Invisibility Affects
- 1	5 ft.	One object
2	10 ft.	One person
3	15 ft.	A group of objects
4	20 ft.	A group of people

MIRROR OF MISTS

[Air, Fire, Spirit] (Common) Level: 0-2 Casting Time: 1 action Range: Personal Target: You Duration: Concentration Weave Resistance: No

You grow in size, enshrouded in a veil of majesty that awes onlookers, and your voice also becomes deeper and richer. You gain a substantial bonus on Intimidate checks made while the weave is in effect. The table below lists how tall you grow relative to your normal height and the associated bonus.

At 2nd level, in addition to the Intimidate bonus, this weave also dazes onlookers of Medium-size or smaller and 5 or fewer Hit Dice. Dazed onlookers cannot move, cast weaves, or use mental abilities, though they are not stunned (so attackers get no special advantages against them). Onlookers may resist the daze effect with a Will save, though the channeler still gets the Intimidate bonus against them.

Casting	- 100 M	
Level	Growth	Intimidate Bonus
0	Slight	+2
1	Double	+4
2	Quadruple	+8, daze



Mirror of Mists

VOICE OF POWER

[Air, Fire] (Common) Level: 0-1 Casting Time: 1 action Range: Touch Target: Creature touched Duration: Concentration Saving Throw: Will negates (harmless) Weave Resistance: Yes

The target can project his voice loudly-loud enough to easily address a large crowd, call commands across a noisy battlefield, or make his loudest shouts audible from more than a league (four miles) away. The target gains a +1 bonus on Intimidate checks.

Casting Level	Target
Õ	Yourself
1	Another creature

TRAVELING

The weaves of this powerful lost Talent allow the channeler to travel great distances in short periods of time-or even instantaneously. Furthermore, some Traveling weaves create bridges to entirely different realms, such as *Tel'aran'rhiod*.

BRIDGE BETWEEN WORLDS

[Earth, Spirit] (Lost) Level: 7-11 Casting Time: 1 full round Range: Close (25 ft. + 5 ft./2 levels) Effect: Creates a gateway to an alternate world Duration: Instantaneous

Illustration by Puddnbead

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179

HE ONE POWER

Saving Throw: None Weave Resistance: No

You create a gateway between the real world and *Tel'aran'rhiod*, allowing you to physically enter or exit the dream world. The maximum size of the gateway, and the maximum length of time it can remain open, depends upon the casting level. The caster may close it at will prior to this limit.

Your dream self in *Tel'aran'rhiod* cannot enter the real world. If you dreamwalk into *Tel'aran'rhiod* and cast this weave there, the gateway opens, but you cannot cross through it.

Casting	Max	Gateway

Level	Size	Gateway Stays Open For
7	5 ft. wide by	
	10 ft. tall	2 rounds
9	10 ft. wide by	
	15 ft. tall	1 round/channeler level
11	30 ft. wide by	
	20 ft. tall	3 round/channeler level

CREATE GATEWAY

[Spirit] (Lost) Level: 4-8 Casting Time: 1 full round Range: Close (25 ft. + 5 ft./2 levels) Effect: Creates a gateway to another place Duration: Instantaneous Saving Throw: None Weave Resistance: No

You open a gateway into the space between places. The maximum size of the gateway, and the maximum length of time it can remain open, depends upon the casting level. The caster may close it at will prior to this limit.

The space between places is a dark void, a netherworld entirely devoid of features. Typically, a caster uses this extradimensional space to skim (see the *skimming* weave) to another location. Unless a skimming platform is created just within the gateway, any object or creature that passes through the gateway falls into the void, to become trapped within the space between places.

+3 Casting Levels: Instead of opening the gateway into the space between places, you open it directly to another location anywhere in the physical world. To do this, you must have some sense of the destination and, in most cases, you must know the starting point well. This requires that you have spent at least several hours there or, if you have been there for less time, that you spent at least 30 minutes studying the area (reduce this time to 10 minutes if you embrace the True Source for the entire time). However, if you can see the point you are traveling to, you do not need to know your starting point.

Casting Level	Max Gateway Size	Gateway Stays Open For
4	5 ft. wide by 10 ft. tall	2 rounds
5	10 ft. wide by 15 ft. tall	1 round/channeler level
6	30 ft. wide by 20 ft. tall	3 rounds/channeler level
7	100 ft. wide by 25 ft. tall	5 rounds/channeler level
8	300 ft. wide by 30 ft.all	1 minute/channeler level

SKIMMING

[Air, Earth, Spirit] (Lost) Level: 4-8 Casting Time: 1 full round Range: Close (25 ft. + 5 ft./2 levels) Effect: An opening into a nether realm through which you can travel to a distant location Duration: Instantaneous Saving Throw: None Weave Resistance: No

This weave allows you to travel through the space between places, a nether region reached with the *create gateway* weave. When you cast this weave through an open gateway, you create a platform just within the space between places, adjacent to the gateway. You can then use this platform to "skim"-travel-through the space between places to another location, traversing great distances in little time.

The platform can be of any design you desire, although its size (and thus the maximum number of passengers) depends on the casting level. Horses, carts, baggage, and any other item that fits through the gateway can be taken as well. The number of passengers given on the table below assumes that only people are taken, and that they are packed on as tightly as possible. (The number does not include you.) Reduce the maximum number of passengers as appropriate if pack animals or cargo are also taken.

Your target destination must be a place known to you, and you must be able to visualize the location. This requires that you have spent at least several hours there or, if you were there for less time, that you spent at least 10 minutes studying the area. You must know the actual location of the target—you cannot skim to a nobleman's tent if you do not know where the nobleman is encamped, even if you know him and have been in his tent before. If you do not know the location well enough, the weave simply fails.

Once you have boarded the platform and the initial gateway has closed, the platform automatically skims through the space between places. The time required is unpredictable: 1d6+1 minutes for every 100 miles of distance between the departure point and the destination. When the platform has traveled far enough, it stops. You (or someone with you) must open a second gateway, through which you can step out at your destination. This second gateway cannot be opened from the other side; it must be opened by you or someone with you.
If the initial gateway closes before you board the platform, the platform disappears and all creatures and objects aboard it fall, to be trapped within the space between places. If you step into the real world at your destination, and the gateway closes, the platform disappears and all creatures and objects aboard it fall, to be trapped within the space between places. If any object or creature falls off the platform and is not caught, it becomes trapped within the space between places. If you or someone with you does not open a gateway at the destination, the platform remains, suspended in the void, until you do.

Most creatures or objects that become trapped within the space between places are irrevocably lost, falling eternally through the infinite void. A channeler that falls can save himself by casting this weave, creating a platform on which to land (the channeler takes falling damage from the landing). However, this platform does not move, and the only escape is to create a gateway to the real world. This gateway opens at a completely random location.

-2 Casting Levels: If you have just skimmed and your platform still remains, you may cast this weave again to use the existing platform to skim to another location.

Casting Level	Platform Size	Maximum Passengers
4	5-ft. square	None
5	10-ft. square	4
6	15-ft. square	25
7	25-ft. square	120
8	35-ft. square	200

USE PORTAL STONE

[Spirit] (Rare) Level: 4-7 Casting Time: 1 full round Range: Touch Effect: Triggers traveling power of Portal Stones Duration: Instantaneous Saving Throw: None Weave Resistance: No

This weave allows you to unlock the power of the Portal Stones, to travel great distances instantaneously.

To do so, you must choose one of the symbols carved on the stone representing Portal Stones at other locations. Upon casting this weave on that symbol, you (along with a number of creatures depending on the casting level) are instantly transported to the corresponding stone.

+1 Casting Level: You can use a Portal Stone to enter any of the mirror worlds. You cast this weave on a symbol representing that world. You may also select the symbol for another Portal Stone to enter the mirror world at the location of that stone.

Casting Level	Creatures Taken	
4	5	
5	50	
6	100	
7	500	

WARDING

Wards protect the channeler, or an object or place, from the observation or interference of others. Warding is a very common Talent, especially among the Aes Sedai.

The area encompassed by a warding weave cannot overlap, contain, or be contained within another warding weave.

BARRIER TO SIGHT

THE ONE POWER

181

[Air, Fire, Spirit] (Common) Level: 1-10 Casting Time: 1 full round Range: Close (25 ft. + 5 ft./2 levels) Area: See text Duration: Concentration Saving Throw: None Weave Resistance: No

You create a dome-shaped weave around an area, through which nothing can be seen. People outside the weave see a dome-shaped, wavering image of the area as it appeared when the weave was cast. Transient items within this area (such as people) are barely visible in this image; more permanent items appear more solid. People within the weave see the same sort of image when looking out. Physical objects, and people-even you-can pass through the boundaries of the dome without affecting the weave.

This weave typically appears as a dome, but its shape can be altered to any equivalent volume when cast. When



A wilder prepares to operate a portal stone.

cast within an enclosed area, such as a room or a cavern, the weave tends to conform to the shape of the space.

Casting Level	Area
1	5-ftradius circle
2	10-ftradius circle or small room
3	25-ftradius circle or large room
4	50-ftradius circle or moderate-sized building
5	150-ftradius circle or large building
6	300-ftradius circle or very large building
7	750-ftradius circle
8	1,500-ftradius circle
9	1-mile circle
10	5-mile circle

CIRCLE OF SILENCE

[Air, Fire, Water] (Common) Level: 0-9 Casting Time: 1 full round Range: Close (25 ft. + 5 ft./2 levels) Area: See text Duration: Concentration Saving Throw: None Weave Resistance: No

You create a dome-shaped weave around an area, through which no sound passes. People outside the dome cannot hear you (or any other noise from within). Similarly, outside sounds cannot be heard within the dome. Physical objects, and people-even you-can pass through the boundaries of the dome without affecting the weave.

This weave typically appears as a dome, but its shape can be altered to any equivalent volume when cast. When cast within an enclosed area, such as a room or cavern, the weave tends to conform to the shape of the space.

Casting

Level Area

- 0 5-ft.-radius circle
- 1 10-ft.-radius circle or small room
- 2 25-ft.-radius circle or large room
- 3 50-ft.-radius circle or moderate-sized building
- 4 150-ft.-radius circle or large building
- 5 300-ft.-radius circle or very large building
- 6 750-ft.-radius circle
- 7 1,500-ft.-radius circle
- 8 1-mile circle
- 9 5-mile circle

DREAM SHIELDING

[Spirit] (Common) Level: 1-11 Casting Time: 1 full round Range: Close (25 ft. + 5 ft./2 levels) Area: See text Duration: Concentration Saving Throw: None Weave Resistance: No You create a dome-shaped weave around an area. The dome creates an invisible barrier that protects the dreams of everyone who sleeps within it. Dreamwalkers cannot enter those dreams, and those who attempt to directly observe the dreams of those within, by any method, see only indistinct images at best.

This weave typically appears as a dome, but its shape can be altered to any equivalent volume when cast. When cast within an enclosed area, such as a room or cavern, the weave tends to conform to the shape of the space.

The ward protects normal dreams only. It does not extend any protection to dreamwalkers who enter the space between dreams, other people's dreams, or *Tel'aran'rhiod*.

This weave has a duration of concentration. It is impossible to hold a weave while falling asleep, or (with the exception of dreamwalkers) to cast and/or hold a weave in your dreams. To effectively ward your own dreams, you must cast and tie off this weave before going to sleep.

Casting

Level	Area
1	Self
2	5-ftradius circle
3	10-ftradius circle or small room
4	25-ftradius circle or large room
5	50-ftradius circle or moderate-sized building
6	150-ftradius circle or large building
7	300-ftradius circle or very large building
8	750-ftradius circle
9	1,500-ftradius circle
10	1-mile circle
11	5-mile circle

FIRE TRAP

[Air, Fire, Spirit] (Rare) Level: 3–5 Casting Time: 1 full round Range: Touch Target: One object Duration: Concentration Saving Throw: See text Weave Resistance: Yes

You weave a ward that can be placed on an object, floor, wall, or other item, which you must be touching. If anyone but you touches the warded object or area, a blast of fire explodes into the air around it. Characters in the burst area are allowed a Reflex save for half damage.

The fire sets combustibles aflame and damages objects in the area. It can melt metals with a low melting point, such as lead, gold, copper, silver, or bronze. If the damage caused to an interposing barrier causes the barrier to shatter or break, the blast may continue beyond the barrier if the area permits; otherwise, it stops at the barrier.

Casting

Level	Burst Area	Damage
3	5-ftradius circle	1d6 + channeler level
4	10-ftradius circle	2d6 + channeler level
5	15-ftradius circle	3d6 + channeler level

MASTER WARD

[Air, Earth, Fire, Spirit, Water] (Common) Level: 4-12 Casting Time: 1 full round Range: Close (25 ft. + 5 ft./2 levels) Area: See text Duration: Concentration Saving Throw: None Weave Resistance: No

You create a dome-shaped weave around an area, through which no physical object, nor the One Power, can pass. The weave is impervious to damage and cannot be crossed by any person or creature, including the caster. Even air does not flow through the dome, and those within could conceivably suffocate eventually. Channelers outside the dome cannot cast weaves into it or directly affect it or targets within it via the One Power; channelers inside cannot cast weaves out through it or directly affect targets outside via the One Power. The dome is nearly transparent to normal viewing, visible only as a slightly darkened or tinted area. Sounds are muted slightly as they pass through it.

This weave typically appears as a dome, but its shape can be altered to any equivalent volume when cast. When cast within an enclosed area, such as a room or cavern, the weave tends to conform to the shape of the space. When the weave is cast, an opening of any size or location desired by the caster can be left in it.

+1 Casting Level: The dome is opaque and cannot be seen or heard through. Its surface appears as a solid gray.

Casting Level	Area
4	5-ftradius circle
5	10-ftradius circle or small room
6	25-ftradius circle or large room
7	50-ftradius circle or moderate-sized building
8	150-ftradius circle or large building
9	300-ftradius circle or very large building
10	750-ftradius circle
11	1,500-ftradius circle
12	1-mile circle

SEAL

[Air, Fire, Spirit] (Common) Level: 2-4 Casting Time: 1 full round Range: Touch Target: Enclosed space (see text) Duration: Concentration Saving Throw: None Weave Resistance: No

You weave a ward within a closed container or space, which you must either be within or touching (if outside). If anyone except you opens the warded item or area, a flash of flame ignites within it. If the space has multiple openings (such as a room with doors and windows), opening any of them triggers the ward. So does the creation of any other opening, such as a hole bored through the wall. Your weave is within the area; it cannot be seen from outside (unless the container is transparent).

+1 Casting Level: You may set a trigger word as you cast the weave. The ward will not be triggered by any person who says the trigger word as they open the warded space.

Casting Level	Container	Damage to Contents
2	Box, barrel, or che	est 1d4
3	Small room	1d6
4	Large room	1d8

SHIELD

[Spirit] (Common) Level: 3-7 Casting Time: 1 action Range: Close (25 ft. + 5 ft./2 levels) Target: One channeler Duration: Concentration Saving Throw: Will negates Weave Resistance: Yes

You cut a channeler of the same gender off from the True Source, preventing him from channeling and immediately ending any weaves he is maintaining through concentration. Although the target cannot channel, he remains embraced to the True Source and does not need to embrace it again once this *shield* is dropped.

In determining the target's level relative to yours, total the levels only in channeling classes. For example, if you are a 5th-level wilder/3rd-level initiate, your level for this weave is 8th. If your target is a 5th-level initiate/3rdlevel woodsman, his level is 5th.

+1 Casting Level: You may shield a target of the opposite gender.

-2 Casting Levels: If the target is not channeling and has not embraced the True Source, reduce the level of this weave by two casting levels.

Target Level is
Five or more levels lower than you
One to four levels lower than you
The same channeler level as you
One to four levels higher than you
Five or more levels higher than you

STRIKE OF DEATH

[Air, Fire, Spirit] (Common) Level: 8-12 Casting Time: 1 full round Range: See text Effect: Kills all creatures of one type within range Duration: Instantaneous Saving Throw: Will partial Weave Resistance: Yes

You name a particular type of Shadowspawn (such as Trolloc or Darkhound). Lightninglike bolts of power surge from your body and travel outward, unerringly striking every creature of that type within range. Any target



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Strike of Death

creature struck dies instantly unless it succeeds at a Will save, in which case it loses half its current hit points. You do not need line of sight to the target creatures; in fact, you do not need to be aware of their locations or even that they are there. However, the bolts of power are blocked by solid barriers, though if there is any way around the barrier within range, the bolts find it.

Strike of death does not harm creatures other than those targeted.

The range of this weave varies with casting level.

+2 Casting Levels: you can name an additional type of Shadowspawn; the weave strikes all creatures of both types. This effect can be added multiple times (in other words, at +4 casting levels, you can name two additional types of Shadowspawn, and so forth).

Range	
30 ft.	
300 ft.	
1 mile	
10 miles	
100 miles	
	300 ft. 1 mile 10 miles

WARD AGAINST PEOPLE

[Air, Fire, Spirit] (Common) Level: 2-11 Casting Time: 1 full round Range: Close (25 ft. + 5 ft./2 levels) Area: See text Duration: Concentration Saving Throw: None Weave Resistance: No

You create a dome-shaped weave around an area. You, and anyone who is within the dome with you when you create it, can cross into and out of the dome. For all other people, the dome creates an invisible barrier that they cannot cross.

This weave typically appears as a dome, but its shape can be altered to any equivalent volume when cast. When cast within an enclosed area, such as a room or cavern, the weave tends to conform to the shape of the space.

The area of this weave cannot overlap, contain, or be contained within another warding weave.

+1 Casting Level: The barrier created by the dome is intangible, and anyone can cross it. However, the barrier acts as a trigger for another weave that you cast and tie off within the dome. Any weave can be set in this manner, but it must have an area effect (centered on the spot where you place this second weave) or target an individual person (in which case, it will target the person who first enters the dome), and it must be of instantaneous duration. As with the normal casting of this weave, you and anyone within the dome area with you when you cast the weave can enter the dome without triggering this second weave.

Casting

Level	Area	
2	5-ftradius circle	
3	10-ftradius circle or small room	
4	25-ftradius circle or large room	
5	50-ftradius circle or moderate-sized building	
6	150-ftradius circle or large building	
7	300-ftradius circle or very large building	
8	750-ftradius circle	
9	1,500-ftradius circle	
10	1-mile circle	
11	5-mile circle	

WARD AGAINST THE ONE POWER

[Air, Earth, Fire, Spirit, Water] (Common) Level: 3-12 Casting Time: 1 full round Range: Close (25 ft. + 5 ft./2 levels) Area: See text Duration: Concentration Saving Throw: None Weave Resistance: No

You create a dome-shaped weave around an area, through which the One Power cannot pass. Channelers outside the dome cannot cast weaves into it or directly affect it or targets within it via the One Power; channelers inside cannot cast weaves out through it or directly affect targets outside via the One Power. Physical objects and people (including the caster) can pass through the boundaries of the dome without affecting the weave.

This weave typically appears as a dome, but its shape can be altered to any equivalent volume when cast. When cast within an enclosed area, such as a room or cavern, the weave tends to conform to the shape of the space.

Casting

- Level Area 3 5-ft.-radius circle
- 4 10-ft.-radius circle or small room
- 5 25-ft.-radius circle or large room
- 6 50-ft.-radius circle or moderate-sized building
- 7 150-ft.-radius circle or large building
- 8 300-ft.-radius circle or very large building
- 9 750-ft.-radius circle
- 10 1,500-ft.-radius circle
- 11 1-mile circle
- 12 5-mile circle

WARD AGAINST SHADOWSPAWN

[Air, Fire, Spirit] (Common) Level: 1-10 Casting Time: 1 full round Range: Close (25 ft. + 5 ft./2 levels) Area: See text Duration: Concentration Saving Throw: None Weave Resistance: No

You create a dome-shaped weave around an area, which must not contain any Shadowspawn at the time of casting. The dome creates an invisible barrier that Shadowspawn cannot enter.

This weave typically appears as a dome, but its shape can be altered to any equivalent volume when cast. When cast within an enclosed area, such as a room or cavern, the weave tends to conform to the shape of the space.

The area of this weave cannot overlap, contain, or be contained within another warding weave.

+1 Casting Level: The weave not only affects Shadowspawn but also Shadow-linked vermin. Unlike the normal version of this weave, it can be cast even with such vermin within the weave area. When that happens, all Shadow-linked vermin immediately flee the area. (Again, see Chapter 11 for a definition of Shadow-linked vermin.)

Casting Level	Area
1	5-ftradius circle
2	10-ftradius circle or small room
3	25-ftradius circle or large room
4	50-ftradius circle or moderate-sized building
5	150-ftradius circle or large building
6	300-ftradius circle or very large building
7	750-ftradius circle
8	1,500-ftradius circle
9	1-mile circle
10	5-mile circle

WARD BORE

[Air, Earth, Fire, Spirit, Water] (Lost) Level: 4 Casting Time: 5 minutes Range: Medium (100 ft. + 10 ft./level) Target: A Warding weave Duration: Instantaneous Saving Throw: None Weave Resistance: No

You weave a probe of the Five Powers, with which you test the structure of a weave of the Warding Talent that you have detected. You then make a Weavesight skill check. If successful, you open a hole in the weave. If you fail, nothing happens, and your weave is wasted—though you can try again. If you fail by more than 10, the caster of the ward feels your tampering, although this feeling alone does not tell her who is responsible. The DC for the Weavesight check is 20 + the level of the target weave + the caster's ability bonus for channeling. HE ONE POWER



Gamemastering involves writing, planning, acting, refereeing, arbitrating, and facilitating. When you're the Gamemaster, you're the focus of the game. If the game's fun, it will be to your credit. If it's a failure, you'll get the blame. But don't worry-running a *Wheel of Time* game is not as hard as it may seem at first. (But don't tell the players that!)

Described below are the varied duties of the GM. You'll like some more than others. As in any hobby, focus on what you enjoy the most, but remember that the other duties are also important.

PROVIDING ADVENTURES

Your primary role in the game is creating and presenting adventures in which the other players can play their characters. To accomplish this, you need to spend some amount of time outside the game preparing your stories. This is true whether you create your own adventures or use prepared adventures you've purchased.

Creating adventures can take a great deal of time. Many GMs find that they spend more time getting ready for the game than they do actually playing at the table. These same GMs usually find this creation time the most fun and rewarding part of being a Gamemaster. Creating interesting characters, settings, plots, and challenges to present to your friends can be a great creative outlet.

Creating good adventures is so important that it receives its own section in this chapter. See How to Build an Adventure, starting on page 199.

TEACHING THE GAME

Sometimes, but not always, it's going to be your responsibility to teach newcomers how to play the game. This isn't a burden; it's a wonderful opportunity. Teaching other people how to play provides you with new players and allows you to set them on the path to becoming topnotch roleplayers. It's easier to learn to play with someone who already knows the game. Players who are taught by a good teacher in a fun game are more likely to join in the hobby for the long haul. Use this opportunity to encourage new players to become the sort of gamers you want to play games with.

Here are a few pointers on teaching the game:

You need to know the hero creation rules so that you can help new players build heroes. Have them each tell you what sort of hero they want to play. Then show them how they can create that hero with the rules found in this book. If they don't know what to play, show them the different hero classes, briefly describe each, and let them choose the one that appeals to them the most.

- Don't worry about teaching all the rules ahead of time. All the players need to know are the basics that apply to understanding their heroes (how the One Power works, what Defense means, how to use skills, etc.), and they can pick up most of this as the game progresses.
- You need to know how to play the game. As long as you know the rules, the game can move along, and the players can simply focus on their heroes and how they react to what happens to them in the game. Have players tell you what they want their heroes to do and translate that into game terms for them. Teach them how the rules work when they need to learn them, on a case-by-case basis. For example, if a player wants her initiate to channel the One Power, the player tells you what the hero attempts and you tell her if it's possible, what die to roll, which modifiers to add, and what happens as a result. After a few times, the player will know what to do without asking.

PROVIDING THE WORLD

The Gamemaster is the creator of his or her own campaign world. Even though you'll be basing your adventures in the world of Robert Jordan's *Wheel of Time* series, it's still your campaign. You can alter things or stress certain facets of the setting to suit your own game or your own particular conception of the world.

The setting is more than just a backdrop for adventures. The setting is everything in the fictional world except for the heroes and the adventure plot. A well-designed and well-run world retains internal consistency and seems to go on around the heroes; a good GM makes them feel that they are a part of something, instead of apart from it. Though powerful and important, the heroes should seem to be residents of a world that is ultimately much larger than they are.

Consistency is often the key to providing a world. When the heroes go back to Baerlon for supplies, they should encounter some of the same characters they met before. Soon, they'll learn the names of several innkeepers and guardsmen-and those characters will remember the heroes as well. Once you have achieved this level of consistency, however, provide an occasional change. If the characters come back to replenish their supplies for the fourth time in a year, have them discover that the man who ran the tack shop went back home to Shienar, and his nephew now runs the local business. That sort of change-one that has nothing to do with the characters directly, but which they'll notice-makes the players feel as though they're adventuring in a living world as real and vital as themselves. It's not just a flat backdrop that exists only for them to battle Darkfriends, Trollocs, or this week's villain.

DETERMINING THE STYLE OF PLAY

The GM provides the adventure and the world. The players and the GM work together to create the game as a whole. However, it's your responsibility to guide the way the game is played. The best way to accomplish this is by learning what the players want and figuring out what you want as well. Many styles of play exist, but a few are detailed below as examples.

DANCING WITH THE DARK ONE: The heroes fight their way into the depths of a fortress, kill an entire fist of Trollocs, and rescue one of the Dragon Reborn's childhood friends. This style of play is very straightforward. It's fun, exciting, and action-oriented. Very little time is spent on developing personas for the heroes, roleplaying encounters, or mentioning situations other than what's going on in the adventure. While it doesn't necessarily emulate what you see in the novels, it can still make for a fun and engaging gaming experience.

If you're running this type of game, let the heroes face obviously evil opponents (lots of Darkfriends, for example) and meet obviously helpful characters. Don't expect heroes to anguish over what to do with the prisoners. Don't bother too much with treasure or time spent recovering. Do whatever it takes to get the heroes back into the action as quickly as possible. A hero's motivation doesn't need to be much more than a desire to fight the rising tide of the Dark One and his minions (and maybe acquire a bit of treasure along the way).

Rules and game balance are very important in this style of play. Heroes with combat ability greater than their companions create unfair situations: The overpowered hero can handle more of the challenges and thus have more fun. If you're using this style, be very careful about adjudicating rules. Think long and hard about additions or changes that you want to make.

A NEW AGE OF LEGENDS: The Dark One is slowly breaking free from his age-old prison. The Dragon has been reborn, and the Prophecies of the Dragon say that his blood on the slopes of Shayol Ghul will save the world. The heroes have been thrust into the greatest conflict of any Age, and their actions might affect the fate of the world and the fabric of time. Will they rise to their destiny? Will they have what it takes when the time comes to make worldshaking sacrifices? This style of gaming is deep, complex, and challenging. It often calls for elegance and subtlety. The focus isn't on combat, but on talking, developing in-depth personas, and character interaction. Whole game sessions may pass without a single die being rolled. After all, why dwell on a single swordfight when the fates of whole nations hang in the balance?

187

In this style of game, many nonplayer characters (NPCs) should be as complex and richly detailed as the heroes-although the focus should be on motivation and personality, not game statistics. Expect digressions about what each player wants his or her hero to do, and why. Arbitrating a critical border dispute might be as important an encounter as fighting several fists of Trollocs. (And don't expect the heroes to fight the Trollocs at all unless they have a good reason to do so.) Heroes will sometimes take actions against their players' better judgment because "that's what a hero would do." Adventures deal mostly with negotiations, political maneuverings, and hero-NPC interaction. Players may even talk about the "story" they're collectively creating, and the relationship their unique story has to the overarching events portrayed in the novels.

Quoting the rules becomes less important in this style of gaming. Since combat isn't the focus, game mechanics take a back seat to story and character development. Skills take precedence over combat bonuses, and even then, the actual numbers don't have to be absolutes. Feel free to change things to fit a player's roleplaying needs. You may even want to streamline the combat system so that it takes less time away from the story.

SOMETHING IN BETWEEN: Most campaigns are going to fall between these two extremes. There's plenty of action, but there's also a storyline and interaction between heroes and NPCs. Players develop their heroes, but they're eager to get into a fight as well. Provide a nice mixture of roleplaying encounters and combat encounters. Even in combat missions, you can present NPCs that don't need to be killed. Instead, you can interact with them through diplomacy, negotiation, or a simple conversation.

OTHER STYLE CONSIDERATIONS: You should think about a few other style-related considerations.

Serious vs. Humorous: How seriously you take things becomes an example of how seriously the players take things. Jokes can make the game really fun, but they can also detract from the action. If you make funny comments during the game, expect that the players will, too.

Likewise, if you design adventures that are lighthearted, create characters who are slightly silly, or introduce embarrassing or humorous situations into the game, realize that it changes the tenor of the game.

Overall, it's recommended that you play things straight. Don't intentionally insert jokes into the game. There'll be enough joshing around at the table to keep the game fun. The in-game action should remain fairly serious (although the occasional diversion or digression is fine).

Naming Conventions: Related to how serious or humorous the game is, character names should be fairly uniform in style throughout the group. Although any character name is fine, a group with characters such as Fritz the Gleeman, Wavemistress Al'iennah Saltieran, and Meathead the Ogier Wanderer lacks the consistency to be credible. Jordan's novels provide a rich tapestry of peoples and cultures to draw from, each with their own consistent naming conventions. Borrow from the books; character names will feel "right" and add to the overall flavor of the world.

Multiple Heroes: You need to decide if each player is going to be limited to one hero or can have many, and whether a player is allowed to actually run more than one hero at the same time. Generally, it's best if you keep to one hero per player. However, when players are few, you might allow them to run more than one hero just to get the group size up to at least four.

Interaction Style: Do you describe the action in third person or first person? And which way do you want your players to respond? That decision determines the voice of your game.

In third-person style, you describe the action as though you were the narrator of a book, and your players answer you in kind.

GM: A Tairen port official approaches as you step onto the dock from the deck of the Atha'an Miere vessel. He asks where you've come from and what your business is in Tear.

Player: My character steps forward and smiles. Eben says we've come from Arad Doman. He asks if anything is wrong.

In first-person style, you speak as the NPCs and the players speak as their heroes.

GM: "I'm port warden Tarilin. What was your last port of call and what business do you have in Tear?"

Player: "Easy, friend. We've traveled all the way from Arad Doman with a cargo of ice peppers and spices. Is there a problem?"

Either method is fine. Some GMs and players like to vary their approach depending on the situation. Just use the style that feels most comfortable for you and your group.

ADJUDICATING

When everyone gathers around the table to play the game, the Gamemaster is in charge. That doesn't mean that you can tell people what to do outside the boundaries of the game, but it does mean that you're the final arbiter of the rules within the game. Good players always recognize that you have the ultimate authority over the game mechanics, even superseding something in a rulebook. Good GMs know not to change or overturn an existing rule without a good, logical justification so the players don't grow dissatisfied.

This means that you need to know the rules. You're not required to memorize the rulebook, but you should have a clear picture of what the rules say so that when a situation comes up that requires a ruling, you know where to reference the proper rule in the book.

Often a situation arises that isn't explicitly covered by the rules. In such a situation, it's the GM who needs to provide guidance as to how it should be resolved. When you come upon an instance where there seems to be no rule to cover a situation, consider the following:

TA'VEREN



Ta'veren are individuals who have far more impact on the Pattern than average people. It is believed that when the great Pattern needs major changes to keep its balance, ta'veren are spun out of the Pattern. Ta'veren often cause

extremely unlikely things to happen with great regularity. Being around a *ta'veren* does not make people do or say things they would never do under any circumstances. But it may make them do things they would only have done once out of a hundred similar circumstances. Not all *ta'veren* are of the same strength, and some people are only *ta'veren* briefly while others bend the Pattern their entire lives.

Players cannot choose to make their characters *ta'veren*, since this status is not something that can be earned, learned, or forced. Only the Gamemaster can decide who the Pattern makes *ta'veren*. This should never be done lightly-*ta'veren* are rare and can have a significant impact on a game. Of course, a character might only be *ta'veren* briefly, to further some specific need of the Pattern.

Characters who are *ta'veren* may earn bonus ability points (especially Charisma), feats, and skills as part of being *ta'veren*. A Gamemaster should be very careful when passing out such bonuses and remember they can be removed if a character stops being a *ta'veren*. The bonuses should be subtle, representing the *ta'veren*'s ability to influence the outcome of the Pattern: extra Talents and Affinities for channelers (representing things they just happen to pick up easily, when others would have to study extensively), luck bonuses, and bonuses to skill checks are most common.

- Look to any similar situation that is covered in the rules. Try to extrapolate from what you see presented there and apply it to the current circumstance.
- If you have to make something up, stick with it for the rest of the campaign. (This is called a "house rule.") Consistency keeps players satisfied and gives them the feeling that they adventure in a stable, predictable world, not in some random, nonsensical place subject only to the GM's whims.
- When in doubt, remember this handy little rule: Favorable conditions add +2 to any d20 roll; unfavorable conditions penalize the roll by -2. You'll be surprised how often this "GM's secret rule" solves problems.

If you come upon an apparent contradiction in the rules, consider these factors when adjudicating:

- A rule in *The Wheel of Time Roleplaying Game* takes precedence over any other published *Wheel of Time* product. This book is referred to as the core rulebook. It forms the basis of the whole game.
- A rule found in the core rulebook overrules one found in a published adventure unless the rule presented in the published adventure deals with something specific and limited to the adventure itself.
- Choose the rule that you like the best, but stick with it for the rest of the campaign. Consistency is a very important aspect of rules adjudication.

PROPELLING THE GAME FORWARD

While all the players are responsible for contributing to the game, the responsibility must ultimately fall upon the GM to keep the game moving, maintain player interest, and keep things fun. Remember that keeping things moving is always more important than searching through the rules or spending time in long debates over rules decisions.

Even a well-run game can get bogged down sometimes. Perhaps the players have been at it a while and are growing a little tired of the same old thing. Maybe a playing session falls flat for no apparent reason. Sometimes this just can't be helped—you're only human. In fact, occasionally you may find that it's better to cancel a playing session or cut it short rather than have a poor experience that may set back the whole campaign.

However, there are ways to make an average playing session a memorable one, or to spice up a lackluster one. One of the best visual aids is artwork. Pore through illustrations in fantasy art books or trading card sets, or find other art sources that provide you with a picture that fits something that the characters will encounter. Then when they do, pull out the picture and say, "You see this." While player imaginations are fertile, sometimes seeing a depiction of something they encounter in the game-a character, a vista, or a place-makes it all the more exciting or real.

Of course, you can't always have a picture of some creature, character, or place that you have created. That's when you rely on the GM's best friend: evocative, exciting descriptions. Pepper your descriptions of what the heroes see with adjectives and vivid verbs. Remember that you, and you alone, are the players' eyes and ears. "A cold, icy cave with water dripping slowly down the sparkling walls" is much more exciting than "a 20-foot-by-20-foot cave." Throughout the game, continually ask yourself: What *exactly* do the characters see? Do they hear anything? Are there any noticeable odors? An unpleasant tang in the air? Do they feel the chill wind against their skin? Is their hair tousled by hot, damp gusts?

No player will forget a tense battle on a crumbling bridge in the middle of a thunderstorm. The best way to get the players' attention is with gripping action. While GAMEMASTERING

not every encounter needs to be life-threatening or earthshaking, keep in mind how it would all seem in *The Wheel* of *Time* novels.

It's often secondary, but some GMs enjoy creating just the right atmosphere for their games. Music is often a good way to accomplish this. It's sort of like having a soundtrack for your story. Not surprisingly, those who enjoy using music in their games often use soundtracks from adventure movies, although classical, ambient, or other styles work well. Keep in mind, though, that some people find music distracting. Be receptive to what your players like—an atmosphere in which the players can't hear, are distracted, or aren't enjoying themselves is never a good one. Other ways GMs can create an atmosphere rely on painted miniatures, tabletop scenery, specially adjusted lighting, or even sound effects.

Another technique GMs employ and players enjoy is using different voices when speaking "in character." Practicing several different accents or ways of speaking and assigning them to different NPCs can be a striking way to make a character stand out in the players' minds. Jordan provides a good start in the novels; any reader should immediately be able to tell an Illianer from a Tairen, for example.

Once in a while, a little miming of actions can supplement a game that otherwise exists only in your imagination. If a character is shriveled and stooped over when she walks, stand up and show the players exactly what you mean. When the ceiling above the heroes begins to collapse, slam your fists upon the table like falling stone and masonry. If someone holds out his hand and offers something to a hero, mime the action—almost every time, the player (assuming the hero takes what's offered) will follow your cue instinctively and reach out. Keep in mind, though, that this sort of thing can quickly get out of hand. Don't act out your battles, or someone could get hurt!

Every once in a while, really surprise your players. The NPC they thought was a villain turns out to be a goodhearted wanderer who can be turned to the heroes' side. The clue they thought led to a Darkfriend's secret enclave turns out to be a red herring. Not all surprises are storybased. If the heroes are exploring a ruined city, and a Draghkar is about to swoop down from above, keep your voice at a moderate or even soft level while describing the ruins. Then, suddenly, raise your voice and leap to your feet as the Draghkar attacks. That'll get their attention!

KEEPING THE GAME BALANCED

Game balance ensures that most hero choices are relatively equal. A balanced game is one where one hero doesn't dominate the rest because of a choice that he or she made (background, class, skill, feat, weave, weapon, etc.). It also reflects that the heroes aren't too powerful for the threats that they face, yet neither are they hopelessly overmatched.

Two things drive game balance: good management and trust.

GOOD GM MANAGEMENT: A GM who carefully watches all portions of the game so that nothing gets out of his or her control helps keep the game balanced. Heroes and NPCs, victories and defeats, awards and afflictions, items found and money spent-all these things must be monitored. No one hero should ever become significantly greater than the others. If this does happen, the others should have an opportunity to catch up in short order. The heroes as a whole should never get so powerful that all the challenges become trivial to them. Nor should they be constantly overwhelmed by what they must face. It's no fun to always lose, and always winning gets boring fast. When temporary imbalances do occur, it's easier to fix them by altering the challenges than by changing anything about the heroes and their powers or equipment. No one likes to get something, only to have it taken away again because it was too unbalancing.

PLAYER/GM TRUST: Players should trust the GM. Trust can be gained over time through consistent use of rules, by not taking sides (that is, not favoring one player at another's expense), and by making it clear that you're not vindictive toward the players or their characters. If the players trust the GM-and through you, the game system-they will recognize that anything that enters the game has been carefully considered. If you adjudicate a situation, the players should be able to trust it as a fair call and not question or second-guess you. That way, the players can focus their attention on playing their heroes, succeeding in the game, and having fun, trusting their GM to take care of matters of fairness and realism. They also trust that you will do whatever you can to make sure that they can enjoy playing their heroes, potentially succeed in the game, and have fun. If this level of trust can be achieved, you'll have greater freedom to add or change things in your game without worrying about the players protesting or scrutinizing every decision.

HANDLING UNBALANCED HEROES: Sometimes, the unexpected happens. The heroes may defeat a villain, foil an unstoppable escape plan, and obtain a powerful *sa'angreal* you never intended to fall into their hands. Or, even more likely, the combination of some

nands. Or, even more likely, the combination of some new acquisition with an item or power a hero already has will prove unbalancing in ways you didn't foresee. Once a mistake has been made, and a hero ends up too powerful, all is not lost. In fact, it's almost never difficult to simply increase the challenges the hero faces to keep him or her from breezing through encounters. However, this solution can be unsatisfying, since the encoun-

ters can become too difficult for the other, more balanced heroes. At the same time, it's never fun to lose some aspect of your hero that turns out to be unbalancing. From the player's point of view, it's not his or her fault.

You have two options.

Deal with the Problem In-Game: "In-game" is a term used to describe something that happens in the story created by the play of the game. For example, suppose a hero becomes unbalanced by acquiring a *ter'angreal* that allows him to fight better than any of the other heroes in the group. (This is something that the GM shouldn't have let happen to begin with, but all GMs occasionally make mistakes.) An in-game solution might be to have a Darkfriend saboteur steal the object, or curious Brown Ajah sisters might confiscate the *ter'angreal* the next time the characters visit Tar Valon. Whatever you do, try not to make it obvious that the situation is actually just a tool to balance the game. Instead, make it seem just a part of the adventure. (If you don't, indignant players will get very, very angry.)

Deal with the Problem Out-of-Game: "Out-ofgame" means something that happens in the real world, but has an impact on the game itself. An out-of-game solution to the problem described in the last paragraph would be to take the player aside between sessions and explain that the game has become unbalanced because of her hero and that things need to change or the game may fall apart. A reasonable person will see the value in continuing the game, and she'll work with you either in-game (perhaps donating a too-powerful item to an appropriate allied organization) or out-of-game (perhaps by erasing the unbalancing power from her hero sheet and just pretending it was never there). Be warned, however, that not every gamer is reasonable. Many will hate this level of intrusion on your part and resent giving up a great ability or item their hero "earned." Even if they don't tell you to forget it, they'll begrudge the loss. What's worse, after an unfortunate exchange of this type, it will seem obvious and contrived if you try to balance things with an ingame solution.

CHANGING THE RULES

Beyond simply adjudicating, sometimes you are going to want to change things. That's okay. However, it's a challenge for a GM with only a little experience.

ALTERING THE WAY THINGS WORK: Every

rule you see in this book was written for a reason. That does not mean that you can't change a rule for your own game. Perhaps your players don't like the way initiative is determined, or you find that the rules for learning new feats are too limiting. Rules that you change for your own game are called house rules. Given the creativity of gamers, almost every campaign develops its own house rules in time.

The ability to use the mechanics as you wish is paramount to the way roleplaying games work-providing a framework for you and the players to create a campaign. Still, changing the way the game does something shouldn't be taken lightly. You should always try to picture the implications for making changes before you make the change.

Consider the following when you are changing a rule:

- Why am I changing this?
- Am I clear on how the rule I'm going to change really works?
- Have I considered why the rule existed as it did in the first place?
- How will the change impact other rules or situations?
- Will the change favor one class, gender, skill, feat, etc., more than the others?
- Overall, is this change going to make more players happy or unhappy? (If the answer is "happy," make sure that the change isn't unbalancing. If the answer is "unhappy," make sure that the change is worth it.)

Often, players want to help redesign rules. This can be important, since the game exists for the enjoyment of all its participants, and creative players can often find ways to fine-tune a rule. Be receptive to player concerns about mechanics. At the same time, however, be wary of players who intentionally or unintentionally want to change the rules just for their own benefit. *The Wheel of Time* game system is flexible, but it's also meant to be a balanced game. Players may express a desire to have the rules always work in their favor, but the reality is that if there were no challenges for the players, the game would quickly grow dull. Resist the temptation to change the rules just to please your players. Make sure that a change genuinely improves your campaign for everybody.

ADDITIONS TO THE GAME: As GM, you get to make up your own weaves, weapons, NPCs, and creatures! Your campaign might have a real need for weaves that hearken back to the Age of Legends and the War of Power, or intricate feats that simulate the deadly but precise dance of an accomplished blade-master. Adding new elements to the game can be an entertaining and rewarding experience; if done well, such additions enhance the players' immersion in the world.

On the downside, an addition to the game can spoil game balance. Maintaining balance is an important GM responsibility. Most unbalancing factors are actually hasty or ill-considered GM creations. Don't let that happen to you.

One way to judge whether a new skill, feat, or other option is balanced is to ask, "If I add this to the game, is it so good that everyone will want to take it?" At the same time, ask, "Is this so limited that no one will be interested?" Keep in mind that it's easier and more tempting to create something that's too good rather than not good enough. Be careful.

MAKING MISTAKES: A new weave that allows the heroes to move through walls unhindered, giving them easy access to all sorts of places you do not want them to go (at least without great effort) is a mistake. A weapon that automatically kills multiple foes with no attack roll or saving throw is a mistake. A new race with +4 Dexterity and +4 Intelligence bonuses is a mistake.

GAMEMASTERING

Usually, the mistakes that creep into a campaign are those that seem innocuous at first. But when things get unbalanced, you either need to fix them ingame or out-of-game, depending on the situation. Unbalanced hero abilities or items are best handled in-game, but rules changes can only be handled outof-game. Sometimes it's best for you to admit to the players that you made a mistake, explaining that it needs to be fixed in order to keep the game fun, balanced, and running smoothly. The more reasonable you are, the more understanding your players are likely to be.

RUNNING A GAME SESSION

After everything is prepared, and everyone sits down at the table, you're on. It's your show. Here are some things you should consider, at the table and before you ever get there, to help make the game run as smoothly as possible.

KNOWING THE PLAYERS: Normally, but not always, the GM is in charge of inviting players to play in his or her game. If this is the case, it's your responsibility to know and understand each of these people well enough that you can be reasonably sure that they'll all get along, work well together, and enjoy the sort of game you run.

A lot of this has to do with playing style. Ultimately, you have to know the kind of game your players want to play. With players new to the game or a newly formed group, this may take a while to define. Recognize that while you're in charge, it's really everybody's game. The players are all there, coming back session after session, because they trust that you'll help them have a fun and rewarding experience.

TABLE RULES: One thing that will help everyone, players and GM alike, to all get along will be establishing a set of rules-rules that have nothing to do with the actual game but that govern what happens with the people around the table.

The following are some "table rules" issues you'll need to deal with eventually. It's best to come up with the answers before you start a regular campaign. You can establish these yourself, or you can work them out with your players.

No-Show Players: Sometimes a regular player can't show up for a game session. The GM and group are faced with the question of what to do with his or her hero. There are several possibilities:

Someone else runs that hero for the session (and thus runs two heroes at once). This is easiest on you, but sometimes the fill-in player resents the task or the replaced player is unhappy with what happens to the hero in his or her absence.

- You run the hero as though he or she were a NPC. This might actually be the best solution, but don't do it if running a hero and running the game at the same time is too much for you and hurts the whole session.
- The hero, like the player, can't be present for this adventure. This only works in certain in-game situations, but if it makes sense for the hero to be absent, that's a handy way to take him or her out of the action for a game session. Ideally, the reason for the hero's absence is one that allows him or her to jump back in with a minimum of fuss when the player is available again. (The hero may have some other commitment in the game world, for instance.)
- The hero fades into the background for this session. This is probably the least desirable solution, because it strains everyone's suspension of disbelief.

Recognize that players come and go. Someone moves away, another's regular life becomes busier, and yet another grows tired of the game. They'll quit. At the same time, new players will want to join. Make sure to always keep the group a size that you're comfortable with. The normal-sized group is probably around four players (with the GM as the fifth). However, some groups are as small as two, and others as large as eight or even more. (Very large groups sometime use a GM assistant who helps manage player actions, rules referencing, and characters to help the GM keep things from getting bogged down.) You can also play the game one-on-one, with just one player and one GM, but that's a very different sort of play experience.

If you can, try to find out from the players how long they're interested in playing. Try to get a modest commitment from them to show up on a regular basis during that time.

Integrating New Players: When someone new joins the campaign, his or her hero needs to be integrated into the game. At the same time, the player needs to be integrated into the group. Make sure that a new player knows the house rules and table rules, as well as the game rules.

Dice Conventions: When someone makes a roll and the die lands on the floor, do you reroll it or use the die as it lies? What do you do with a die that lands "cocked" against a book? Are players required to make all die rolls where the GM can see them? There are no right or wrong answers to these questions, but deciding your group's answers ahead of time will save you from arguments later.

Rules Discussions: It's probably best if players don't question your rulings or established rules, propose new house rules, or conduct discussions on other aspects of the game (aside from what's immediately at hand) during the game itself. Such matters are best addressed at the beginning or end of the session. Jokes and Off-Topic Discussions: There are always funny things to be said, movie quotes, good gossip, and other conversations that crop up during the game, whether they're inspired by what's going on in the session or completely extraneous. Decide for yourself (and as a group) how much is too much. Remember that this is a game and people are there to have fun, yet at the same time keep the focus on the action of the heroes so the

whole session doesn't pass in idle chat.

WORKING WITH THE PLAYERS: Two

players want the same newfound item. Each thinks his character can use it best or deserves it for what he's done. If the players can't find a way to decide who gets it, you will have to arbitrate or impose a solution. Or, worse, one player is angry with another player for something that happened earlier that day outside the game, so now his hero tries to harass or even kill the other player's hero. The GM shouldn't sit back and let this happen. It's up to you to step in and help resolve conflicts like that. As GM, you're both a master of ceremonies and an umpire during the game. Talk with the arguing players together or separately outside the game session and try to resolve the con-

(llustration by Wayne England



Whitecloak Questioner

flict. Make it clear as nicely as you can that you can't let anyone's arguments ruin the game for the other players, and you won't tolerate real-world hard feelings affecting the way heroes within the game react to each other.

Another case is when a player gets really mad when you rule against her. Again, be firm but kind in telling her that you try your best to be fair. You can't have angry outbursts spoiling everyone else's fun. Settle the matter outside the game session. Listen to the player's complaints, but remember that you're the final arbiter. By agreeing to play in your game, that player has also agreed to accept your decisions as GM. (See When Bad Things Happen to Good Heroes, later in this chapter.)

Sometimes one player's actions ruin the fun for everyone. An obnoxious, irresponsible, troublemaking player can make the game really unpleasant. Sometimes he gets others' heroes killed because of his actions. Other times he stops the game with arguments, tantrums, or off-topic conversations. Still other times he might keep everyone from playing by being late or not showing up at all. Ultimately, you should get rid of this player. Just don't invite him next time. Don't play the game with someone that you wouldn't enjoy spending time with in another social setting.

Decide how many players you want in your game and stick with it. If someone leaves, try to get a new player. If someone new wants to join an already full group, resist the urge to let him or her in unless you're sure you can handle the increased number of players. If there are too

> many players, consider dividing them into two groups that play at different times. If there are too few, you might want to recruit more or have each player play more than one hero. (It's good to have at least four heroes in a standard party.) Remember that the more players around the table, the harder it will be for you to keep track of everyone. Each individual player gets less time for his or her hero's actions.

GAMEMASTERING

If one player dominates the game and monopolizes your time with her hero's actions, the other players will quickly grow dissatisfied. Make sure everyone gets his or her turn. Also, make sure each player gets to make his or her own decisions. Overeager or overbearing players sometimes try to tell the others what to do. If one player insists on controlling everything, talk to her outside the game session and explain that her actions are making things less fun for everyone.

METAGAME THINKING: "There must be a secret door in this room somewhere," a player says to the others, "because the GM would never put us in a position like this without an escape route." That's metagame thinking. Any time the players base hero actions on logic that depends on the fact that they're playing a game, they're "metagaming." This should always be discouraged, because it detracts from real roleplaying and spoils the suspension of disbelief.

Surprise your players by foiling this mode of thinking. Maybe there *was* once a secret door here, but now it's blocked up by the Black Ajah sisters the heroes have been pursuing. Perhaps the Aes Sedai warded it. Maybe the *real* escape route involves the small window high on the west wall. Keep your players on their toes, and don't let them second-guess you. Tell them to think in terms of the game world, not of you as the GM. In the game world, someone secured this room for a purpose. Figure out the hows and whys for what they have done. The heroes will need to do the same. In short, where possible, encourage the players to employ in-game logic. Confronted with the situation given above, an appropriate response from a clever hero is "There ought to be some sort of secret entrance, because the sisters wouldn't want everyone in the Tower to know their every coming and going." In fact, this is wonderful-it shows smart thinking as well as verisimilitude in the game world.

KNOWING THE HEROES: One advantage that you as Gamemaster always have over a writer designing an adventure is that you know your players. You know what they like, what they're likely to do, what their capabilities are, and what's going on in your campaign right now. That's why, even when you use a published adventure, you'll want to work to ensure those factors get integrated into your campaign properly.

A good GM always knows the following about the heroes in his or her game.

The Heroes' Basic Statistics: This includes class, background, and level, as well as current hit points, saves, attack bonuses, and special abilities. You should be able to look at an opponent's hit points, Defense, and special attacks and defenses, and judge whether an encounter is a fitting challenge. Compare, for example, the opponent's Defense with the attack bonuses of the heroes in the group, particularly the armsmen. When you figure average rolls, can the armsmen hit their opponents? Do they need above-average rolls? (If so, then the challenge will be great.) Do they need a natural 20? (If so, then the challenge is almost certainly too difficult.)

Examine the attack bonus of the opponent. Look at the damage it can deal. When you compare this with the Defense and hit points of the heroes, will the opponent be able to hit or seriously damage the heroes? Will it almost certainly kill one? If the opponent's attack bonus added to a typical d20 roll hits the hero's Defense, and the average damage dealt is more than the hero's total hit points, the opponent will kill the hero. When you look at the saving throw DCs of the opponent's special attacks, are the heroes likely to successfully resist the attack? Will it be very easy or extremely difficult? These sorts of questions and analyses allow you to judge opponents, encounters, and adventures and determine whether they are appropriate for your group.

Keep an up-to-date record of all the heroes, their abilities, weaves, hit points, Defense, etc. One way to do this is to require the players to give you a new copy of their hero sheets whenever they change. This is helpful to you for balancing encounters and monitoring resource depletion during play. It's also very handy if a player can't make it to a session, enabling you to simply hand the sheet to whoever is running the hero for that session.

The Players' Likes and Dislikes: Some groups hate political intrigue and avoid it, preferring to charge into action instead. Other groups are more likely to run from a serious combat challenge. Some groups like adventures with lots of *ter'angreal* and channeling. Some

don't. Because of this, if you're aware of what the group likes and what entices them, you're the best judge whether they will like and partake in a particular encounter or adventure.

For example, a GM might find that the lure of treasure motivates the heroes in her group to action. In order to get them involved in the adventure she's designed, she knows there's got to be some tangible reward involved, and the heroes need to know about it ahead of time. Another group, however, might be interested in epic deeds. They don't care about money, but if they hear that the Dragon Reborn needs aid in his battle against the Dark One, they're off in a flash to help him fulfill his destiny.

Nothing's more frustrating for a GM than to create an adventure and provide the heroes with the hook that will bring them into the action, only to have them ignore or even consciously reject it. No one wants to see his or her adventure go unplayed. Know what interests and motivates the group, and you'll be able to avoid this disheartening possibility.

What's Going on in the Campaign?: This is an easy one. Since you're managing the events in the game, you need to keep track of what's going on anyway. In this case it's important to always know what the heroes are doing and a little about their plans. If they want to leave Caemlyn and head to Tar Valon to find one of the heroes' old mentors, you need to keep that in mind when preparing that session's adventure and planning ahead to future sessions.

Keep an up-to-date record of everything that's going on in the game. A timeline can help you keep track of when events happened in relation to each other (especially handy in the case of monitoring the activities of recurring villains), and how the events in your campaign relate to those chronicled in the novels. Above all, make sure you always have a good grasp of characters' names (particularly ones you're forced to make up in the middle of the game) so that the Aes Sedai's name doesn't change abruptly from session to session. And, of course, you should remember what the heroes have accomplished, where they have been, enemies they have made, and so on.

KNOWING THE ADVENTURE AND OTHER MATERIALS: You're running the game, so you have to know everything. Well, maybe not everything, but certainly enough to keep things moving. That means if you know the heroes want to head into the Aiel Waste, it's helpful to do research in advance. You could look into how desert travel affects their movement, what it's like to be in the desert (possibly through some research into an encyclopedia or travel book), and other considerations (water needs, survival gear, desert encounters, etc.).

More to the point, however, you want to prepare as much as you can for the adventure ahead of time. Figure out what happens when, the layout of the area (both the large-scale landscape and individual encounter areas), what the heroes encounter if they go to a particular area, how NPCs encountered will react, the events likely to happen (such as a conversation or a fight), and more. When running a published adventure, this often amounts to reading the material carefully and making notes where you need them. Useful things to note might include any or all of the following:

- Page numbers for rules you know you'll need for a given encounter.
- Changes needed to make the adventure fit into your campaign.
- Changes you want to make just to please your tastes or those of your group.
- Preplanned actions you want the heroes to take in a given encounter (ambushes, combat sequences, impassioned speeches, and so forth).
- Reminders to yourself on rules, adventure structure, events that might occur, or the consequences of certain actions.

If you design an adventure on your own, your preparation requires (obviously) a lot more time. This preparation might include any or all of the following:

- Maps of the area (large scale) and of specific smaller areas where encounters are likely to occur. These can be as simple and sketchy or as detailed as you like.
- A key to the map or maps detailing special areas and what might be encountered there, including foes, allies, environmental situations, and possibly even written descriptions of what the heroes see, hear, and experience upon entering an area.
- NPC listings that include their statistics and notes on their potential reactions.
- Bookmarks or notes listing page numbers for rules that might need to be referenced.
- Notes on the overall story or plot of the adventure if it's complex.
- Statistics for any new opponents you're introducing.

This can amount to a lot of work. Not every adventure is going to require reams of notes in order to play. It varies from adventure to adventure and even from GM to GM. Not every GM likes to prepare detailed notes ahead of time. Some have more fun if they just "wing it." And sometimes a GM would like to be better prepared, but there just isn't time. Find the style of Gamemastering that suits you best.

KNOWING THE RULES: If you know that the channeling rules will be needed to play out the battle between the heroes and the sisters of the Black Ajah they've been following, review those rules before playing. When lesser-known rules come into play in the course of the adventure, it slows things down if you have to read them in the middle of a game. Looking over commonly used rules—such as descriptions for feats you know heroes or NPCs use, or even the basic combat rules—before a game session is always a good idea.

When a player has a rules question, you should be the one best able to answer it. Mastery of the rules is one reason why the GM is sometimes called the referee. **SETTING THE STAGE:** It's worth stating again: Once the game starts, it's all up to you. The players are likely to take their cues from you on how to act and react. If you handle the game seriously, they'll more likely to take it seriously. If you come across with a more relaxed, lighthearted tone, they will crack a few jokes and make side comments of their own. You make the game the way you want it to be.

Recapping: "Last time, you had just discovered the secret forest entrance to the old catacombs beneath Lord Almanes's estate. We ended the game with you in a nearby copse of trees overlooking the entrance. Eben had suffered a terrible wound while fighting the Trolloc guards. Hemar wanted to go straight to the entrance and finish the battle, but the rest of you talked him into helping you find a suitable place to watch and plan. What do you want to do?"

In the middle of an ongoing campaign, recapping activity from the previous session (or sessions) at the start of a new session often helps establish the mood and reminds everyone what was going on. In most games, heroes continue what they're doing from day to day (or even hour to hour), but players (in the real world) have a week of real time between game sessions. Some players find this frustrating. They might forget important details that will affect their decisions if they don't get reminders.

Of course, that means that you, as the GM, need to keep notes of what happens so you don't forget either. At the very least, jot down a few sentences about what's going on at the end of each game session. Leave your notes where you can find them right away at the beginning of the next session. You'll probably find that, as the GM, you tend to think about the game between sessions more than the other players do, and thus you'll remember more details. You'll quickly get to the point where you won't forget what happened in past sessions, especially if the adventures you're currently working on build off those events.

Describing: Remember that while good description is a must for informing players, mood is as important as scene. Emotion is as important as sensory data. Tell the players how everything feels. If they have a question, answer it. If their heroes don't know the answer, ask them how they're going to go about finding out.

When only one hero experiences something, take that player aside and describe it to him or her. If the hero's a scout sent ahead, she'll have to come back and report in her own words what she saw. The other players will then have to see it through her eyes, based on what she chooses to tell them. Of course, it's okay to describe one hero's experience, particularly when it centers on minor details that can quickly be relayed to the other heroes in front of the whole group.

Such minor details are not inconsequential enough to ignore or forget. Don't only describe the important things, or the players will quickly catch on. The very act of you describing something can give them clues of its importance. Throw in a few trifling details here and there for flavor, as well as to keep them guessing. GAMEMASTERING

Don't prompt their actions. Don't say, "Do you look in the alcove?" At most, say, "Where do you look?" Prompting can give away too much.

SETTING THE PACE: The pace of the game determines how much time you spend on a given activity or action taken by the characters. Different players enjoy different paces. Some search every room, but some learn it's not worth the game time. Some roleplay every encounter, while some want to skip on to the "good bits."

Do your best to please the group, but when in doubt, keep things moving. Don't feel that it's necessary to play out rest periods, replenishing supplies, or carrying out daily tasks. Sometimes that level of detail is an opportunity to develop heroes, but most of the time it's unimportant.

You should decide ahead of time, if possible, how long the playing session will last. This not only allows everyone to make plans around the game, but also enables you to judge about how much time is left and pace things accordingly. You should always end a session at a good stopping point (see Ending Things, below). Three to four hours is a good length for an evening game. Some people like to play longer sessions, usually on a weekend. Even if you normally play for shorter periods, sometimes it's fun to run a longer "marathon" session.

Referencing Rules: Try to look at the rules as little as possible during a game. While the rules are there to help you, paging through the book can slow things down. Look when necessary (and mark things you'll need to refer to again with a bookmark), but recall a rule from memory when you can. Even if you're wrong in your recollection, the game keeps moving.

Asking Questions: Don't be afraid to stop and ask important questions. If the players seem bored, ask if they would like you to skip ahead or pick up the pace. If you're unsure how they want to handle a situation, ask.

And make sure you ask what their goals are, both short term and long term. The answers to these questions help you prepare adventures and encounters for next time. Remember that some players might want to keep their heroes' goals a secret from other heroes in the group, so it's sometimes best to ask the players individually, outside the play session or at least away from the table.

Taking Breaks: When you finish up a lengthy combat or a tension-filled scene, take a break. Particularly in long playing sessions, establish a few breaks for food, drinks, trips to the bathroom, or just a little time to relax. During this time, you can take your mind off things for a few minutes, or you can begin to prepare for the coming encounter.

PROVIDING THE ACTION: The players look to you, the GM, for news of what's going on in the world around their heroes, as well as for answers to what happens when their heroes take actions. You've got to provide all the answers.

Handling Hero Actions: When a player tells you what her hero does, give her the result of that action as quickly as possible. Once in a while, it adds tension to leave a player hanging, but that's the exception, not the rule. If a hero wants to do something not covered in the rules, do your best to extrapolate from the existing rules to decide how best to handle the unusual situation (see Adjudicating earlier in this chapter).

Encourage the players to keep things moving. Taking a long time to decide what to do can slow things down. A player who pauses too long when it's his turn slows down the game for everyone. Give him a time limit (such as 30 seconds) when necessary.

The most important thing to remember regarding hero actions is that each player controls his or her own hero. Don't force them to take actions (unless they're somehow compelled). Don't tell a player how his or her hero feels about things. Even if an NPC with a high Charisma attempts to persuade a hero, no mere die roll should force a hero's action. (It can, however, foil a Sense Motive check). When running an NPC, feel free to lie, trick, cajole, or malign a hero, but don't use your GM authority to usurp character control from a player.

Handling NPC Actions: In The Wheel of Time Roleplaying Game, players portray heroic characters. The GM controls all the nonplayer characters (NPCs) they encounter. Normally, NPCs should obey the same rules as heroes. Occasionally, you might want to fudge the rules for them one way or another (see below), but in general, they should live and die-fail and succeed-by the dice, just like heroes.

Be as quick as—or even quicker than—your players when you decide what their opponents will do. To keep things moving, be ready ahead of time. Since you knew ahead of time that the encounter was coming, you can prepare for it better than the players can. If you like, you can jot down NPC strategies right alongside their game statistics.

Also remember that NPCs are not just cardboard cutouts. Don't let it be obvious that a particular character is "just an NPC," so that he or she isn't as smart or important as a hero. While that might be true, it shouldn't seem to be true. In order to make the game world seem real, the people who populate it should act real.

DETERMINING OUTCOMES: You're the final arbiter of everything that happens in the game. Period.

Rolling Dice: Some rolls, when seen by a player, tell too much. A character who rolls to spot an ambush, and sees that she has rolled very poorly, knows that the information you give her as a result of the roll is probably unreliable. ("Nope. Nothing jumps out at you down that way, so far as you can tell.") The game becomes much more interesting when a hero trying to hide or move silently doesn't know whether she's succeeded.

In cases where the player shouldn't know the die result, make the roll yourself, with the dice behind a screen or otherwise out of sight. While this takes the fun of rolling dice out of the hands of the players (and let's face it, that really is a part of the fun of the game), it helps maintain control over what the player knows and doesn't know. Consider making the following checks for the player

where he or she can't see the result:

Bluff Diplomacy Disable Device Disguise Hide Listen Move Silently Search Spot

Do this on a case-by-case basis. When possible, always let players make the rolls themselves. When it would increase suspense to keep them in the dark, roll the dice yourself.

DCs, Defense, and Saving Throws: Don't tell a player what he needs to roll to succeed. Don't tell him what all the modifiers are to the roll. Instead, tell the players that keeping track of all those things is your job. Then, when they roll the dice, tell them whether they succeed or fail.

This is important so that players focus on what their heroes are doing, not on the numbers. It's also a way to hide the occasional GM cheat (see below).

GM Cheating and Player Perceptions: Terrible things can happen in the game because the dice just go awry. Everything might be going fine, when suddenly the players have a run of bad luck. A round later, half the heroes are down for the count and the other half almost certainly can't take on the foes that remain. If everyone dies, the campaign might very well end then and there, and that's bad for everyone. Should you stand by and watch them get slaughtered? Or should you "cheat" and have the foes run off, or fudge the die rolls so that the heroes still miraculously win in the end? There are really two issues at hand.

Do you cheat? The answer: GMs really can't cheat. You're the umpire, and what you say goes. As such, it's certainly within your right to sway things one way or another to keep people happy or keep things running smoothly. It's no fun losing a long-term hero because he fell down a flight of stairs. A good rule of thumb is that a hero shouldn't die in a minor way by some fluke of the dice unless he or she was doing something really stupid at the time.

However, you might not feel that it's right or even fun unless you obey the same rules the players do. Sometimes the heroes get lucky and kill an NPC you had planned to have around for a long time. By the same token, sometimes things go against the heroes and disaster befalls them. Both the GM and players take the bad with the good. That's a perfectly acceptable way to play, and if there's a default method of running a game, that's it.

Just as important an issue, however, is whether the players realize that you bend the rules. Even if you decide that sometimes it's okay to fudge a little to let the heroes survive so the game can continue, don't let the

STACKING BONUSES



Many skills, feats, character abilities, weaves, and even *ter'angreal* provide bonuses (or penalties) on attack rolls, Defense, damage rolls, saving throws, and the like. There are various kinds of bonuses: In general, those with differ-

GAMEMASTERING

ent names can "stack" together to improve a given number, but those with the same name do not—if you receive two bonuses with the same name, you get the higher of the two, not the total. Here is a summary of the most common sorts of bonuses.

Armor: Manufactured armor provides an armor bonus. Armor bonuses from a suit of armor and a shield stack.

Circumstance: A bonus or penalty based on situational factors, which may apply either to a check or the DC for that check. Circumstance modifiers stack with each other unless they arise from essentially the same circumstance. Example: a Warder's cloak.

Competence: A character with a competence bonus actually gets better at what she's doing. Example: a gleeman's inspire competence ability.

Dodge: This enhances a character's ability to get out of the way quickly. Dodge bonuses stack. Example: Dodge feat.

Enhancement: An enhancement bonus represents an increase in the strength or effectiveness of a character's weapon, as with a +1 Power-wrought blade, or a general bonus to an ability score, such as a *torm*'s Strength and Constitution increase when frenzied.

Morale: A morale bonus represents the effects of greater hope, courage, and determination. Example: a gleeman's inspire courage ability.

Natural Armor: This is the type of bonus many creatures get to their Defense due to tough and scaly hides or unnatural anatomy.

Racial: Some beings are particularly good at a skill and receive a racial bonus on checks using that skill. Example: a *to'raken*'s +8 racial bonus on Climb and Spot checks.

Resistance: A resistance bonus is a general bonus against weaves or harm, usually applied to saving throws.

Synergy: A bonus resulting from an unusually beneficial interaction between two related skills, such as Handle Animal and Ride.

players in on this decision. It's important to the game that they believe they're always in danger. Consciously or subconsciously, if they believe you'll never let bad things happen to their heroes, they'll change the way they act. With no element of risk, victory will seem less sweet. And if thereafter something bad does happen to a hero, the player may believe you're out to get him. If he feels you saved other players when they were in trouble, he might become disaffected with the game.

When Bad Things Happen to Good Heroes: Heroes suffer setbacks, lose prized equipment, and sometimes even die. It's all part of the game, almost as much

GM Advice: Save or Check?



A character slips and falls. He tries to catch himself on a ledge, while another character reaches forward, attempting to catch him. Are these Reflex saves or Dexterity checks?

question is "both." The character attempting to save himself makes a Reflex save. The character trying to grab him makes a Dexterity check.

Key Concept #1: Checks are used to accomplish something, while saves are used to avoid something.

Key Concept #2: Checks don't always reflect level. Saves always do. This is a subtle but important point. If something seems like it should be easier for a high-level character, use a saving throw. If it seems like the task should be the same for anyone, just based on an ability, use a check. For example, forcing open a door is merely a reflection of strength. Thus, it's a Strength check. The middle ground is a skill check, such as a Climb check to get back up from the ledge. A Climb check reflects level only if the character has ranks in the skill.

as success, gaining levels, earning rewards, and attaining greatness. But players don't always take it so well when something bad happens to their hero.

Remind players that bad things happen sometimes. Challenges are what the game's all about. Mention that setbacks are an opportunity to succeed later. Reassure the player of the dead hero that there are lots of opportunities for new hero types she hasn't tried yet. The dead hero's surviving allies will tell tales of their fallen comrade for years to come. The game goes on.

It's rare (but possible) that an entire group of heroes can be wiped out. In such a case, don't let it end the whole game. Encourage the players to try new heroes, perhaps of a class or background they haven't played before. Even that's not really so bad—in fact, it's an opportunity for a dramatic change of pace. This new group of heroes might even be charged with retrieving the bodies of the fallen for honorable burial. **ENDING THINGS:** Try not to end a game session in the middle of an encounter. Leaving everything hanging in the midst of combat is a terrible way to end a session. It's difficult to keep track of things such as initiative order, weaves being held, and other round-by-round details between sessions. The only exception to this is ending with a cliffhanger. A cliffhanger ending is one in which things end just as something monumental happens or some surprising turn of events occurs. The purpose is keeping players intrigued and excited until the next session.

If someone was missing from that session, and you had his hero leave for a while, make sure that there's a way to work his hero back in next time. Sometimes, even in a cliffhanger, this can work out well. The hero might come racing into the thick of things to help out his beleaguered friends and save the day.

Allow some time-a few minutes will do-at the end of the session to have everyone discuss what happened. Listen to their reactions and secretly learn more of what they like and don't like. Reinforce what you thought were good decisions and smart actions on their part (unless such information gives too much away for the adventure). Always end things positively.

You may want to award experience points at the end of each session, or you might wait until the end of each adventure. That's up to you. However, the standard approach gives them out at the end of each adventure, so players whose heroes go up a level have time between stories to choose new skills, feats, and the like.

GAME SESSION CHECKLIST:

1. Set up the play area. Even if the game's not occurring at your house, you should set up things so that you're happy with where you're sitting, where the players are sitting, whether you've got enough room to lay out your notes and books, and so forth. Make sure everyone can hear and see you.

2. Make sure everyone is familiar with his or her hero and the current situation.

- 3. Get a volunteer to take notes.
- 4. Describe the initial scene.
- 5. Ask the players what their heroes do.

6. Run through all the events and encounters of the adventure (or that session's portion of the adventure), taking a few breaks as needed.

7. Bring things to a good stopping point or a suitable cliffhanger.

8. End the session.

9. Ask the players what they plan to do next time.

10. Award experience points. Alternatively, this can be done at the beginning of the next session, or once every few sessions-see Awarding Experience, page 202.

HOW TO BUILD AN ADVENTURE

An adventure is a collection of related encounters designed to fit together, creating a cogent storyline for the game. Some adventures are only short chapters in the campaign or interludes between longer adventures. Others represent significant missions, while still others form the backbone of the campaign.

Don't confuse an adventure with a campaign! Each adventure, regardless of its length, should have a clearly defined goal. For short adventures, this goal may be very simple: find the kidnapped daughter of a Cairhienin

noble along the Borderlands and bring her back safely. Longer adventures may have more complex goals, or even multiple goals within the same adventure. A campaign, on the other hand, might not have a clear goal (particularly when it begins), but should have a theme or context. When Rand, Mat, and Perrin first meet Moiraine and Lan in Emond's Field, they (and their "players," in this model) had no idea that the ultimate end of their "campaign" would be the ultimate defeat of the Dark One and the salvation of the world. However, the Gamemaster of this "campaign" probably had a good idea that these heroes would become involved with the Aes Sedai during the campaign (after all, their destinies as powerful ta'veren demanded it) and the Dark One would be their primary opposition. (See How to Build a Campaign, page 202.)

For more detailed informa-

tion on building and running individual encounters in your adventures, and on the classification of encounters, see Chapter 11: Encounters.

BUILDING AN ADVENTURE: The Wheel of Time Roleplaying Game categorizes adventures as short, medium, or long. This describes the average number of encounters in the adventure, the number of typical 3-4 hour sessions required to run the adventure, and the average experience point award for the adventure (see Awarding Experience, page 202).

Short adventures usually have a simple, straightforward goal, such as traveling overland from Cairhien to Rhuidean through the high passes of the Spine of the World. A short adventure generally has three to five encounters. One or two of these encounters should be simple, with a similar number of challenging encounters. No more than one encounter in a short adventure should be extreme, and it's not necessary to have an extreme encounter at all. A typical short adventure shouldn't allow significant resting periods; if it does, consider replacing one of the challenging encounters with an extreme encounter. Short adventures are ideal for a single 3–4 hour playing session.

Medium adventures represent significant missions for the heroes, but generally don't encompass large-scale events. An example of a medium adventure would be the events leading up to and during the fall of the Stone of Tear. Medium adventures typically have six to ten encoun-

ters. Half of the encounters in a medium adventure should be challenging, with the remainder being evenly distributed between simple and extreme encounters. A medium adventure should last two or three sessions. GAMEMASTERING

Long adventures usually involve significant, even epic storylines. The journey to the Eye of the World and recovery of the artifacts there would be a long adventure. Long adventures have twelve to fifteen encounters. Sometimes a long adventure may actually be a collection of short adventures or "chapters" allowing the tension to build through two or three "climactic" encounters (which should be extreme encounters). As with a medium adventure, the typical long adventure should be about 50% challenging encounters, with the remainder split between simple and extreme encounters. Depending on

Tuatha'anin perate between encounters, this remainder might be evenly distributed between these two types or slanted toward one

distributed between these two types or slanted toward one or the other. The long adventure will usually last four or more playing sessions.

Of course, these are only guidelines, and the adventures of your campaign may not fit neatly into these categories. Still, it's important to have clear starting and ending points within the larger storyline of the campaign, as these provide clear markers for the heroes' progress and accomplishments.

WHAT MAKES AN ADVENTURE EXCITING?:

Creating a memorable adventure requires more than just an interesting plot or a grand finish. Remember that in most cases, the heroes won't be able to see the behind-thescenes machinations of the villain or the clever plot twists that occur in far-off council chambers. While you want



your adventures to feel like they could come from a novel, you can't always rely on the same tricks that the writer uses. Here are a few tricks to help you keep your adventures memorable and exciting.

Intriguing Interactions: Too often, players (and Gamemasters) can see an adventure as little more than a string of battles separated by "talking." This shortchanges one of the most compelling parts of a roleplaying game: playing a role. In addition to creating interesting characters (see Incorporate Interesting NPCs, page 203), the GM must treat these NPCs as more than just cardboard props to be interacted with and then discarded.

In general, the Gamemaster runs an NPC just as a player would run a hero-you take whatever actions the character would take, assuming the action is possible. That's why it's important to determine an NPC's general outlook and characteristics ahead of time if possible, so you know how to play the character properly.

When an NPC is dealing with heroes, the GM determines the NPC's attitude, and a hero may try to use Charisma to influence this attitude, as described in Table 10-2: Influencing NPC Attitude.

The GM should choose the attitude of NPCs based on circumstances. Most people met by the heroes are indifferent. Most guards are indifferent but suspicious because that's what's expected of them. It is possible to alter another's attitude with a Diplomacy check (or a Charisma check if the hero doesn't have any ranks of Diplomacy). Roll the result and consult the appropriate initial attitude line on Table 10–1. The closer to the middle someone is, the easier it is to improve their attitude. (It doesn't take a roll, just the right words and deeds, to turn someone more hostile.) Note that a low roll can make the NPC less favorably inclined toward the hero. In general, a hero cannot repeat attempts to influence someone.

Note also that should it come up, an NPC can use this to influence another NPC. Heroes, however, can never use this rule to influence hero attitudes-the players always decide those.

Table 10-1: Initial NPC Attitude

Attitude	Means	Possible Actions
Hostile	Will take risks to hurt you	Attack, interfere, berate, flee
Unfriendly	Wishes you ill	Mislead, gossip, avoid, watch suspiciously, insult
Indifferent	Doesn't much care	Socially expected interaction
Friendly	Wishes you well	Chat, advise, offer limited help, advocate
Helpful	Will take risks to help you	

Worthy Adversaries: While it's all well and good for the heroes to mow through a few ranks of Trollocs or bandits during an adventure, this type of encounter grows tiresome quickly. Be sure to include competent adversaries for the heroes to encounter, whether as common enemies, archvillains, or even occasional foils. Villains and Enemies, page 203, has details on how to run such characters, but you also must make sure that the adversaries stack up well against the heroes.

An easy mistake is making an adversary too powerful, believing that the heroes will have it "too easy" unless their opponent is another Lanfear. Not every opponent has to be one of the Forsaken. An intelligently played enemy can often seem much more powerful than he appears on paper.

In the same vein, nothing is more disappointing than a climactic battle with a villain who turns out to have a glass jaw. If you know that your villain will face the characters in combat, make sure he can stand up to them (or has plenty of assistance from underlings).

Exciting Combats: One reason that many of the battles in *The Wheel of Time* novels are so exciting is that they tend to take place in interesting locations. From a desperate combat fought across the sky at Toman Head to a life-and-death grapple in an artifact-strewn square in ancient Rhuidean, these elements add twists to traditional combat scenes.

While any combat can be exciting, you should occasionally have the heroes face opponents in a nontraditional setting. Sometimes mounted combat (or aerial mounted combat, in the case of the Seanchan) can provide a change of pace. Dream settings can be interesting as well. A short list of other suggestions appears below; for even more ideas, look to *The Wheel of Time* novels, other fantasy novels and games, as well as to The Environment in Chapter 11: Encounters.

Captivating Descriptions: The players take all their cues from you. If you describe something incompletely or poorly, the players have no chance of understanding what's going on in the game world. While this is important all the time that you're running a game, it's crucial that you do it well during combats.

Your descriptions of each action that occurs, the location of all important objects and participants, and the general environment are all crucial to the players' abilities to make intelligent decisions for their heroes. Thus, you need to be clear about everything. Allow the players to ask questions and answer them as concisely as you can. Refer to each NPC they meet distinctly. If

Starting Attitude	Hostile	New Attitude Unfriendly	Indifferent	Friendly	Helpful
Hostile	Less than 20	20	25	35	50
Unfriendly	Less than 5	5	15	25	40
Indifferent	um te a la mon	Less than 1	1	15	30
Friendly	1.00	-	Less than 1	1	20

Table 10-2: Influencing NPC Attitude

you call each NPC "that guy," the players will never know what you mean. If a creature attacks, describe its bite or claws so the players understand what the beast is doing.

If the players do not seem to have understood something that you said, say it again. Sometimes important points are lost with lots of new description. What's the worst that can happen? The players might be reminded how important the statement is, and act accordingly.

When an NPC or hero moves, add background details. When an NPC uses an object, describe the object. "The Myrddraal slashes at you with his Shadow-wrought blade" is much better than "It hits you for 7 points of damage." Use combat actions to describe things, thus giving the players more information, such as "He charges toward you, but you notice that he's limping."

Further, your descriptions control the flow and flair the encounter has for the entire group. If you speak quickly and intently, it lends intensity to the action. If your words seem frantic, it will make the scene seem frantic and desperate.

Sometimes it's effective to add a little pantomime to your descriptions. If an opponent raises his heron-mark blade above his head to attack the hero, raise your hands as if you are grasping the weapon's hilt. When someone takes a terrible hit in battle, flinch or recoil with a momentary look of mock pain. If the heroes are fighting a large creature such as a *grolm*, stand up when the *grolm* takes its actions, looking down at the seated players.

Sometimes it's hard to avoid simple descriptions. ("You miss. He hits. You take 12 points of damage.") Sometimes, that's OK. Giving long verbal descriptions can get tedious; the game effects are the important thing. However, that's the exception, not the rule. Most of the time, add at least a little flavor to your descriptions. ("He ducks and slashes you for 12 points of damage.") It's usually better in a descriptive way to talk about dealing damage rather than taking damage. "Its claws rake for 8 points" is at least somewhat interesting, but "you take 8 points" describes nothing.

Remember that an attack that deals only subdual damage doesn't actually inflict any physical injury-other than perhaps a few singed hairs or a bruise-and that an attack that does not inflict damage is not always a miss. Heavily armored characters are frequently hit, but their armor protects them. If you say, "The peasant's club glances off the Warder's armor," it not only describes the

UNITS OF MEASUREMENT



One way to add some verisimilitude to your Wheel of Time adventures is to use conventions from the world of the novels. For example, a holiday might be Bel Tine in the westlands, or Swovan Night in the Sea Folk Isles. A

GAMEMASTERING

"boat" could be a raker, a soarer, or a darter. When merchants and travelers interact with the heroes, they're likely to use units of measurement that are commonly known in the world. A summary of these appears below.

> Length 10 inches = 3 hands = 1 foot 3 feet = 1 pace 2 paces = 1 span 1,000 spans = 1 mile 4 miles = 1 league

Area 100 paces by 100 paces = 1 hide

Weight 10 ounces = 1 pound 10 pounds = 1 stone 10 stone = 1 hundredweight 10 hundredweight = 1 ton

action but makes the player feel justified in his hero's choice to don armor in the first place.

DESCRIBING CHARACTER ACTIONS: When an NPC takes a combat action, the players sometimes need to have a clue what's going on, both in the fictional reality of the game and in terms of the game's mechanics. This means that when a Trolloc with a longbow is readying an action to shoot at anyone who comes through a door, the players have a pretty good idea that moving through that door means getting shot. (Assuming, of course, that their heroes can see what's happening.)

Factor	Game Effect
Pits, chasms, bridges, and ledges	Characters can attempt to push opponents, or can leap from ledge to ledge
Fog	20% concealment for everyone involved
Whirling blades or giant clockwork devices	Characters must make DC 13 Dex checks each round or suffer 6d6 points of
from the Age of Legends	slashing or crushing damage
Steam vents or fire pits	One random character must make a DC 15 Dex check each round or suffer
nen anterna en la companya de la companya de la companya de la companya.	3d6 heat damage
Raising or lowering platforms	Characters can only melee opponents on the same level, platforms change
0 01	level every other round
Swamp or marsh	Speed is halved, and dropped items may become lost
Ice or other slippery surfaces	Characters must make DC 10 Dexterity checks each round or fall down, and
11 2	then use a move action to stand

This means that you need to think about what various actions look like while they're happening. If you were all watching the combat in a movie, what would you see when a character swings a sword, channels the One Power, or does something else that none of you have ever seen a real person do? Be dramatic, and describe the action fully. Avoid explaining too much, however-that slows down the flow of the action. Be consistent as well, because your words are not just description, they're cues that the players will use to make game decisions. If the last time someone channeled nearby, you said the characters could feel "a slight tingle in the air," use that description (or that same kind of description) again, possibly involving a simple check. Eventually the players will learn your verbal cues to channeling (just like the average movie audience). Not only does that allow them to make good decisions based on your description, but it also lends an air of consistency and believability to the fictional world you are creating.

Some actions, along with a sample, short, verbal description, are given below.

Action	Description
Charging	"He lunges forward at full speed, eyes full of violence."
Total defense	"She raises her weapon and watches your attacks closely, attempting to parry each one."
Covering with ranged weapon	"He's got his longbow trained on that area, and he's obviously waiting for v something."
Casting a weave	"With a furrowed brow, she takes hold of the True Source, using her great will and inner strength."
Delaying	"She's looking around, sizing up the situation, and waiting to react."

AWARDING EXPERIENCE: Experience points measure a hero's accomplishments. They allow a hero to gain levels and therefore become more powerful.

The Gamemaster awards each hero experience points (XP) at the conclusion of each adventure. This represents the fact that the heroes have learned from their adventure and (probably) have time to reflect on their experiences and train in their skills.

The number of XP awarded is based on the length of the adventure and the average level of the heroes who participated. In each case, the base XP award is multiplied by the average hero level, then divided between all the heroes who participated.

Adventure Length	Base XP Award
Short	1,000 XP
Medium	2,000 XP
Long	4,000 XP

For instance, a group of four 2nd-level heroes who completed a short adventure would gain 500 XP apiece (base award 1,000 XP, multiplied by 2 for the heroes' average level, then divided by 4 for the number of heroes participating). If the same group of characters completed a long adventure, they would each receive 2,000 XP (base award 4,000 XP multiplied by 2 and divided by 4).

On average, four short adventures, two medium adventures, or a single long adventure should provide sufficient XP to advance a group of four characters one level.

If the Gamemaster tinkers with the basic guidelines for encounters set out in Chapter 11: Encounters, he may also wish to alter the base XP award for the adventure. For instance, a short adventure that substituted challenging encounters for the simple encounters suggested might be worth up to 50% more than the listed value. If you find yourself doing this very often, however, it probably means that your adventures are too difficult or that you're awarding too many XP.

OTHER REWARDS: In addition to experience points, there are many other kinds of rewards a GM can include in an adventure.

Treasure: Depending on the style of your campaign and the mentality of the heroes, acquiring treasure may or may not make up a significant part of the game. Nobles may need silver much more than characters financially supported by the White Tower or the Children of the Light. Even the most selfless hero occasionally needs a bit of extra cash to replace broken equipment or recuperate in a comfortable inn.

Equipment: Depending on the nature of the adventure, the heroes may acquire mundane items or *ter'angreal* that they can keep after the adventure is over. For instance, heroes who thwart a member of the Black Ajah might be able to keep several of the *ter'angreal* they captured. The Gamemaster should take care to ensure that this doesn't get out of hand. After all, *The Wheel of Time* novels are about heroism and epic destiny, not looting.

Ranks, Titles, or Honors: Politicians, military officers, and royalty often acknowledge the services of powerful heroes by granting them ranks, honors, or titles. These awards sometimes come with gifts of money or land, memberships in elite orders, or with medals, signet rings, diadems, and other symbolic items.

HOW TO BUILD A CAMPAIGN

The term "campaign" refers to the ongoing game created by the Gamemaster, a linked set of adventures or missions that follow the escapades of a group of heroes. A campaign might have a single ongoing storyline-such as the overthrow of the Dark One-or several, shorter plots. *The Wheel of Time* novels represent an example of a huge campaign with a single ongoing storyline. In this "campaign" we follow the adventures of a central group of heroes-a group that changes slightly over time as individual heroes come and go-who generally work together to accomplish their goals.

Building a good *Wheel of Time* campaign is more than just stringing together a bunch of adventures, though. The guidelines below should help the Gamemaster create a rich, immersive campaign that is fun for both her and the players.

CREATE A CONTEXT: Before any other campaignbuilding task, you should decide the context in which the players can place (and play) their heroes. While this context doesn't have to be obvious to the players at the beginning of the campaign (and indeed can change as play goes on), it greatly helps the Gamemaster in designing adventures and goals for the game.

Of course, this context will vary dramatically based on when and where you've chosen to set your campaign. A plotline appropriate to heroes adventuring after the Dragon has been reborn may well be out of place in the days of the Aiel War. A variety of context options exist for *The Wheel of Time Roleplaying Game*, a few of which are listed below:

- Dragonsworn plotting the overthrow of a nation
- Friends of the Dark plotting the defeat of the Dragon Reborn and preparing for the Day of Return
- Loyal followers and companions of the Dragon Reborn preparing the world for Tarmon Gai'don
- Envoys of the White Tower searching for evidence of the Black Ajah
- Nobles attempting to foster peace and cooperation throughout the world in preparation for Tarmon Gai'don
- Representatives of the Lord Dragon charged with hunting Darkfriends
- Children of the Light charged with hunting Dragonsworn
- Private merchants looking to gain wealth and influence
- Members of a mercenary company willing to work for the highest bidder
- Fanatics preaching the coming of their messiah (whether Dragon, Coramoor, or Car'a'carn) far and wide

INCORPORATE INTERESTING NPCS: It's your job to portray everyone in the world who isn't one of the heroes. These people are all your characters, running the gamut from the feisty young princess who ran away from home to follow the heroes on their adventures to the foul Black Ajah sisters out to destroy or enslave the Dragon Reborn. The vast majority of folk don't care

about the heroes unless the heroes have established sig-

nificant reputations for themselves (see Reputation in

Chapter 6: Heroic Characteristics). Most people go about their own lives, oblivious to the actions of the heroes and the events around them. Common people whom the heroes meet in a town won't notice them as being different from anyone else unless the heroes do something to draw attention. In short, the rest of the world doesn't know the heroes are in fact exceptional individuals. It either treats them no differently than anyone else, gives them no special breaks (or special penalties), or gives them no special attention whatsoever. The heroes have to rely on their own actions. If they are wise and kind, they make friends and garner respect. If they are foolish or unruly, they make enemies and earn the enmity of all.

As you run your campaign, you need to portray all sorts of characters. Use the following tips for creating and controlling interesting NPCs.

Villains and Enemies: Villains and enemies provide an outlet for play that is unique to being a GM. Running the foes of the heroes is one of your main tasks, and one of the most fun responsibilities. When creating enemies for the heroes, keep the following in mind:

Plausible Villains: Flesh enemies out. Give a fair amount of thought toward why enemies are doing what they do, why they are where they are, and how they interact with all things around them. If you think of them as just bad guys for the heroes to kill, so will your players.

Intelligence: Bad guys don't have to be stupid. Make the enemies as smart as they really would be-no more, no less. An average Tairen High Lord might not be the best strategist, but Borderlanders are cunning tacticians and usually have schemes and contingency plans.

Don't Be Afraid to Make Them Evil: Evil is evil. Don't hesitate to make the villains truly nasty. Betrayal, devious lies, and hideous acts all make them more rewarding to defeat. In Jordan's world, this facet of villains often takes care of itself, since many serve the Dark One and are thoroughly corrupt.

Evil Is Not All-Pervasive: Not all foes are evil. Sometimes even well-meaning NPCs might oppose whatever the heroes are doing, since not all good people agree on everything. Sometimes it's interesting to face an opponent whom you don't want to (or just can't) kill outright.

Special Situation-The Prisoner Dilemma: What should the heroes do with enemy prisoners? If a foe surrenders, the players immediately face a quandary. Do they spare the lives of their evil foes or put them to the sword? What's the greater wrong; killing something evil or letting it live to commit more evil acts? In some campaigns or locales in a campaign world, bounties are paid for living prisoners. The prisoners' friends can also offer ransoms to get them back alive. These two facts can help players decide what to do. You might also give some indication, usually through other allied characters, what the accepted course of action is, at least for the nation or region where the heroes are adventuring. Although you should play NPCs as appropriately as you can, don't make the players face a prisoner dilemma unless you're sure it's necessary.

Villains: The diabolical Darkfriend, the insane Child of the Light, the corrupt city governor, the infamous thief-taker, the scheming crime lord-the possibilities for intelligent villains are endless. They make for some of the most memorable and hated foes. A well-played villain

GAMEMASTERING

can become a recurring character who is a constant thorn in the side of the heroes. You can create a villain who the players love to hate.

Tips for well-played villains include the following:

Use Lackeys: Don't have the villain confront the heroes herself unless you have to. Eventually they will want to take the fight to her, but she should use underlings, employees, bodyguards, and other lackeys to fight them for her whenever possible. The Forsaken, for example, use minions all the time. But don't deny the heroes the satisfaction of eventually having the opportunity to defeat their foe.

Be Sneaky and Resourceful: Use all available options to foil the heroes. If it's possible for a villain in your campaign to have access to channeler minions or powerful *ter'angreal*, don't overlook these options. If the villain is a noble, he can call in favors just as easily as a hero can. The basic idea to keep in mind is that for every ability the heroes might have, a villain can counter it with the right resource or ability.

Have an Escape Plan: Once the heroes have confronted the villain and foiled his plans, it's hard for him to get away. Heroes are notorious for dogging the heels of a villain who tries to escape. Use misdirection, disguises, secret passages, the Ways, the One Power, and swarms of underlings to aid in the villain's escape.

Take Hostages: Put the heroes in a moral dilemma. Are they willing to attack the villain if her troops are prepared, on her command, to slay innocent victims they've captured?

Fight on the Villain's Terms: Don't fight on the heroes' terms. A smart villain fights the heroes only when he has to and only when he's prepared (and preferably when the heroes are weakened or unprepared).

Allies: Most allies provide assistance to the heroes in the form of information, resources, or safe places to hide from the eyes and ears of the Dark One. These allies may be friends, relatives, former companions, or anyone the heroes have met during their adventures. The Gamemaster should plan such NPCs in as much detail as necessary for the campaign. At the very least, a name, background, and personality should be included in the GM's notes. Allies will have attitudes of Friendly or Helpful toward the heroes.

On rare occasions, heroes may have allies who will join them on their adventures. This is most useful when the group of heroes is small or doesn't cover the requisite skills for an adventure. Either the Gamemaster or one of the players can run this type of NPC. Be careful not to overuse such allies, as you don't want the players (and their heroes) to become reliant on them.

Animals: Animals and other low-intelligence creatures compose a special category of NPCs. They don't act like intelligent creatures. Instead, they're driven by instinct and need. Hunger and fear, for example, motivate animals. They are occasionally curious but are usually looking for food. When setting up encounters with animals and low-intelligence creatures, remember to develop some sort of ecology. A hundred forkhorn deer might band together in one area, but a hundred *grolm* never would unless an intelligent, outside force was compelling them to do so somehow. An intelligent, organizing force often helps to explain the presence of creatures in numbers or locations that their natural inclinations can't explain.

Animals and low-intelligence creatures want to eat, be safe, and protect their young. They're not thrilled about competition for food, but only the most belligerent attack for no other reason than that.

These creatures make great foes for heroes, since there are few moral issues brought to bear by slaying a *torm* or a *raken*. Thus, even though in the real world, humans are a poor choice of prey for most animals, assume that most predators in the campaign don't mind, or even prefer, to hunt and eat intelligent creatures, providing opportunities for heroes to fight them in your campaign.

BUILD ON CAMPAIGN EVENTS: Once you've finished setting up the campaign, don't think your work is done! Without a living, reactive environment, even the most exciting context will become stale. Use what's come before and prepare for what's still coming. That's what makes a campaign different from a series of unrelated adventures. Some strategies for maintaining a campaign by building on the past include using recurring characters, having the heroes form relationships beyond the immediate adventure, changing what the heroes know, hitting them where it hurts, preparing them for the future, and foreshadowing coming events.

Recurring Characters: While this includes Immer, the innkeeper who greets them each time the heroes visit Baerlon, it extends to other NPCs as well. The mysterious stranger they saw in a back alley of Illian reappears in Tanchico, revealing his identity and original intentions. The renegade commander responsible for inciting mutiny returns, this time with am entire mercenary company at his command. The other Aes Sedai a hero embarrassed while both were Accepted in the White Tower surfaces again, after she has sworn her unholy oaths to the Black Ajah. The charismatic gleeman who helped the heroes free the princess returns just in time for a climactic battle. Overused recurring NPCs can make things seem artificial, but when you reuse existing characters judiciously, it not only lends realism, but also reminds heroes of their own past, reaffirming their place in the campaign and the world at large.

Form Relationships Beyond the Adventure: The heroes make friends with a local innkeeper and visit her every time they are in town, just to hear another of her jokes. A hero falls in love with a prince, and eventually they marry. Old Adric, a retired officer of the Queen's Guard, looks upon the heroes as the children he never had. The Ogier of *Stedding* Tsofu deliver a present to the heroes every year on the anniversary of their heroic victory over a Trolloc army. These relationships flesh out a campaign.

Change What the Heroes Know: The Queen of Andor is replaced by a usurper. The streets of Caemlyn,

GAMEMASTERING

now teeming with refugees, are safe once again, thanks to increased patrols. High-ranking members of several of Andor's most powerful houses have fled into the countryside. Change a few details that you have already established. You establish both what the players know now and what they knew before more firmly in their minds. They'll also be intrigued to know why things changed.

Hit Them Where They Hurt: If a hero makes friends with the captain of the guard in town, then rule that his son was among those kidnapped when the Trollocs attacked. If the characters really enjoy visiting Caemlyn, put the city in the path of an out-of-control horde of fanatics sworn to the Prophet. Don't overdo this, though, or the heroes will never grow attached to anything for fear that it will put that thing in danger. This strategy works as a powerful motivator when used in moderation.

Prepare the Heroes for the Future: If you know that later in the campaign you want to have a group of renegade Asha'man rise up from secrecy and begin hunting Aes Sedai, foreshadow that event beforehand. Have the heroes hear rumors about a rift in the Black Tower, or even see evidence of such a rift on an unrelated adventure long before the renegades declare themselves. It will make the later adventure much more meaningful. Threading information into previous adventures while hinting at future events helps weave a campaign into a whole.

Foreshadow Coming Events: If the old guardsman that the heroes befriend speaks about strange deaths at the Black Tower while he was serving there, and the heroes hear whispers from both Amadicia and Altara of "black-clad terrors" who strike under the cover of darkness, they will be better prepared to stop these renegade Asha'man in a future adventure. They might even follow up on the leads you plant before you ever initiate the adventure.

PRESTIGE CLASSES

The heron-mark blade tells the tale plainly: This man is unmatched in battle. Bearing his distinctive weapon, the blademaster strides the westlands and confronts the forces of the Dark One wherever he goes. The most famous blademasters are themselves legends.

From Tar Valon, an envoy of the Aes Sedai rides to confer with the Queen in Caemlyn. By her side, ever vigilant, is a hard-eyed man-her Warder. Bound to the Aes Sedai through the One Power, he is companion, guardian, and confidant. He would lay down his life for her without a second thought.

Blademasters, Aes Sedai, and Warders are examples of prestige classes. Characters who qualify can choose a prestige class as a multiclass as they advance in level. Prestige classes allow GMs to create specific, exclusive roles and positions as classes. In some cases (as with the various channeler prestige classes), they also represent the acceptance or assumption of specific traditions or philosophies. These special roles offer abilities and powers otherwise inaccessible to characters, focusing them in specific directions. A character with a prestige class will be more specialized, yet perhaps slightly better than a character without one.

A newly created, 1st-level character cannot begin as a member of a prestige class. Abilities granted by prestige classes are inappropriate for beginning characters. They are acquired only by meeting the requirements specific to each example, which almost always require—in effect—that a character be at least mid-level (say, around 5th or 6th level). Additionally, there may be nonrules-related requirements that must be met in-game, such as group membership fees, initiations, special training exercises, quests, and the like.

Prestige classes are purely optional and always fall under the purview of the GM. Even though a few examples can be found below, they are idiosyncratic to each campaign, and thus many GMs may choose to not allow them or use them only as NPCs.

CREATING PRESTIGE CLASSES: Prestige classes are like regular classes, except that they have requirements that must be met before one can attain the class. There's one additional change: Normally, when a character multiclasses, she adds her Defense bonuses from all her classes together, then subtracts 2 for each additional class after the first. A character adding a prestige class does not subtract 2 from the prestige class Defense bonus. Instead, she gets the full bonus to Defense.

Requirements vary, but there are some general rules. Most characters should have a chance of working toward qualifying. Class and level, for example, are never used as a requirement. A prestige class based around being the "Queen's personal guard," for example, wouldn't require a prospective character to be an armsman of a given level, even though that might be most appropriate. Instead, it might require a base attack bonus of +8. Thus, armsmen or woodsmen could take up the prestige class at 8th level, nobles and wanderers would qualify at 11th level, and initiates and wilders would not be eligible before 16th level. This requirement, in effect, then encourages certain types (and levels) of characters but precludes none.

Sometimes, prestige classes can be created to be more discriminating. An "Ogier treesinger" prestige class would require that the qualifying character be an Ogier. The *saidin/saidar* dichotomy of the One Power produces strong gender distinctions in channeler classes. This sort of restriction further develops the differences between backgrounds and helps quantify the game world in very tangible ways.

Examples of good requirements include:

- Background
- Base attack bonus
- Number of ranks in a specific skill
- Specific feats, including specific weapon proficiencies
- Specific special abilities such as sneak attack (with a certain damage bonus), uncanny dodge, and the like.

Prestige classes should offer a number of special abilities, including at least some not available in any other way. Qualifying for a prestige class is difficult, and taking levels of the new class is a sacrifice, so the rewards should be substantial. When designing a prestige class, look to character class special abilities and use them, modify them, and build upon them for guidelines. A prestige class should be at least as beneficial and powerful as a normal character class, and—if the requirements are high—might even be more powerful. Always balance the power of a prestige class with its requirements. If the requirements dictate that a particular prestige class won't be available to characters below 10th level, it can be better than one available to characters at 5th level.

Use prestige classes to establish and develop the following in your campaign:

Cultural and Background Distinctions: If the people of a certain region ride large catlike creatures and work with them on their hunts, create a prestige class that allows a character to befriend the creatures, ride them into battle, and so on (Seanchan *morat'torm*, for example).

Group Membership: Joining the Band of the Red Hand or rising within the inner circle of the Children of the Light provides benefits for those who qualify. This is an obvious place to install a prestige class specific to your campaign.

Some examples of prestige classes follow.

AES SEDAI: Aes Sedai inspire equal amounts of fear, awe, and grudging respect from the huddled masses. Rulers step warily around the sisterhood's intricate plans and machinations, knowing full well that when a sister talks, "The truth she speaks may not be the truth you hear." Aes Sedai represent the most recognized and prominent channelers in the world, hailing from a tradition unbroken for more than a thousand years. More detailed information on Aes Sedai and the traditions of the White Tower can be found throughout this book, especially in Chapter 9: The One Power.

Both initiates and wilders can become Aes Sedai, although the paths each travel to full sisterhood are often quite different. All Aes Sedai are female.

Hit Die: d4.

Requirements: To qualify to become an Aes Sedai, a character must fulfill all the following criteria.

Gender: Female.

Skills: Composure 4 ranks, Concentration 8 ranks, Weavesight 4 ranks.

Feats: Multiweave, Sense Residue, Tie Off Weave. Channeling: Two or more Talents.

Class Skills: The Aes Sedai's class skills (and the key ability for each skill) are Composure (Wis), Concentration (Wis), Decipher Script (Int), Diplomacy (Cha), Gather Information (Cha), Heal (Wis), Innuendo (Wis), Intimidate (Cha), Invert (Int), Knowledge (any) (Int), Sense Motive (Wis), and Weavesight (Int).

Skill Points at Each Level: 4 + Int modifier.

Class Features: The Aes Sedai prestige class, and the other channeling prestige classes, work a bit differently than standard prestige classes. For all purposes except available weaves per day, the character may freely multiclass between the original class and the Aes Sedai prestige class each time she gains a new level. When determining weaves per day, however, use the character's total level in both classes and refer to the progression table for the original class (either initiate or wilder). For example, a 6thlevel initiate adds the Aes Sedai prestige class when she acquires enough experience to advance to 7th level, becoming a 6th-level initiate/1st-level Aes Sedai. She continues to consult the initiate table for weaves per day but uses her total level when reading the table, gaining weaves as a 7th-level initiate. When she advances again, she may increase either her initiate or Aes Sedai level, but regardless of which class she improves, she gains weaves per day as an 8th-level initiate.

Weapon and Armor Proficiency: Aes Sedai gain no proficiency with any weapon or armor.

Support: Aes Sedai can expect to receive all the necessary requirements of life from the White Tower. This includes room and board, necessary weapons and equipment, and funds needed for specific purposes or missions.

Iron Will: Aes Sedai gain Iron Will as a bonus feat.

Aes Sedai Presence: Aes Sedai are renowned for their ability to stare down even kings and to remain icily persistent at the negotiating table. An Aes Sedai receives

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Gain
1st	+0	+0	+0	+2	Iron Will, Aes Sedai presence	+0	+1
2nd	+1	+0	+0	+3	Resources	+0	+1
3rd	+1	+1	+1	+3	Extra Affinity	+1	+0
4th	+2	+1	+1	+4	Extra Talent	+1	+1
5th	+2	+1	+1	+4	Improved resources	+1	+1
6th	+3	+2	+2	+5	Control	+2	+0
7th	+3	+2	+2	+5	Resolve	+2	+1
8th	+4	+2	+2	+6	Improved control	+2	+1
9th	+4	+3	+3	+6	Great Fortitude	+3	+0
10th	+5	+3	+3	+7	Improved resolve	+3	+1

Table 10-3: The Aes Sedai

a +4 competence bonus on Intimidation checks.

Resources: Starting at 2nd level, an Aes Sedai gains the ability to call on resources and contacts through her association with the White Tower. She gains a +2 circumstance bonus on all Gather Information checks. She can also requisition other resources as necessary; at the GM's discretion, these can include everything from funds to political favors, from fresh horses to critical supplies, from passage with a merchant caravan to shelter in a White Tower loyalist's country manor. The base chance of obtaining the de-

sired resources is 50% in and around a city, 25% in a good-sized town or village, and 10% in the countryside.

Extra Affinity: At 3rd level, an Aes Sedai gains Extra Affinity as a bonus feat.

Extra Talent: At 4th level, an Aes Sedai gains Extra Talent as a bonus feat.

Improved Resources: At 5th level, the Aes Sedai's influence is such that few can refuse her request. This works just like the resources ability, except that the Aes Sedai gains a +4 circumstance bonus on all Gather Information checks, and the base chance to obtain the desired resources increases. It is now 75% in and around a city, 50% in good-sized towns or villages, and 20% in the countryside.

Control: On reaching 6th level, the Aes Sedai is capable of extending her capacity to cast weaves. When

attempting to overchannel within one of her Affinities, she receives a +5 competence bonus on her Concentration check.

Resolve: At 7th level, the Aes Sedai has trained her mind to a high degree. For the purposes of calculating weaves per day and bonus weaves, treat her as having a Wisdom score 2 points higher than it actually is.

Improved Control: At 8th level, the Aes Sedai's mental control becomes even stronger. When attempting to overchannel within one of her Affinities, she receives a +10 competence bonus on her Concentration check.

Great Fortitude: At 9th level, an Aes Sedai gains Great Fortitude as a bonus feat.

Improved Resolve: On reaching 10th level, the Aes Sedai has mastered her art. For the purposes of calculating weaves per day and bonus weaves, treat her as having a Wisdom score 4 points higher than it actually is.

ASHA'MAN: Created by Rand al'Thor in an effort to prepare for Tarmon Gai'don, the order of Asha'man represent something feared since the Breaking of the World-an organized brotherhood of men who can channel. The Black Tower, a compound outside Caemlyn named as a counterpoint to the White Tower of the Aes Sedai, serves as headquarters and training center for this fledgling order.

Often seen as mysterious or grim by outsiders, the Asha'man exist to aid the Dragon Reborn in his ongoing

war against the Dark One. While renegades have been reported, most Asha'man appear ready to uphold this ideal and fight at the Dragon's side when Tarmon Gai'don finally comes. More information on Asha'man and the newly formed traditions of the Black Tower can be found in Chapter 9: The One Power.

Both initiates and wilders can become Asha'man, and the paths each travel are less different than among Aes Sedai (they have either been tested by other Asha'man, or they are wilders who have responded to the amnesty offered by the Dragon Reborn). All Asha'man are male and suffer from the constant threat of madness (see Madness, page 210).

Hit Die: d6.

Requirements: To qualify to become an Asha'man, a character must fulfill all the

following criteria. Gender: Male.

Base Attack Bonus: +2.

Skills: Composure 4 ranks, Concentration 8 ranks, Weavesight 3 ranks.

Feats: Multiweave, Sense Residue, Tie Off Weave. Channeling: Two or more Talents.

Special: Proficiency with any type of sword (normally a longsword).

Class Skills: The Asha'man's class skills (and the key ability for each skill) are Composure (Wis), Concentration (Wis), Diplomacy (Cha), Gather Information (Cha), Innuendo (Wis), Intimidate (Cha), Invert (Int), Knowledge (any) (Int), Sense Motive (Wis), Spot (Wis), and Weavesight (Int).

Skill Points at Each Level: 4 + Int modifier.



Asha'man

Illustration by Paolo Parente

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Class Features: The Asha'man prestige class, and the other channeling prestige classes, work a bit differently than standard prestige classes. For all purposes except available weaves per day, the character may freely multiclass between the original class and the Asha'man prestige class each time he gains a new level. When determining weaves per day, however, use the character's total level in both classes and refer to the progression table for the original class (either initiate or wilder). For example, a 6th-level wilder adds the Asha'man prestige class when he acquires enough experience to advance to 7th level, becoming a 6th-level wilder/1st-level Asha'man. He continues to consult the wilder table for weaves per day but uses his total level when reading the table, gaining weaves as a 7th-level wilder. When he advances again, he may increase either his wilder or Asha'man level, but regardless of which class he improves, he gains weaves per day as an 8th-level wilder.

Weapon and Armor Proficiency: Asha'man are proficient with all simple and martial weapons. Asha'man are not proficient with any type of armor or with shields.

Support: Asha'man can expect to receive all the necessary requirements of life from the Black Tower. This includes room and board, necessary weapons and equipment, and funds needed for specific purposes or missions.

Iron Will: Asha'man gain Iron Will as a bonus feat.

Asha'man Presence: Asha'man can often overawe and strike fear into an opponent through presence alone. An Asha'man receives a +4 competence bonus on Intimidation checks.

Asha'man Combat Casting: At 2nd level, an Asha'man gains a variation of the Combat Casting feat. He receives a +5 bonus on Concentration checks made while casting or maintaining a weave.

Offensive Control: On reaching 3rd level, the Asha'man is capable of extending his capacity to cast weaves. When attempting to overchannel within one of his Affinities, he receives a +5 competence bonus on his Concentration check. This ability can be used only on offensive weaves.

Improved Initiative: At 4th level, an Asha'man gains Improved Initiative as a bonus feat.

Great Fortitude: At 5th level, an Asha'man gains Great Fortitude as a bonus feat. **Improved Offensive Control:** At 6th level, the Asha'man's mental control becomes even stronger. When attempting to overchannel within one of his Affinities, he receives a +10 competence bonus on his Concentration check. This ability can only be used on weaves which target foes directly or include them in their areas of effect.

Extra Affinity: At 7th level, an Asha'man gains Extra Affinity as a bonus feat.

Resolve: At 8th level, the Asha'man has honed his skill. For the purposes of calculating weaves per day and bonus weaves, treat him as having a Wisdom score 2 points higher than it actually is.

Improved Asha'man Combat Casting: As Asha'man combat casting, except the Asha'man gains a +6 bonus on Concentration checks to cast a weave while on the offensive.

Improved Resolve: On reaching 10th level, the Asha'man has mastered his skill. For the purposes of calculating weaves per day and bonus weaves, treat him as having a Wisdom score 4 points higher than it actually is.

BLADEMASTER: The heron-mark sword of a true blademaster strikes fear into even the most battle-weathered veteran. In times past, individual blademasters were known far and wide, their exploits the stuff of legend. These men often carried blades wrought by the One Power during the Age of Legends, symbols of their martial prowess. In the Third Age, fewer blademasters walk the land, but their unique talents make them no less deadly than their forebears.

Blademasters train for many long years to perfect their swordwork, although anyone who has actually earned one of the rare remaining heron-marks can tell you that none ever truly master the forms. Rather, blademasters consider themselves to be artists, moving through their forms in an unending, darkly beautiful dance of death. Their training represents a path toward inner calm and self-reflection, not a lifeless collection of martial skills. A blademaster worthy of the title knows that he cannot master his blade unless he has first mastered himself. In fact, most pursue centering techniques similar to Rand al'Thor's "flame and the void" method.

Blademasters usually embark on their careers as armsmen, nobles, or wanderers. Many begin their training at a

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Gain
1st	+0	+1	+0	+1	Iron Will, Asha'man presence	+0	+1
2nd	+1	+2	+0	+2	Asha'man Combat Casting	+0	+0
3rd	+1	+2	+1	+2	Offensive control	+1	+1
4th	+2	+2	+1	+2	Improved Initiative	+1	+0
5th	+2	+3	+1	+3	Great Fortitude	+1	+1
6th	+3	+3	+2	+3	Improved offensive control	+2	+0
7th	+3	+4	+2	+4	Extra Affinity	+2	+1
8th	+4	+4	+2	+4	Resolve	+2	+0
9th	+4	+4	+3	+4	Improved Asha'man combat casting		+1
10th	+5	+5	+3	+5	Improved resolve	+3	+0

Table 10-4: The Asha'man

GAMEMASTERING

young age and continue to hone their skills throughout their lives.

Hit Die: d10.

Requirements: To qualify to become a blademaster, a character must fulfill all the following criteria.

Base Attack Bonus: +5.

Skills: Balance 4 ranks, Intimidate 5 ranks.

Feats: Combat Reflexes, Dodge, Mobility, Spring Attack, Whirlwind Attack.

Special: Proficiency with any type of sword. *Weapon:* Masterwork sword.

Class Skills: The blademaster's class skills (and the key ability for each skill) are Balance (Dex), Intimidate (Cha), Knowledge (weaponry) (Int), Listen (Wis), Sense Motive (Wis), Spot (Wis), and Tumble (Dex).

Skill Points at Each Level: 2 + Int modifier.

Class Features: All of the following are class features of the blademaster.

Weapon and Armor Proficiency: Blademasters are proficient with all simple and martial weapons, with all types of armor, and with shields.

Parting the Silk: After you score a hit with your sword, you do not roll dice to determine the damage. Instead, you figure the normal maximum damage (not a critical hit) you can inflict with that weapon and deal that much damage to the target. Additional damage, such as from using the Power Attack feat and the sneak attack ability, is determined normally; this damage is not maximized. This ability cannot be used when you roll a successful critical hit.

A blademaster can use parting the silk once per day per level at 1st level, twice per day per level on reaching 4th level, and three times per day per level at 8th level and higher.

Increased Multiplier: Determine the standard critical multiplier for your sword. With this ability, you can increase that multiplier by 1. For example, the longsword has a critical multiplier of $\times 2$. Using this ability, you can increase that multiplier to $\times 3$. You must declare the use of this ability before you roll any damage dice.

The blademaster can use this ability once per day at

2nd level, twice per day at 6th level, and three times per day at 10th level.

Superior Weapon Focus: At 3rd level, the blademaster becomes one with his sword. Stacking with any existing Weapon Focus bonus, this adds an additional +1 to all attack rolls with the blademaster's chosen sword.

Eyes of the Crane: On reaching 5th level, when a blademaster delays his attack with his sword until after he is attacked in the round, he takes advantage of the opening provided and gains a +2 bonus on his attack and damage rolls (this bonus stacks with the parting the silk bonus).

Hummingbird Kisses the Honeyrose: At 7th level, the blademaster gains Improved Critical as a bonus feat.

Heron Spreads His Wings: At 9th level, the blademaster can make a Whirlwind Attack as an attack action rather than as a full action. Only one Whirlwind Attack can be made per round.

COMMANDER: As Tarmon Gai'don approaches, armies mobilize and clash in every part of the world. From the regimented precision of the Children of the Light to the deadly hordes of Shaido Aiel who have crossed the Spine of the World, soldiers from the greenest recruit to the hardest veteran look to their commanders for guidance and leadership. Good leaders are often in short supply in any army, and with the Dark One's reach slowly extending to cover the world, experienced commanders are needed to stem the tides of Shadowspawn.

A commander must be comfortable in that position, willing to make tough decisions when the troops need guidance, and occasionally ordering individual soldiers to their deaths for the greater good of the unit. A good commander learns to make these decisions without hesitation and only questions that reasoning when lives are no longer at stake. The best don't let their distaste for life-ordeath decisions paralyze them when armies are counting on them. Those who can't find the courage to face such dilemmas rarely stay in command for long.

The commander is responsible for ensuring that the troops have a clear understanding of their objectives, the equipment they need to accomplish them, and the leadership necessary to come back alive. In time, a commander may become a respected tactician, admired by

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Gain
1st	+1	+0	+2	+0	Parting the silk 1/day/level	+0	+1
2nd	+2	+0	+3	+0	Increased multiplier 1/day	+0	+0
3rd	+3	+1	+3	+1	Superior Weapon Focus	+1	+1
4th	+4	+1	+4	+1	Parting the silk 2/day/level	+1	+0
5th	+5	+1	+4	+1	Eyes of the srane	+1	+1
6th	+6	+2	+5	+2	Increased multiplier 2/day	+2	+0
7th	+7	+2	+5	+2	Hummingbird kisses the honeyros	e +2	+1
8th	+8	+2	+6	+2	Parting the silk 3/day/level	+2	+0
9th	+9	+3	+6	+3	Heron spreads his wings	+3	+1
10th	+10	+3	+7	+3	Increased multiplier 3/day	+3	+0

Table 10-5: The Blademaster

MADNESS



Every male channeler has a Madness rating. This rating is the result of a 1d6 roll (made in secret by the GM), with an additional 1d6 roll added to that figure each time a male channeler increases a level in any class. Overchanneling also

adds 1 point to the character's Madness rating each time the channeler attempts it. As the rating increases, insanity may begin to take over a hero or an NPC. Eventually, if the Madness rating grows high enough, a character may become permanently insane and even begin to suffer the horrible rotting disease that consumes men who have exposed themselves too much to the taint on *saidin*.

Early on, the character might have to make Will saves to prevent momentary outbursts or bouts of insanity. Stressful situations in particular might trigger these crises, as can exposure to intensely powerful *ter'angreal*. As the madness tightens its grip, these saves grow more frequent and difficult. The table below gives the conditions that can trigger a bout of madness, depending on a character's Madness rating.

Trigger Condition
Injury
Will save
Casting a weave, ter'angreal
Threat
Constant

Explanation of Trigger Conditions: At each threshold point, a new trigger condition is added to those already in effect. For example, a hero with a Madness rating of 38 would have to check for madness (see below) whenever he suffers an injury or whenever a Will save is required.

Injury: Whenever the channeler takes damage in combat (whether from a weapon or a weave effect) or in dangerous noncombat situations, such as a fall or the effect of disease, he must check for madness.

Will Save: Whenever the channeler is required to make a Will saving throw (such as against a weave's effect or a creature's special ability), he must check for madness, whether or not he succeeded at the initial save.

Casting a Weave, Ter'angreal: Merely touching saidin, whether through casting a weave or activating a ter'angreal, is enough to trigger a check for madness.

Threat: Any stressful situation, whether real or imagined, might drive the character to insane behavior. He must make an immediate check for madness.

Constant: By this point, madness is so far gone in the character that it is a permanent condition. A check for madness is no longer required—the character is irredeemably insane.

Check for Madness: When a triggering condition occurs, the character makes a check for madness. This is a Will saving throw against a DC equal to his Madness rating. If the save succeeds, the character suffers no ill effects. If the save fails, roll 1d20, subtract the result from the character's Madness rating and consult the table below. The result indicates which symptom of madness the character suffers at this time. A symptom of madness remains with the character for the duration given on the table.

Madness Rating

-1d20	Symptoms	Duration
05 or lower	Delusion	2d6 minutes
06-15	Suspicion	2d6 hours
16-25	Panic	2d6 rounds
26-35	Withdrawal	2d6 hours
36-45	Fury	2d6 rounds
46-55	Disease	See text
56+	Dementia	See text

Explanation of Symptoms: If the character fails his check for madness, he behaves in an erratic manner. The symptoms are described below in general terms; the exact manifestation is up to the GM.

Delusion: The character suffers from hallucinations-auditory, visual, or both-and is difficult to convince that these delusions are not real.

Suspicion: The character has a deep distrust of everyone, even friends, and suspects them of secretly plotting against him, causing him harm, even being Darkfriends in extreme cases.

Panic: The character is convinced that he is in mortal danger and does his best to flee the threatening situation. If he cannot flee, he attacks desperately.

Withdrawal: The character becomes depressed, argumentative, stubborn, and unwilling to interact with the world.

Fury: The character flies into an insane fit of temper. He lashes out at the nearest available target if in combat, or goes on a violent rampage in other situations. Thereafter, he overreacts dangerously to events that would make others irritated, frightened, or otherwise stressed.

Disease: When madness has progressed this far, the channeler falls prey to a horrible rotting illness (Fortitude save DC 20). His very body decays around him, and the stress of this situation is often enough to propel him to final destruction. The disease incubates for one week and causes 1d3 points of temporary Constitution damage each day thereafter. Unlike normal diseases, this rotting affliction continues until the victim reaches 0 Constitution and dies.

Dementia: The character's personality has been lost entirely to madness. A hero becomes an NPC and is forever beyond saving. Death usually comes not long after this point.

GAMEMASTERING

allies and enemies alike. Most commanders begin their development as armsmen, nobles, or wanderers, and almost all are veteran soldiers or guards.

Hit Die: d8.

Requirements: To qualify to become a commander, a character must fulfill all the following criteria.

Base Attack Bonus: +5.

Skills: Diplomacy 6 ranks, Ride 5 ranks.

Special: Must belong to an organized standing force. This includes mercenary companies, national armies, and the forces attached to individual houses or nobles.

Class Skills: The commander's class skills (and the key ability for each skill) are Bluff (Cha), Craft (Int), Diplomacy (Cha), Gather Information (Cha), Intimidate (Cha), Knowledge (any) (Int), Ride (Dex), Sense Motive (Wis), and Spot (Wis).

Skill Points at Each Level: 6 + Int modifier.

Class Features: All of the following are class features of the commander.

Weapon and Armor Proficiency: Commanders are proficient with all simple and martial weapons, with all types of armor, and with shields.

Strategy: By directing the actions of others, a commander can increase their chances of success. This requires a Diplomacy check (DC 10 + the number of allies to be assisted) and a full-round action. A success grants a competence bonus on all allies' skill checks for 1 minute (or a single task if it requires more than 1 minute to complete). The bonus is equal to the leader's Charisma bonus. All allies to be affected must be within sight and voice range of, and must be able to understand, the commander.

Battle Cry: When the commander's battle cry rings out over the field, it inspires allies who can hear his shout. At 2nd level, a commander gains this ability. Affected allies receive a +2 morale bonus on Will saving throws against mind-influencing weaves (such as *compulsion*) or similar effects, and a +1 morale bonus on attack and weapon damage rolls. These bonuses last a number of rounds equal to the commander's Charisma bonus, and the commander can shout a battle cry once per day per class level.

Hard March: Speed can be a critical factor when leading troops over long distances. Starting at 3rd level, the commander can urge troops to move faster. Anyone traveling with the commander gains a +4 morale bonus on Constitution checks required for making a forced march (see Chapter 6: Heroic Characteristics) or any other task calling for extended exertion. Animals are not affected.

Logistics: At 4th level, the commander can requisition supplies for specific engagements or actions. The maximum value of the supplies assigned to the commander at any given time is equal to the commander's class level \times Charisma bonus \times 2,000 mk. Thus, a 4thlevel commander with a Charisma of 14 could have up to 16,000 mk worth of supplies (including weapons, wagons, or any other equipment) assigned to him at any given time. A 10th-level commander with Charisma 18 could have up to 80,000 mk (8,000 gc) of gear "on loan" at any time.

In general, the commander should return requisitioned equipment in a reasonable time frame; however, no specific limits (other than the GM's discretion) are assigned. If any requisitioned equipment is lost or destroyed, its value counts as a permanent penalty to the commander's maximum value.

Tactics: Beginning at 5th level, a commander can use tactical knowledge to direct allies during a battle, thereby increasing their chances for success. By using his attack action, the commander can grant any one ally (not including himself) a competence bonus on attack *or* a dodge bonus to Defense and Reflex saving throws. The bonus is equal to the commander's Intelligence bonus and lasts a number of rounds equal to 1d4 + the commander's Charisma modifier.

With a full-round action, the commander can grant the selected bonus to all allies (including himself). In this case, the bonus lasts a number of rounds equal to the commander's Charisma modifier.

All allies to be affected must be within sight and voice range of, and must be able to understand, the commander.

Improved Strategy: At 6th level, the commander is more able to monitor his allies' performance. Improved strategy works like strategy, except that the effects last for 10 minutes.

Table 10-6: The Commander

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Gain
1st	+0	+1	+1	+1	Strategy	+1	+1
2nd	+1	+2	+2	+2	Battle cry	+2	+1
3rd	+2	+2	+2	+2	Hard march	+2	+0
4th	+3	+2	+2	+2	Logistics	+2	+1
5th	+3	+3	+3	+3	Tactics	+3	+1
6th	+4	+3	+3	+3	Improved strategy	+3	+0
7th	+5	+4	+4	+4	Improved logistics	+4	+1
8th	+6	+4	+4	+4	Superior strategy	+4	+1
9th	+6	+4	+4	+4	Improved tactics	+4	+0
10th	+7	+5	+5	+5	To the bitter end	+5	+1

Illustration by Puddnhead

Improved Logistics: At 7th level, the commander has enough "pull" to get virtual any supplies he needs. This ability works like logistics, except the maximum value of requisitioned supplies equals the commander's class level × Charisma bonus × 4,000 mk.

Superior Strategy: At 8th level, the commander has gained unparalleled administrative ability. This ability works like improved strategy and strategy, except that the effects last for 1 hour.

Improved Tactics: At 9th level, the commander requires less time to direct his allies. Once per round, he can direct a single ally with a free action or all allies with an attack action.

To the Bitter End: At 10th level, the commander's presence on the battlefield inspires troops to make the ultimate sacrifice for the cause. Any allies within 30 feet of the commander can continue to fight while disabled or dying without penalty. They continue until they reach -10 hit points.

GLEEMAN: It is said that music has special power, and the gleeman proves that saying true. Wandering across the land, gathering lore, telling stories, performing wondrous tricks of prestidigitation, and living on the gratitude of his audience: Such is the life of a gleeman. When a gleeman arrives in town or at a tavern, often all work or talk ceases, the more to enjoy his entertainment. When chance or opportunity draws them into a conflict, gleemen serve as negotiators, messengers, scouts, and spies.



Gleeman

A gleeman works a sort of magic with his music, tales, poetry, and tricks. He can encourage allies, hold his audiences rapt, and distract attackers with clever sleights. Gleemen have some of the skills that wanderers have, although they are not as focused on skill mastery as those roguish souls. They listen to stories as well as tell them, of course, so they have a vast knowledge of local events and noteworthy items. Gleemen love to join the entourage of heroes (and villains) to witness their deeds firsthand. Indeed, after telling so many stories about mighty deeds, many gleemen take these themes to heart and assume the role of hero themselves.

An apprentice gleeman learns his skills from a single experienced gleeman, whom he follows and serves until he is ready to strike out on his own. Gleemen occasionally congregate in informal "colleges," but an individual has no strong allegiance to others as a whole. A few gleemen, the best of the best, go on to become bards, entertaining kings, courts, and Aes Sedai with their wondrous musical abilities.

Wherever they come from, gleemen proudly denote their status and skills by wearing patchwork cloaks. The fluttering patches display a myriad of colors, catching the eye even in a crowd and acting as a sort of advertising for the gleeman.

Requirements: To qualify to become a gleeman, a hero must fulfill all the following criteria.

Background: Human, non-Aiel.

Skills: Diplomacy or Intimidate 6 ranks, Perform 10 ranks, Pick Pocket 10 ranks.

Feats: Fame.

Class Skills: The gleeman's class skills (and the key ability for each skill) are Appraise (Int), Balance (Dex), Bluff (Cha), Climb (Str), Concentration (Con), Craft (Int), Decipher Script (Int, exclusive skill), Diplomacy (Cha), Disguise (Cha), Escape Artist (Dex), Gather Information (Cha), Hide (Dex), Innuendo (Wis), Intuit Direction (Wis), Jump (Str), Knowledge (any) (Int), Listen (Wis), Move Silently (Dex), Perform (Cha), Pick Pocket (Dex), Profession (Wis), Sense Motive (Wis), Speak Language (Int), Swim (Str), and Tumble (Dex).

Skill Points at Each Level: 6 + Int modifier.

Class Features: All of the following are class features of the gleeman.

Weapon and Armor Proficiency: A gleeman is proficient with all simple weapons. Additionally, a gleeman is proficient with one of the following weapons: longbow, longsword, rapier, sap, short sword, shortbow, or whip. Gleemen are proficient with light armor, medium armor, and shields.

Gleeman's Music: A number of times per day equal to his level plus his Charisma modifier, a gleeman can use his singing, tale-telling, or sleight of hand to produce astonishing effects on those around him. Depending on the

Most gleemen are male, but this is not a requirement. Hit Die: d6.

ranks he has in the Perform (and sometimes Pick Pocket) skill, he can inspire courage in allies, fascinate a creature, help others perform skills better, or inspire greatness. While these abilities fall under the category of gleeman's music, they can include reciting poetry, chanting, singing lyrical songs, playing an instrument, playing an instrument in combination with some spoken performance, or (where noted and logical) displays of dexterity such as juggling. A deaf gleeman suffers a 20% chance to fail with any effect that involves sound. If he fails, the attempt still counts against his daily limit. Any use of gleeman's music is a move or attack action.

Inspire Courage: A gleeman with 3 or more ranks in Perform can use song, poetics, or sometimes tales to inspire courage in his allies, bolstering them against fear and improving their combat abilities. To be affected, an ally must hear the gleeman perform for a full round. The effect lasts as long as the gleeman performs and for 5 rounds after the gleeman stops performing (or 5 rounds after the ally can no longer hear the gleeman). While performing, the gleeman can fight but cannot use ter'angreal that require activation by speech. Affected allies receive a +2 morale bonus on Will saving throws against mindinfluencing weaves (such as Compulsion) or similar effects, and a +1 morale bonus on attack and weapon damage rolls.

Fascinate: A gleeman with 3 or more ranks in Perform or Pick Pocket can use song, poetics, tale-telling, or legerdemain to cause a single creature to become fascinated with him. The creature to be fascinated must be able to see and hear the gleeman and must be within 90 feet. The gleeman must also see the creature and must concentrate, as if casting or holding a weave. The creature must be able to pay attention to the gleeman. The distraction of a nearby combat or other dangers prevents the ability from working. The gleeman makes a Perform or Pick Pocket check (player's choice), and the target can negate the effect with a Will saving throw equal to or greater than the gleeman's check result. If the saving throw succeeds, the gleeman cannot attempt to fascinate that creature again for 24 hours. If the saving throw fails, the creature sits quietly and listens to or watches the gleeman for up to 1 round per level of the gleeman. While fascinated, the target's Spot and Listen checks suffer a -4 penalty. Any potential threat (such as an ally of the gleeman moving behind the fascinated creature) allows the fascinated creature a second saving throw against a new Perform or Pick Pocket check result. Any obvious threat, such as casting a weave, drawing a sword, or aiming, automatically breaks the effect.

Inspire Competence: A gleeman with 6 or more ranks in Perform can use song, poetics, or tales to help an ally succeed at a task. The ally must be able to see and hear the gleeman and must be within 30 feet. The gleeman must also see the creature. Depending on the task that the ally has at hand, the gleeman may use his performance to lift the ally's spirits, to help the ally focus mentally, or in some other way. The ally gets a +2 competence bonus on skill checks with a particular skill as long as he or she continues to hear the gleeman's music. The GM may rule that certain uses of this ability are infeasible-chanting to make a wanderer move more quietly, for example, is selfdefeating.

GAMEMASTERING

213

In some desperate situations, perhaps not even the loftiest tales can lift someone's spirits. The gleeman can maintain the effect for 2 minutes (long enough for the ally to take 20).

Inspire Greatness: A gleeman with 12 or more ranks in Perform can use song, poetics, or tales to inspire greatness in another creature, granting extra fighting capability. For every three levels the gleeman attains beyond 1st, he can inspire greatness in one additional creature. To inspire greatness, the gleeman must perform and the creature must hear the gleeman perform for a full round, as with inspire courage. The creature must also be within 30 feet. A creature inspired with greatness gains temporary hit points, attack bonuses, and saving throw bonuses as long as he or she hears the gleeman continue to perform and for 5 rounds thereafter. (All these bonuses are competence bonuses.) The target gains the following boosts:

- +2d10 temporary hit points.
- +2 competence bonus on attacks.
- +1 competence bonus on Fortitude saves. *

Apply the target's Constitution modifier, if any, to each bonus Hit Die. These extra Hit Dice count as regular Hit

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Gain
1st	+0	+0	+2	+2	Gleeman's music, gleeman's lore	+1	+1
2nd	+1	+0	+3	+3	Distract	+2	+1
3rd	+2	+1	+3	+3		+2	+0
4th	+3	+1	+4	+4	Virtuoso performance (calumny)	+2	+1
5th	+3	+1	+4	+4	Persuasive	+3	+1
6th	+4	+2	+5	+5	Trustworthy	+3	+0
7th	+5	+2	+5	+5		+4	+1
8th	+6/+1	+2	+6	+6	Virtuoso performance (jarring song	s) +4	+1
9th	+6/+1	+3	+6	+6	Mimic	+4	+0
10th	+7/+2	+3	+7	+7	Virtuoso performance (mindbending melody)	+5	+1

Table 10-7: The Gleeman

Dice for determining the effects and results of casting weaves.

Gleeman's Lore: A gleeman picks up a lot of stray knowledge while wandering the land and learning stories from other gleemen-everything from the current local gossip, to tidbits of historical information long thought lost by scholars, to the latest standings in the Game of Houses in Cairhien. A gleeman may make a special gleeman's lore check with a bonus equal to his level + his Intelligence modifier to see whether he knows some relevant information about local notable people, legendary items, or noteworthy places. This check will not reveal the powers of a ter'angreal but may give a hint as to its general function. The gleeman may not take 10 or take 20 on this check; this sort of knowledge is essentially random. The GM determines the Difficulty Class of the check by referring to the table below.

Distract: Beginning at 2nd level, a gleeman can distract an enemy with a feat of legerdemain and thereby gain an advantage in combat. A gleeman with 3 or more ranks in Pick Pocket can use his sleight of hand to slip past an enemy's guard. The target must be within 5 feet of the gleeman. The gleeman makes a Pick Pocket check opposed by the target's Spot check. If the gleeman wins, his tricky hands earn him a +1 bonus on attack and damage rolls for every 5 points by which his check result exceeded the target's (minimum bonus of +1). This only applies to a single attack; the gleeman must try another distraction next round.

Virtuoso Performance: With an impassioned soliloquy, a haunting melody, or a splendid display, the gleeman can inspire even more spectacular effects. The virtuoso performance ability can be used once per gleeman level per day, and some effects count as more than one daily use.

As with gleeman's music, the gleeman can usually fight while using this ability but cannot use *ter'angreal* that require activation by speech. If a virtuoso performance forces the audience to make a Will save, then the only other action the gleeman can take is a 5foot step.

Calumny: A 4th-level gleeman with at least 11 ranks in Perform has mastered the fine art of slander and can

Type of Knowledge
Common, known by at least a substantial minority of the local populace; common lore.
Uncommon but available, known by only a few people in the area.
Obscure, known by few, hard to come by.
Extremely obscure, known by very few, possibly forgotten by most who once knew; possibly known only by those who don't understand the significance of the knowledge.

create a work that makes a specific character or group (class, background, etc.) appear in the worst light possible. Those in the audience make Will saves against a DC equal to the gleeman's Perform check; success negates the calumny. A successful calumny shifts the audience's attitude toward the target down by one category-for example, from Friendly to Indifferent, from Indifferent to Unfriendly, or from Unfriendly to Hostile (see Table 10-2: Influencing NPC Attitude). Furthermore, audience members gain a +2 morale bonus on all opposed social interaction checks against the target. Calumny lingers in the minds of the audience for 24 hours for each daily use the gleeman applies to the calumny. For example, a 7th-level wanderer/7th-level gleeman could apply seven daily uses to a song of anti-Aes Sedai hatred. All who heard it would be affected for a week, and the gleeman would have no daily uses left that day.

Jarring Song: An 8th-level gleeman with at least 12 ranks in Perform can drive channelers up the wall. Anyone wishing to cast a weave while a jarring song is being performed must make a Concentration check with a DC equal to 15 + the casting level of the weave or lose the weave. A jarring song counts as three daily uses of virtuoso performance.

Mindbending Melody: A 10th-level gleeman with at least 14 ranks in Perform can command a person (as the Compulsion weave at casting level 5) that he has already fascinated (see gleeman's music, above). A successful Will saving throw (DC 15 + gleeman's Charisma modifier) negates the effect. A mindbending melody counts as two daily uses of virtuoso performance.

Persuasive: At 5th level, a gleeman gains Persuasive as a bonus feat.

Trustworthy: At 6th level, a gleeman gains Trustworthy as a bonus feat.

Mimic: At 9th level, a gleeman gains Mimic as a bonus feat.

THIEF-TAKER: Also known in some places as thiefcatchers, thief-takers are the professional bounty hunters, bodyguards, and crime fighters of the westlands. Unlike soldiers and nobles, who prefer to use overwhelming force to protect their charges, thief-takers adopt the skills and methods of the very criminals they pursue. Stealthy,

ExamplesA local mayor's reputation for
drinking; common legends about
a powerful place of mystery.A local merchant's shady past;
legends about a powerful *ter'angreal*.A noble's family history; legends
about a minor place of mystery or
a minor *ter'angreal*.A mighty channeler's childhood
nickname; the history of an obscure
ter'angreal.

clever, well-armed, and resourceful, the thief-taker skulks through the alleys and dark taverns of cities such as Tear, Cairhien, Illian, and Caemlyn, gathering information and tracking down, then capturing, thieves.

Thief-takers combine some of the best abilities of wanderers and armsmen. Their main strength lies in their mastery of the stealthy skills and abilities of the wanderer, but they're also skilled combatants, trained in the use of just about any type of weapon available. Many start out as thieves themselves, and for whatever reason (age, being captured, a crippling injury) drift into the more honorable profession of the thief-taker.

Some thief-takers take permanent employment with governments or nobles who can afford their services. As such they are responsible not just for catching thieves, but for ensuring the security of the places and persons in their charge. Regardless of the nature of their job, all thief-takers belong to a special guildlike brotherhood. Though not a formal organization, it provides many of the benefits of standard guilds. Members can call on other members for information or assistance, work together to establish worthwhile rates for their services, and so forth.

A thief-taker's combat skills focus partly on stealth, partly on brute force, and partly on adaptability. Thieftakers often favor unusual weapons: nets, whips, and other weapons that help them capture thieves unharmed; seemingly flimsy or innocuous weapons they can use with devastating force; or objects that don't even look like weapons until the thief-taker reveals their true purpose.

Hit Die: d8.

Requirements: To qualify to become a thief-taker, a hero must fulfill all the following criteria.

Base Attack Bonus: +6.

Skills: Gather Information 5 ranks, Intimidate 5 ranks, Move Silently 5 ranks, Search 5 ranks.

Feats: Exotic Weapon Proficiency (swordbreaker), Track.

Class Skills: The thief-taker's class skills (and the key ability for each skill) are Balance (Dex), Bluff (Cha), Climb (Str), Craft (Int), Disable Device (Int), Disguise (Cha), Escape Artist (Dex), Forgery (Int), Gather Information (Cha), Hide (Dex), Innuendo (Wis), Intimidate (Cha), Intuit Direction (Wis), Jump (Str), Listen (Wis), Move Silently (Dex), Open Lock (Dex), Pick Pocket (Dex), Profession (Wis), Search (Int), Sense Motive (Wis), Spot (Wis), Swim (Str), Tumble (Dex), and Use Rope (Dex).

Skill Points at Each Level: 6 + Int modifier.

Class Features: All of the following are class features of the thief-taker:

Weapon and Armor Proficiency: The thief-taker is proficient in the use of all simple and martial weapons, and with the sword-breaker. Thief-takers are proficient with light armor but not with shields.

Brotherhood Contacts: As described above, thieftakers from all over the westlands regard themselves as belonging to one vast brotherhood. No matter where a thief-taker goes, he can locate other members of his profession and consult with them. How other thief-takers react to the character depends on the nature of the situation, the story being told in the adventure, and the GM's preferences, but typically another thief-taker will at least provide whatever information he can. Of course, the character is expected to respond in kind when other thieftakers approach him for assistance; if he does not reciprocate, the rest of the brotherhood quickly learn of his unreliability and refuse to help him anymore until he "pays his dues."

Traps: Thief-takers can use the Search skill to locate traps when the task has a Difficulty Class higher than 20. Finding an ordinary trap has a DC of at least 20, higher if it is well hidden. Finding a trap involving the One Power has a DC of 25 + the level of the weave used to create it.

Table 10-8: The Thief-Taker

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Gain
1st	+1	+0	+2	+0	Brotherhood contacts, traps, sneak attack +2d6	+1	+0
2nd	+2	+0	+3	+0	Exotic Weapon Proficiency, uncanny dodge (Dex bonus to Defe	+2 mse)	+1
3rd	+3	+1	+3	+1	Capture, special ability	+2	+0
4th	+4	+1	+4	+1	Uncanny dodge (can't be flanked), sneak attack +4d6	+2	+1
5th	+5	+1	+4	+1	Weapon Specialization	+3	+0
6th	+5	+2	+5	+2	Uncanny dodge (+1 against traps), Exotic Weapon Proficiency	+3	+1
7th	+6/+1	+2	+5	+2	Sneak attack +6d6, special ability	+4	+0
8th	+6/+1	+2	+6	+2	Uncanny dodge (+2 against traps)	+4	+1
9th	+7/+2	+3	+6	+3	Bonus feat	+4	+0
10th	+7/+2	+3	+7	+3	Sneak attack +8d6, special ability	+5	+1

GAMEMASTERING

A thief-taker who beats a trap's DC by 10 or more with a Disable Device check can generally study a trap, figure out how it works, and bypass it (with his party) without disarming it.

Sneak Attack: If a thief-taker can catch an opponent who is unable to defend himself effectively from the attack, the thief-taker can strike a vital spot for extra damage. Basically, any time the thief-taker's target would be denied his Dexterity bonus to Defense (whether he actually has a Dexterity bonus or not), or when the thief-taker flanks the target, the thief-taker's attack deals extra damage. The extra damage is +2d6 at 1st level and an additional +2d6 at 4th, 7th, and 9th levels. Should the thief-taker score a critical hit with a sneak attack, the extra sneak attack damage is not multiplied. Ranged attacks can only count as sneak attacks if the target is within 30 feet. The thief-taker can't strike with deadly accuracy from beyond that range.

With a sap (blackjack) or an unarmed strike, the thieftaker can make a sneak attack that deals subdual damage instead of normal damage. He cannot use a weapon that deals normal damage to deal subdual damage in a sneak attack, not even with the usual -4 penalty, because he must make optimal use of his weapon in order to execute a sneak attack.

A thief-taker can only sneak attack a living creature with a discernible anatomy, such as humans, *torm*, or Trollocs. Any creature that is immune to critical hits is also not vulnerable to sneak attacks. The thief-taker must be able to see the target well enough to pick out a vital spot and must be able to reach a vital spot. The thief-taker cannot sneak attack while striking a creature with concealment or striking the limbs of a creature whose vitals are beyond reach.

If a thief-taker gets a sneak attack bonus from another source (such as wanderer levels), the bonuses to damage stack.

Exotic Weapon Proficiency: At 2nd level, and again at 6th level, the thief-taker gains Exotic Weapon Proficiency as a bonus feat. Thief-takers tend to specialize in flexible weapons such as nets and whips.

Uncanny Dodge: Starting at 2nd level, the thieftaker gains the ability to react to danger before his senses would normally allow him to do so. At 2nd level and above, he retains his Dexterity bonus to Defense (if any) regardless of being caught flat-footed or struck by an invisible attacker. (He still loses his Dexterity bonus to Defense if immobilized.)

At 4th level, the thief-taker can no longer be flanked; he can react to opponents on opposite sides of him as easily as he can react to a single attacker. This defense denies wanderers or other thief-takers the ability to use flank attacks to sneak attack him. The exception to this defense is that a wanderer or thief-taker at least four levels higher than the character can flank him (and thus sneak attack him).

At 6th level, the thief-taker gains an intuitive sense that alerts him to danger from traps, giving him a + 1bonus on Reflex saves made to avoid traps and a + 1 dodge bonus to Defense against attacks by traps. At 8th level, these bonuses rise to +2.

Capture: At 3rd level, a thief-taker can use flexible weapons to bind and capture an enemy without causing harm. He must be within melee attack range and make a melee attack roll, modifying it with his Dexterity bonus rather than his Strength bonus. If he hits, he has entangled the target. The entangled creature can attempt to escape with a Strength or Escape Artist check opposed by the thief-taker's attack result; on a success, it slithers or fights its way free. (Of course, a thief-taker can always use a net or whip in the usual way described in Chapter 7: Equipment if he prefers.) This ability works only on Small and Medium-size creatures.

Special Ability: Beginning at 3rd level, and at 7th and 9th levels, a thief-taker gets a special ability of his choice from among the following:

Crippling Strike: A thief-taker with this ability can sneak attack opponents with such precision that his blows weaken and hamper them. When the thief-taker damages an opponent with a sneak attack, that character also takes 1 point of temporary Strength damage. Ability points lost to damage return on their own at the rate of 1 point per day for each damaged ability.

Defensive Roll: The thief-taker can roll with a potentially lethal blow to take less damage from it. Once per day, when a thief-taker would be reduced to 0 hit points or less by damage in combat (from a weapon or other blow, not a weave or special ability), the thief-taker can attempt to roll with the damage. He makes a Reflex saving throw (DC = damage dealt), and if he's successful, he takes only half damage from the blow. He must be aware of the attack and able to react to it in order to execute his defensive roll–if he is denied his Dexterity bonus to Defense, he can't roll.

Opportunist: Once per round, the thief-taker can make an attack of opportunity against an opponent who has just been struck for damage in melee by another character. This attack counts as the thief-taker's attack of opportunity for that round. Even a thief-taker with the Combat Reflexes feat can't use the opportunist ability more than once per round.

Skill Mastery: The thief-taker selects a number of skills equal to 3 + his Intelligence modifier. When making a skill check with one of these skills, the thief-taker may take 10 even if stress and distractions would normally prevent him from doing so. He becomes so certain in his skill that he can use it reliably even under adverse conditions. The thief-taker may gain this special ability multiple times, selecting additional skills for it to apply to each time.

Feat: A thief-taker may gain a feat in place of a special ability.

Weapon Specialization: On achieving 5th level or higher, the thief-taker may take the Weapon Specialization feat. Weapon Specialization adds a +2 damage bonus with a chosen weapon. The thief-taker must have Weapon Focus with that weapon to take Weapon Specialization. If the weapon is a ranged weapon, the
damage bonus only applies if the target is within 30 feet, because only at that range can the thief-taker strike precisely enough to hit more effectively. The thief-taker may take this feat as a bonus feat or as a regular one.

Bonus Feat: At 9th level, a thief-taker gets a bonus feat in addition to the feat that a character of any class gets every three levels. This bonus feat can be of any type except channeling feats, and the thief-taker must still meet all prerequisites, including ability score and base attack bonus minimums. (See Chapter 5: Feats for descriptions of feats and their prerequisites.)

WARDER: Known for their legendary prowess in battle, catlike grace, and unswerving loyalty, most Warders are deadly and unmerciful foes. Trained from youth in all manner of weapons, Warders hone their considerable skills to serve the Aes Sedai, who call them *Gaidin*, meaning "Brother to Battle."

Warders are bonded to their Aes Sedai with the One Power, and this bond imbues them with a number of heightened senses and abilities. They heal more quickly than normal people, enjoy increased stamina and endurance, and have the ability to sense the Aes Sedai to whom they are bonded at great distances. Both Aes Sedai and Warder are instantly aware of the moment the other dies, and Gaidin who lose their Aes Sedai often waste away and die themselves soon after.

Often seen as hard or grim by outsiders, Warders exist to serve and protect. They are constantly on guard and have little time for pleasantries. A Warder would give his life to save the sister who carries his bond. Although there have been instances of Warders attempting to reject the bond, most warders serve their Aes Sedai with pride and conviction. They understand that theirs is a higher destiny, and most embrace their fate with little or no regret.

Most Warders begin their development as armsmen, nobles, or woodsmen. Young members of noble houses are frequently sent to the White Tower at a young age to begin their training. Virtu-

ally all warders are male.

Hit Die: d12.

Requirements: To qualify to become a Warder, a character must fulfill all the following criteria. CAMEMASTERING

Base Attack Bonus: +6.

Skills: Balance 4 ranks, Intimidate 5 ranks, Ride 4 ranks.

Feats: Alertness, Improved Initiative, Combat Reflexes.

Special: A character must have been the target of the *bond warder* weave prior to taking any levels of this class.

Class Skills: The Warder's class skills (and the key ability for each skill) are Balance (Dex), Intimidate (Cha), Jump (Str), Knowledge (Int), Listen (Wis), Move Silently (Dex), Ride (Dex), Search (Int), Sense Motive (Wis), Spot (Wis), and Tumble (Dex).

Skill Points at Each Level: 4 + Int modifier.

Class Features:

Weapon and Armor Proficiency: Warders are proficient with all simple and martial weapons, with all types of armor, and with shields.

Armor Compatibility: Like armsmen, Warders benefit more from armor than many other fighting classes do. When a

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Gain
1st	+1	+1	+2	+1	Armor compatability, Power Attack, Warder's cloak	+1	+1
2nd	+2	+2	+3	+2	Defensive awareness (Dex)	+2	+0
3rd	+3	+2	+3	+2	Cleave	+2	+1
4th	+4	+2	+4	+2	Iron Will	+2	+0
5th	+5	+3	+4	+3	Great Cleave	+3	+1
6th	+6	+3	+5	+3	Defensive awareness (can't be flanked) +3	+0
7th	+7	+4	+5	+4	Defensive blow	+4	+1
8th	+8	+4	+6	+4	Superior Weapon Focus	+4	+0
9th	+9	+4	+6	+4	Improved reflexes	+4	+1
10th	+10	+5	+7	+5	Supreme cleave	+5	+0

Table 10-9: The Warder

Warder

217

Warder wears armor or carries a shield, his class Defense bonus stacks with the equipment bonuses of the armor and shield. An armsman who multiclasses into Warder may add both class Defense bonuses together and add that total to the equipment bonuses of the armor and shield.

Warder's Cloak: All Warders are given signature cloaks (see page 129), which continuously shift in appearance to blend in with their surroundings.

Support: A Warder can expect to receive all the necessary requirements of life from the Aes Sedai to whom he is bonded. This includes room and board, and necessary weapons and equipment.

Defensive Awareness: Starting at 2nd level, a Warder gains the ability to react to danger before his senses would normally allow him to even be aware of it. At 2nd level and higher, he retains his Dexterity bonus to Defense (if any) regardless of being caught flat-footed.

At 6th level, the Warder can no longer be flanked, since he can react to opponents on opposite sides of him as easily as he can react to a single attacker. This defense denies opponents the ability to use flank attacks to sneak attack the warder. The exception to this is that a rogue or thief-taker at least four levels higher than the Warder can flank him (and thus sneak attack him).

Defensive awareness is cumulative with uncanny dodge. If the Warder has another class that grants the uncanny dodge ability, add together all the class levels of the classes that grant these two abilities and determine the character's defensive awareness ability on that basis.

Cleave: At 3rd level, the Warder gains Cleave as a bonus feat.

Iron Will: At 4th level, the Warder gains Iron Will as a bonus feat.

Great Cleave: At 5th level, the Warder gains Great Cleave as a bonus feat.

Defensive Blow (Ex): At 7th level, a Warder becomes a fearsome defender. Whenever he is engaged in melee combat where he seeks to protect the Aes Sedai to whom he is bonded, the Warder gains a + 2 morale bonus on his attack and damage rolls. Superior Weapon Focus: On reaching 8th level, the Warder gains improved combat ability from his dedication. Stacking with any existing Weapon Focus bonus, this adds an additional +1 to all attack rolls with the Warder's weapon of choice.

Improved Reflexes: At 9th level, the Warder gains a +2 bonus on all initiative checks. This bonus stacks with the Improved Initiative feat.

Cleave: On reaching 10th level, the Warder gains the ability to take a 5-foot step between attacks before making a Cleave or Great Cleave attack. He can still take only one 5-foot step each round, and then only if he has not moved or already taken a 5-foot step during the round.

WINDFINDER: Although their channeling abilities remained a carefully guarded secret until recent times, the Windfinders of the Atha'an Miere occupy positions of power and respect within Sea Folk society very much as Wise Ones do in the Aiel culture (see Wise One on the following page). In addition to their more obvious talents related to the One Power, Windfinders generally serve as trusted councilors and advisors to Sailmistresses and Wavemistresses (see Chapter 12: History and Kingdoms of the Westlands), much as Aes Sedai advise landlocked rulers in their affairs.

Atha'an Miere culture brooks no insubordination. As a result, Windfinders carry with them an extreme sensitivity to station and status, as well as an unflinching devotion to duty. While their lives at sea make Windfinders hard and strong, their connection to the One Power imparts the wisdom of experience-most Windfinders are more than a match for the stubbornest Aes Sedai or Wise One. More information on Windfinders can be found in Chapter 9: The One Power.

Both initiates and wilders can become Windfinders, and the paths each travel are less different than among Aes Sedai (the Atha'an Miere usually find talented young women early; few wilders run loose for long in the lands of the Sea Folk). All Windfinders are female.

Hit Die: d4.

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Gain
1st	+0	+0	+0	+2	Iron Will, Windfinder presence	e +0	+1
2nd	+1	+0	+0	+3	Multiweave	+0	+0
3rd	+1	+1	+1	+3	Windfinder control	+1	+1
4th	+2	+1	+1	+4	Open sky	+1	+0
5th	+2	+1	+1	+4	Multiweave	+1	+1
6th	+3	+2	+2	+5	Endurance	+2	+0
7th	+3	+2	+2	+5	Improved Windfinder control	+2	+1
8th	+4	+2	+2	+6	Improved open sky	+2	+0
9th	+4	+3	+3	+6	Multiweave	+3	+1
10th	+5	+3	+3	+7	Extra Affinity	+3	+0

Table 10-10: The Windfinder

GAMEMASTERING

Requirements: To qualify to become a Windfinder, a character must fulfill all the following criteria.

Gender: Female.

Skills: Composure 4 ranks, Concentration 8 ranks, Weavesight 4 ranks.

Feats: Multiweave, Sense Residue, Tie Off Weave. Channeling: Two or more Talents.

Class Skills: The Windfinder's class skills (and the key ability for each skill) are Composure (Wis), Concentration (Wis), Diplomacy (Cha), Gather Information (Cha), Intimidate (Cha), Intuit Direction (Wis), Invert (Int), Knowledge (any) (Int), Sense Motive (Wis), and Weavesight (Int).

Skill Points at Each Level: 4 + Int modifier.

Class Features: The Windfinder prestige class, and the other channeling prestige classes, work a bit differently than standard prestige classes. For all purposes except available weaves per day, the character may freely multiclass between the original class and the Windfinder prestige class each time she gains a new level. When determining weaves per day, however, use the character's total level in both classes and refer to the progression table for the original class (either initiate or wilder). For example, a 6th-level initiate adds the Windfinder prestige class when she acquires enough experience to advance to 7th level, becoming a 6th-level initiate/1st-level Windfinder. She continues to consult the initiate table for weaves per day, but uses her total level when reading the table, gaining weaves as a 7thlevel initiate. When she advances again, she may increase either her initiate or Windfinder level, but regardless of which class she improves, she gains weaves per day as an 8th-level initiate.

Weapon and Armor Proficiency: Windfinders gain no proficiency with any weapon or armor.

Iron Will: Windfinders gain Iron Will as a bonus feat.

Windfinder Presence: Windfinders are accomplished bargainers, and most are not above using intimidation to achieve their ends. A Windfinder receives a +4 competence bonus on Intimidate checks.

Multiweave: Windfinders are adept at controlling the weather, summoning winds, and defending their ships

from attack-often at the same time. They gain Multiweave as a bonus feat at 2nd, 5th, and 9th level.

Windfinder Control: On reaching 3rd level, the Windfinder gains increased capacity to cast weaves. When attempting to overchannel with weaves affecting the weather, she receives a +5 competence bonus on her Concentration check.

Open Sky: Windfinders must often cast large, complex weaves over extremely wide areas and at greater range than other channelers. At 4th level, a Windfinder can double the effective range and area of weaves affecting the weather.

Endurance: At 6th level, a Windfinder gains Endurance as a bonus feat.

Improved Windfinder Control: At 7th level, the Windfinder's mental control becomes even stronger. When attempting to overchannel with weaves affecting the weather, she receives a +10 competence bonus on her Concentration check.

Improved Open Sky: On reaching 8th level, the Windfinder gains increased weather mastery. This works like the open sky ability, except that the Windfinder may quadruple the effective range and area of weaves affecting the weather.

Extra Affinity: At 10th level, a Windfinder gains Extra Affinity as a bonus feat.

WISE ONE: Westlanders who defer to Aiel chieftains often realize their mistake too late, for as any clan or sept chief will tell you, nothing of any consequence occurs in the Waste without the consent of the Wise Ones. As the ancient Aiel saying goes, "The sun will not rise lest the Wise Ones bless its waking." Equal parts councilor and ruler, mystic and village Wisdom, each Wise One carries the fate of her people upon her shoulders, knowing that even the best-laid plans will save only "a remnant of a remnant" of the Aiel.

Until the coming of the *Car'a'carn*, "chief of chiefs," only the Wise Ones and the clan chiefs knew the secret of Rhuidean (see Chapter 12: The Westlands), and this knowledge made them both hard and unforgiving. Most Wise Ones can easily match Aes Sedai icy stare for icy stare, and their lives in the Waste have made them some of the strongest and most resolute women in the world.

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Gain
1st	+0	+1	+0	+1	Iron Will, Wise One presence	+0	+1
2nd	+1	+2	+0	+2	Endurance	+0	+0
3rd	+1	+2	+1	+2	Dreamwalk	+1	+1
4th	+2	+2	+1	+2	Bend Dream	+1	+0
5th	+2	+3	+1	+3	Great Fortitude	+1	+1
6th	+3	+3	+2	+3	Dream Jump	+2	+0
7th	+3	+4	+2	+4	Control	+2	+1
8th	+4	+4	+2	+4	Dreamwatch	+2	+0
9th	+4	+4	+3	+4	Extra Affinity	+3	+1
10th	+5	+5	+3	+5	Improved control	+3	+0

Table 10-11: The Wise One

Ilustration by Rebecca Guay

More detailed information on the Wise Ones and the traditions beyond the Spine of the World can be found in Chapter 9: The One Power.

Not every Wise One can channel the One Power. Many are advisors and healers without access to saidar. This prestige class, however, is for a Wise One who is a channeler. All Wise Ones are female.

Hit Die: d6.

Requirements: To qualify to become a Wise One, a character must fulfill all the following criteria.

Gender: Female.

Skills: Composure 4 ranks, Concentration 8 ranks, Weavesight 4 ranks.

Feats: Multiweave, Sense Residue. Channeling: Two or more Talents.

Class Skills: The Wise One's class skills (and the key ability for each skill) are Bluff (Cha), Composure (Wis), Concentration (Wis), Craft (Int), Diplomacy (Cha), Gather Information (Cha), Innuendo (Wis), Intimidate (Cha), Intuit Direction (Wis), Invert (Int), Knowledge (any) (Int), Sense Motive (Wis), and Weavesight (Int).

Skill Points at Each Level: 4 + Int modifier.

Class Features: The Wise One prestige class, and the other channeling prestige classes, work a bit differently than standard prestige classes. For all purposes except available weaves per day, the character may freely multiclass between the original class and

the Wise One prestige class each time she gains a new level. When determining weaves per day, however, use the character's total level in both classes and refer to the progression table for the original class (either initiate or wilder). For example, a 6th-level initiate adds the Wise One prestige class when she acquires enough experience to advance to 7th level, becoming a 6th-level initiate/1st-level Wise One. She continues to consult the initiate table for weaves per day but uses her total level when reading the table, gaining weaves as a 7th-level initiate. When she advances again, she may increase either her initiate or Wise One level, but regardless of which class she improves, she gains weaves per day as an 8th-level initiate.

Weapon and Armor Proficiency: Wise Ones are proficient with all simple weapons. Wise Ones are not proficient with any type of armor or with shields.

Support: A Wise One can expect to receive all the necessary requirements of life from her sept and clan. This includes room and board, necessary weapons and equipment, and funds needed for specific purposes or missions.

Iron Will: Wise Ones gain Iron Will as a bonus feat.

Wise One Presence: Wise Ones are renowned for their ability to stand toe to toe with their sept and clan chiefs. A Wise One receives a +4 competence bonus on Intimidation checks.

Endurance: At 2nd level, a Wise One gains Endurance as a bonus feat.

Dreamwalk: At 3rd level, a Wise One learns the ability to enter *Tel'aran'rhiod*, the World of Dreams.

> She gains Dreamwalk as a bonus feat. Bend Dream: At 4th level, the Wise One improves her ability to influence dreams. She gains Bend Dream as a bonus feat.

Great Fortitude: At 5th level, a Wise One gains Great Fortitude as a bonus feat.

Dream Jump: At 6th level, the Wise One's control over her dream self becomes even greater. She gains Dream Jump as a bonus feat.

Control: On reaching 7th level, the Wise One is capable of extending her capacity to cast weaves. When attempting to overchannel within one of her Affinities, she receives a +5 competence bonus on her Concentration check.

Dreamwatch: At 8th level, the Wise One has mastered her control of the dream realm. She gains Dreamwatch as a bonus feat.

Extra Affinity: At 9th level, a Wise One gains Extra Affinity as a bonus feat.

Improved Control: At 10th level, the Wise One's mental control becomes even stronger.

When attempting to overchannel within one of her Affinities, she receives a +10 competence bonus on her Concentration check.

WOLFBROTHER: Westlanders who live in the Borderlands and midlands, or near mountains or forests, often chance to hear the high, mournful howl of the wolf. Rare in some areas, and quite common in others, wolves are an important facet of the westlands ecology and, unbeknownst to most humans, fierce foes of the Dark One and his servants. They do not hesitate to attack "Twisted Ones" (Trollocs) and will sacrifice half the pack to kill a "Neverborn" (Myrddraal) or Darkhound. They even exist partly within *Tel'aran'rhiod*, the World of Dreams.

A few humans are aware of the special nature of wolves, for they have the ability to speak to them with their minds. Known as wolfbrothers (or wolfsisters), they can become powerful forces for the Light–if they learn to understand and control their abilities, and thus retain their sanity and humanity in addition to their strange powers.

Wolfbrothers possess several distinctive physical features. Their eyes turn a haunting shade of yellow, just like those of a wolf. Some try to hide this, while others revel in the strangeness of it and the way their eyes disturb other

people. Most wolfbrothers become hirsute: Their beards and hair grow more quickly and thickly, and sometimes hair growth increases along the chest, back, and shoulders. In some campaigns, a wolfbrother's face might change slightly, becoming just a bit longer and sharper, with slight points developing on the tips of the ears.

No one knows what makes a man become a wolfbrother; not even wolfbrothers themselves can tell you, though some speculate that it's the wolves that do the choosing. Wolves have opposed the Dark One and his minions for centuries and they

Illustration by Adam Rex

for centuries, and they never pick a man to be their brother who does not share their cause to some degree. Typically wolfbrother abilities manifest in late adolescence. Sometimes fearful villagers lock a young, confused wolfbrother up, thinking him insane or a Darkfriend. Some wolfbrothers react poorly and run off into the wild to join the pack, leaving their

friends and family behind forever. The fortunate ones master their abilities and learn to use them for the greater good.

As the name indicates, most wolfbrothers are men; women rarely hear the call of the wolf for some reason. Hit Die: d8. **Requirements:** To qualify to become a wolfbrother, a hero must fulfill all the following criteria.

Background: Non-Ogier.

Skills: Animal Empathy 8 ranks, Listen 5 ranks, Spot 5 ranks, Wilderness Lore 5 ranks.

Feats: Animal Affinity, Latent Dreamer.

Special: Must have heard the call of the wolves or spent time in a wilderness area. Wolfbrothers almost never arise in cities. GAMEMASTERING

Accelerated Madness: A hero can waive up to three of the skill and feat requirements, but each one so waived adds an additional 1d6 roll to his Madness rating (see below).

Class Skills: The wolfbrother's class skills (and the key ability for each skill) are: Animal Empathy (Cha), Balance (Dex), Climb (Str), Handle Animal (Cha), Hide (Dex), Intimidate (Cha), Intuit Direction (Wis), Jump (Str), Listen (Wis), Move Silently (Dex), Search (Int), Sense Motive (Wis), Spot (Wis), Swim (Str), Tumble (Dex), and Wilderness Lore (Wis).

Skill Points at Each Level: 2 + Int modifier.

Class Features: All of the following are class features of the wolf-

Weapon and Armor Proficiency: The wolfbrother is proficient in the use of all simple and martial weapons, light armor, and shields.

Wolfspeech: A wolfbrother can converse telepathically with wolves, speaking mind to mind with them over a distance equal to his level \times 10 miles. This effect does

Table 10-12: The Wolfbrother

Wolfbrother

brother.

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Gain
1	+0	+2	+0	+2	Wolfspeech, nature sense, madness	+1	+0
2	+1	+3	+0	+3	Scent, low-light vision, yelloweyes	+2	+0
3	+2	+3	+1	+3	Wolf dream	+2	+1
4	+3	+4	+1	+4	Alert pack	+2	+0
5	+3	+4	+1	+4	Sense emotion	+3	+0
6	+4	+5	+2	+5	Track by scent	+3	+1
7	+5	+5	+2	+5	Survivor	+4	+0
8	+6/+1	+6	+2	+6	Great health	+4	+0
9	+6/+1	+6	+3	+6	Rapid healing	+4	+1
10	+7/+2	+7	+3	+7	Call wolves	+5	+0



not alter the animal's intelligence, and so responses and reactions to the wolfbrother are limited to the creature's perceptions. Over time, a wolfbrother develops a wide network of lupine friends with whom he frequently converses, learning their names, histories, habits, personalities, and the like.

Nature Sense: A wolfbrother can identify plants and animals (their species and special traits) with perfect accuracy. He can tell whether water is safe to drink or dangerous (polluted, poisoned, or otherwise unfit for consumption).

Madness: The voices of the wolves overwhelm a man and lead him to forget his humanity. Wolfbrothers can eventually become insane. Like male channelers, a wolfbrother gains a Madness rating. The GM rolls 1d6 secretly to determine the starting rating. Every time the wolfbrother advances a level in this prestige class, the GM rolls an additional 1d6 and adds the result to the Madness rating. Unlike a channeler afflicted by madness, however, there is none of the foul rotting that comes with advanced insanity. Rather, the Madness rating represents how far the human mind has been lost to the pack. (For more about madness, see page 210).

Scent: At 2nd level, the wolfbrother's senses become heightened. His sense of smell becomes acute, allowing him to detect opponents within 30 feet. If the opponent is upwind, the range increases to 60 feet; if downwind, it drops to 15 feet. Strong scents, such as smoke or rotting garbage, can be detected at twice the normal range. Overpowering smells, such as skunk musk, can be detected at triple normal range.

When the wolfbrother detects a scent, the exact location is not revealed—only its presence somewhere within range. He can take a move or attack action to note the direction of the scent, and if he moves within 5 feet of the source, he can pinpoint that source.

The wolfbrother can also follow tracks by smell, making a Wisdom check or a Wilderness Lore check (whichever is better) to find or follow a track. The typical DC for a fresh trail is 10 (no matter what kind of surface holds the scent). This DC increases or decreases depending on how strong the quarry's odor is, the number of creatures, and the age of the trail. For each hour that the trail is cold, the DC increases by 2. The ability otherwise follows the rules for the Track feat. A wolfbrother tracking by scent ignores the effects of surface conditions and poor visibility.

Low-Light Vision: At 2nd level, a wolfbrother's eyesight becomes keen. He can see twice as far as a human in dim light (such as starlight), and on a moonlit night can see as far as he can during the day.

Yelloweyes: Beginning at 2nd level, a wolfbrother's eyes become golden and wolflike, which unnerves most people. This grants him a +2 bonus on most Intimidate checks.

Wolf Dream: Because wolves exist partly within the World of Dreams, a wolfbrother of 3rd level or higher has the ability to enter *Tel'aran'rhiod*. See Chapter 13: Other Worlds for more information on entering and spending time in the World of Dreams.

Alert Pack: Beginning at 4th level, a wolfbrother can sense and call out to all wolves within range of his wolfspeech ability. The GM may allow a Wisdom check to sense and contact wolves at greater distances (DC 20 + 1 per additional 5 miles), but only if there are wolves gathered in large numbers. If the wolfbrother requests reasonable assistance of them, 1d6 wolves come to his aid. (If doing so seriously endangers them or is otherwise against their natures, the wolfbrother can make an Animal Empathy check against a DC set by the GM to convince them.) The GM determines how long it takes the wolves to arrive once called; in general, it takes about 10 minutes per mile of distance from the wolfbrother. The wolves leave once the aid requested of them is complete, or after 4 hours (whichever comes first). This ability can be used once per day.

Sense Emotion: At 5th level, the wolfbrother's sensitivity to the scent of humans can tell him something about the emotions of people near him-whether they're happy, sad, disturbed, angry, aggressive, calm, or the like. This provides a +4 competence bonus on his Sense Motive checks and allows him to make a Spot check (DC 15, typically) to determine a person's basic emotional state. This Spot check works much like a Read Lips check but provides only a general sense (see the skill description for details).

Track by Scent: At 6th level, the wolfbrother's extended senses allow him to improve his ability to follow tracks by scent. He gains a +4 competence bonus on Wilderness Lore, Spot, and Search checks made while using his sense of smell.

Survivor: At 7th level, the wolfbrother gains Survivor as a bonus feat.

Great Health: At 8th level, the wolfbrother gains a +2 inherent bonus to Constitution.

Rapid Healing: At 9th level, a wolfbrother can recover from injury and exhaustion more quickly than normal. He recovers 1 hit point per level per day of strenuous activity, 1 1/2 hit points per level per day of light activity, and 2 hit points per level per day of complete rest. (These numbers are doubled if under the longterm care of a character who makes a successful Heal check.) He recovers 2 points of ability score damage per day (3 points per day with long-term care).

Call Wolves: On reaching 10th level, the wolfbrother has become so well known and respected among wolves that whenever he is in wilderness inhabited by them, some are always lingering nearby, ready to come to his aid. Whenever he uses his alert pack ability, 1d3 wolves arrive in 2d6 rounds, in addition to the 1d6 that arrive normally. The wolfbrother never needs to make an Animal Empathy check to gain their aid; the wolves will do whatever is asked, even if it means their death.

NPC CLASSES

Chapter 3: Classes extensively describes adventuring characters. But what about the rest of the world? Surely not everyone's an armsman, initiate, or noble. The following sections present several nonplayer character (NPC) classes. None of them, with the possible exception of the expert, stands up as a playable class for heroes. Instead, they represent the rest of the people in the world around the PCs who don't train to go on adventures and fight the machinations of the Dark One.

Treat these classes as you would any other. They get feats every three levels and ability score increases every four levels (see Table 3–1: Experience and Level-Dependent Benefits, page 45). Most NPCs take feats such as Endurance, Fame, Skill Emphasis, Track, and other noncombat-related abilities. It's possible for NPCs to multiclass, and even to obtain hero classes if you so desire.

The fact that each NPC class has differing levels provides the GM with a means to measure NPCs against each other. A typical blacksmith might only be a 3rd-level commoner, but the world's greatest blacksmith is probably a 20th-level expert. That 20th-level blacksmith is a capable person with great skill, but he can't fight as well as an armsman equal to his level (or even one much lower in level), nor can he cast weaves or do the other things that heroes can do.

NPCs gain experience the same way that heroes do. Not being adventurers, however, their opportunities are more limited. Therefore, a commoner is likely to progress in levels very slowly. Most never reach more than 2nd or 3rd level in their whole lives. A warrior serving as a town guard is more likely to gain experience here and there and thus might gain a few levels, but this experience is still paltry compared to what an adventurer gains. Note, though, that dangerous areas are more likely to produce higher-level NPCs than peaceful, settled lands. A commoner who must regularly fight off bandits from ransacking her farm or burning her crops is likely to be high level. You should find that these NPC classes provide enough distinction so that anyone the heroes meet who isn't an adventurer can be created using them.

COMMONER: The common folk farm the fields, staff the shops, build the homes, and produce the goods in the world around the heroes. Commoners usually have no desire to live the dangerous life of an adventurer and none of the skills needed to undertake the challenges adventurers must face. Commoners are skilled in their own vocations and make up the majority of the population.

Commoners make poor heroes. This class should be reserved for anyone who doesn't qualify for any other class.

Hit Die: d4.

Class Skills: The commoner's class skills (and the key ability for each skill) are Climb (Str), Craft (Int), Handle Animal (Cha), Jump (Str), Listen (Wis), Profession (Int), Ride (Dex), Spot (Wis), Swim (Str), and Use Rope (Dex).

Skill Points at 1st Level: $(2 + \text{Int modifier}) \times 4$.

Skill Points at Each Additional Level: 2 + Int modifier.

Class Features: The following is a class feature of the commoner NPC class.

Weapon and Armor Proficiency: The commoner is proficient with one simple weapon. Commoners are not proficient with martial weapons, armor, or shields.

Starting Gear: 5d4 mk worth of equipment.

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defense Bonus	Reputation Score
1st	+0	+0	+0	+0	+0	0
2nd	+1	+0	+0	+0	+0	0
3rd	+1	+1	+1	+1	+1	0
4th	+2	+1	+1	+1	+1	1
5th	+2	+1	+1	+1	+1	1
6th	+3	+2	+2	+2	+2	1
7th	+3	+2	+2	+2	+2	1
8th	+4	+2	+2	+2	+2	2
9th	+4	+3	+3	+3	+3	2
10th	+5	+3	+3	+3	+3	2
11th	+5	+3	+3	+3	+3	2
12th	+6/+1	+4	+4	+4	+4	3
13th	+6/+1	+4	+4	+4	+4	3
14th	+7/+2	+4	+4	+4	+4	3
15th	+7/+2	+5	+5	+5	+5	3
16th	+8/+3	+5	+5	+5	+5	4
17th	+8/+3	+5	+5	+5	+5	4
18th	+9/+4	+6	+6	+6	+6	4
19th	+9/+4	+6	+6	+6	+6	4
20th	+10/+5	+6	+6	+6	+6	5

Table 10–13: The Commoner

GAMEMASTERING

Table 10-14: The Diplomat

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defense Bonus	Reputation Score
1st	+0	+0	+0	+2	+0	0
2nd	+1	+0	+0	+3	+0	1
3rd	+1	+1	+1	+3	+1	1
4th	+2	+1	+1	+4	+1	1
5th	+2	+1	+1	+4	+1	2
6th	+3	+2	+2	+5	+2	2
7th	+3	+2	+2	+5	+2	2
8th	+4	+2	+2	+6	+2	3
9th	+4	+3	+3	+6	+3	3
10th	+5	+3	+3	+7	+3	3
11th	+5	+3	+3	+7	+3	4
12th	+6/+1	+4	+4	+8	+4	4
13th	+6/+1	+4	+4	+8	+4	4
14th	+7/+2	+4	+4	+9	+4	5
15th	+7/+2	+5	+5	+9	+5	5
16th	+8/+3	+5	+5	+10	+5	5
17th	+8/+3	+5	+5	+10	+5	6
18th	+9/+4	+6	+6	+11	+6	6
19th	+9/+4	+6	+6	+11	+6	6
20th	+10/+5	+6	+6	+12	+6	7

DIPLOMAT: Diplomats are the speakers of the world. Most are minor functionaries or independent businesspeople, though some also come from the wealthy and privileged classes, or rise to positions of influence. Local politicians, canny tavernkeepers, even exceptionally welltraveled peddlers are all diplomats.

Hit Die: d8.

CLASS SKILLS: The diplomat's class skills (and the key ability for each skill) are Appraise (Int), Bluff (Cha), Diplomacy (Cha), Gather Information (Cha),

Innuendo (Wis), Knowledge (Int), Read Lips (Int, exclusive skill), Sense Motive (Wis), and Speak Language.

Skill Points at 1st Level: (4 + Int modifier) × 4.

Skill Points at Each Additional Level: 4 + Int modifier.

Class Features: The following is a class feature of the diplomat NPC class.

Weapon and Armor Proficiency: The diplomat is proficient in the use of all simple weapons. Diplomats are not proficient with martial weapons, armor, or shields.

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defense Bonus	Reputation Score
1st	+0	+0	+0	+2	+0	0
2nd	- +1	+0	+0	+3	+0	0
3rd	+2	+1	+1	+3	+1	0
4th	+3	+1	+1	+4	+1	1
5th	+3	+1	+1	+4	+1	1
6th	+4	+2	+2	+5	+2	1
7th	+5	+2	+2	+5	+2	1
8th	+6/+1	+2	+2	+6	+2	2
9th	+6/+1	+3	+3	+6	+3	2
10th	+7/+2	+3	+3	+7	+3	2
11th	+8/+3	+3	+3	+7	+3	2
12th	+9/+4	+4	+4	+8	+4	3
13th	+9/+4	+4	+4	+8	+4	3
14th	+10/+5	+4	+4	+9	+4	3
15th	+11/+6/+1	+5	+5	+9	+5	3
16th	+12/+7/+2	+5	+5	+10	+5	4
17th	+12/+7/+2	+5	+5	+10	+5	4
18th	+13/+8/+3	+6	+6	+11	+6	4
19th	+14/+9/+4	+6	+6	+11	+6	4
20th	+15/+10/+5	+6	+6	+12	+6	5

Table 10-15: The Expert

Table 10-16: The Warrior

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defense Bonus	Reputation Score
1st	+1	+2	+0	+0	+0	0
2nd	+2	+3	+0	+0	+0	0
3rd	+3	+3	+1	+1	+1	0
4th	+4	+4	+1	+1	+1	1
5th	+5	+4	+1	+1	+1	1
6th	+6/+1	+5	+2	+2	+2	1
7th	+7/+2	+5	+2	+2	+2	1
8th	+8/+3	+6	+2	+2	+2	2
9th	+9/+4	+6	+3	+3	+3	2
10th	+10/+5	+7	+3	+3	+3	2
11th	+11/+6/+1	+7	+3	+3	+3	2
12th	+12/+7/+2	+8	+4	+4	+4	3
13th	+13/+8/+3	+8	+4	+4	+4	3
14th	+14/+9/+4	+9	+4	+4	+4	3
15th	+15/+10/+5	+9	+5	+5	+5	3
16th	+16/+11/+6/+1	+10	+5	+5	+5	4
17th	+17/+12/+7/+2	+10	+5	+5	+5	4
18th	+18/+13/+8/+3	+11	+6	+6	+6	4
19th	+19/+14/+9/+4	+11	+6	+6	+6	4
20th	+20/+15/+10/+5	+12	+6	+6	+6	5

Starting Gear: 6d8 × 10 mk worth of equipment.

EXPERT: Experts operate as craftsfolk and professionals in the world. They normally do not have the inclination or training to be adventurers, but they are capable in their own field. The skilled blacksmith, the educated sage, and the master shipwright are all experts.

Potentially, the expert could make a hero-worthy class choice, but only for those players willing to create a character focused on something other than traditional adventuring careers. Experts have a vast number of skills. Most towns and communities have at least a few experts in various fields. GMs should use the expert class for NPCs such as elite craftsfolk, experienced merchants, seasoned guides, wily sailors, learned sages, and other highly skilled professions.

Hit Die: d6.

Class Skills: The expert can choose any ten skills (other than channeler skills) to be class skills.

Skill Points at 1st Level: (6 + Int modifier) × 4.

Skill Points at Each Additional Level: 6 + Int modifier.

Class Features: The following is a class feature of the expert NPC class.

Weapon and Armor Proficiency: The expert is proficient in the use of all simple weapons and light armor, but not shields.

Starting Gear: 3d4 × 10 mk worth of equipment.

WARRIOR: The warrior is a strong, stout combatant without the specialized training and finesse of an armsman, the survival and outdoor skills of a woodsman or wanderer, or the sophistication of a noble. The warrior is

a straightforward and unsubtle opponent in a fight, but not an inconsiderable one.

Warriors are not as good as armsmen, and thus heroes should be encouraged to avoid this class in favor of the standard combat-oriented ones provided earlier in this book. Representing experience in fighting and related areas but not sophisticated training, warriors are common among Trollocs. You should also use the warrior class for soldiers (although perhaps not for officers or career soldiers), guards, local thugs, toughs, bullies, and even regular people who have learned to defend their homes with some ability.

Hit Die: d8.

Class Skills: The warrior's class skills (and the key ability for each skill) are Climb (Str), Handle Animal (Cha), Intimidate (Cha), Jump (Str), Ride (Dex), and Swim (Str).

Skill Points at 1st Level: $(2 + Int modifier) \times 4$.

Skill Points at Each Additional Level: 2 + Int modifier.

Class Features: The following are class features of the warrior NPC class.

Weapon and Armor Proficiency: The warrior is proficient in the use of all simple and martial weapons, with all armor, and with shields.

Armor Compatibility: Warriors benefit more from armor than other NPC classes. When a warrior wears armor or carries a shield, his class Defense bonus stacks with the equipment bonuses of the armor and shield. A warrior who multiclasses into armsman may add both class Defense bonuses together and add that total to the equipment bonuses of the armor and shield.

Starting Gear: 3d4 × 10 mk worth of equipment.

GAMEMASTERING



As interesting as adventures and the stories behind them are, playing a *Wheel of Time* game ultimately consists of *encounters*. An encounter is an interaction or activity that includes some level of risk or danger to the heroes. A battle with a squad of Seanchan soldiers, a tense negotiation with some Aes Sedai, figuring out how to avoid a trap protecting a chest full of gold marks, or a romantic assignation in the backroom of a tavern against the wishes of your superiors-these are all encounters. Each individual encounter is like its own game, with a beginning, a middle, an end, and victory conditions to determine a winner and a loser.

TAILORED VERSUS STATUS QUO

Encounters can be adjusted specifically to the heroes. A tailored encounter is one in which you take into consideration the heroes' level, the difficulty of the challenge, and other circumstances unique to the situation. For example, an initiate hero has a minor ter'angreal, while the group's armsman has a Defense of 23. You design things to fit the PCs and the players. In fact, you can specifically design something for each hero to do-the Seanchan damane and her sul'dam present a challenge for the initiate, while the soldiers in the Seanchan party are just the right foes for the armsmen and algai'd'siswai in the group. City streets and alleys form the battlefield, offering a clever wanderer the chance to sneak around the enemy and strike a deadly blow, while the wolfbrother calls his four-footed friends in from the nearby forest to attack the grolm and other creatures the Seanchan brought to the battle.

A status quo encounter forces the heroes to adapt to the encounter rather than the other way around. For example, a group of Trollocs live in caves in the Black Hills, and if the heroes go there, they will encounter Trollocs, whether that is an appropriate encounter for them or not. This type of encounter gives the world a certain verisimilitude, and so it's good to mix a few in with the other sorts of encounters.

If you decide to use only status quo encounters, you should probably let your players know about this. Some of the encounters you place in your adventure setting will be of an appropriate level for the heroes, but others might not be. For instance, you could decide where one of the Forsaken has established his secret domain long before the heroes are experienced enough to survive a fight against him. If players know ahead of time that the setting includes status quo encounters that their heroes might not be able to handle, they will be more likely to make the right decision if they stumble upon a tough encounter. That decision, of course, is to run away and fight again another day (after the party is better equipped to face one of the Forsaken).

CHALLENGES

These rules rate encounters as simple, challenging, or extreme. These definitions provide a Gamemaster with important information that she can use to build an adventure. Of course, you don't have to slavishly follow these as hard and fast rules; we've provided them as guidelines for how you might structure a "typical" adventure.

Encounter definitions are relative to the heroes' power level. What constitutes an extreme encounter for 1st-level heroes might only be a challenging encounter for 3rd-level heroes and is probably a simple encounter for 6th-level heroes. Table 11–1: Sample Encounters follows the encounter definitions below and gives examples of appropriate encounters based on the heroes' levels.

Gauging encounters to the heroes' power level requires a fair amount of GM intuition, which becomes simpler as you become more familiar with your players and their heroes. After a few adventures, you should have relatively little difficulty in estimating appropriate encounters.

SIMPLE ENCOUNTERS: A simple encounter expends about 10% of the heroes' resources—hit points, arrows, weave slots, and so forth. The heroes should be able to overcome several simple encounters before needing to rest for more than an hour or two. As a general guideline, about 25% of all encounters in a typical adventure should be simple. If the heroes have significant time to rest between encounters, the percentage of simple encounters should drop to 10% or so.

A typical simple encounter involves a single NPC two levels lower than the heroes, or a pair of them four levels lower than the heroes.

CHALLENGING ENCOUNTERS: Most encounters are challenging encounters. They should expend 20–25% of the heroes' resources. Some significant hit point loss is likely. After four encounters of this type, the heroes will need to rest for several hours, if not a day or two. As a general guideline, about half of all encounters in a typical adventure should be challenging.

A typical challenging encounter would be a single NPC of the same level as the heroes, a pair of NPCs two levels lower than the heroes, or four NPCs four levels below the heroes.

A challenging encounter for a group of heroes of a given level is only a simple encounter for a group of heroes two or three levels higher.

EXTREME ENCOUNTERS: The extreme encounter is a typical "climactic" encounter for an adventure (or a chapter of a long adventure). An extreme encounter should expend up to 50% of the heroes' resources. Heroes who don't act wisely risk serious injury or death. No more than one-quarter of the encounters in an adventure should be extreme, unless the heroes have ample time to rest and recover. If the adventure allows long rest periods between encounters, the percentage of extreme encounters can rise to 50% of the total number of encounters in the adventure.

A typical extreme encounter would include a single NPC two levels higher than the heroes, a pair of NPCs at the same level as the heroes, or a group of four NPCs two levels lower than the heroes.

An extreme encounter for a group of heroes of a specific level is only a challenging encounter for a group of heroes two or three levels higher, and merely a simple encounter for a group of heroes four to six levels higher.

CHALLENGE CODES: A Challenge Code is a letter that indicates the relative difficulty of an encounter. A Challenge Code B encounter, for instance, is more difficult than a Challenge Code A and less difficult than a Challenge Code C.

To find the appropriate Challenge Code for an encounter, first determine how difficult you want the encounter to be (simple, challenging, or extreme). Then find the average level of the heroes in that column of Table 11–1: Sample Encounters. The Challenge Code of that row is the appropriate code for that encounter.

Example: Christian wants to create a challenging encounter for a group of 4th-level heroes. Using the Challenging column, he finds the appropriate level range (3–5) and checks the row (Code C). He now knows to create a Challenge Code C encounter.

Table 11–1: Sample Encounters

Code	Simple	Challenging	Extreme	Samples
A	1-2	n/a	n/a	2 1st-level warriors 1 1st-level armsman
В	3-5	1-2	n/a	1 2nd-level wanderer 2 2nd-level warriors
С	6-8	3-5	1-2	1 4th-level wanderer 2 2nd-level armsmen
D	9-11	6-8	3-5	1 7th-level wanderer 1 5th-level initiate
"Е	12-14	9–11	6-8	1 10th-level armsman 1 8th-level initiate
F	15–17	12-14	9-11	4 9th-level woodsmen 1 13th-level initiate
G	18-20	15-17	12-14	1 16th-level initiate 2 14th-level armsmen
Н	n/a	18-20	15–17	1 19th-level wanderer 4 15th-level armsmen
Ι	n/a	n/a	18-20	2 20th-level initiates

NONCOMBAT ENCOUNTERS

While battles between the heroes and dangerous opponents are relatively easy to gauge, encounters that don't involve combat can be every bit as rewarding. You could award experience points for solving a puzzle, surviving a trap, learning a secret, convincing an NPC to help, or escaping a foe. Traps, puzzles, and roleplaying encounters can qualify as encounters, but rating their difficulty requires more work by the GM. The difficulty of a noncombat encounter is measured by its Challenge Code.

Hazards can vary significantly. A hazard might consist of a potential landslide, a raging snowstorm, or a container that an Aes Sedai has rigged to explode if it's not opened correctly. A hazard's Challenge Code depends on the total damage it inflicts, as noted on Table 11–2: Hazard Encounters. Since some hazards can be navigated without actually suffering damage (for instance, by channeling the One Power to disarm the Aes Sedai's trap before it explodes), overcoming the challenge of a hazard involves "encountering" the hazard and surviving it, regardless of how much damage is actually inflicted.

Note that two damage listings are included for each code. The first is a hazard's one-time damage (such as an exploding fireball trap). The second is for hazards that deal damage over a period of time (such as exposure to great cold). This assumes that the heroes are potentially exposed to the hazard for at least two of the time intervals listed (otherwise use the code for one-time damage). Hazards that inflict less than 1d6 points of damage per minute probably shouldn't be treated as an "encounter" but simply as an environmental condition (see below).

Table 11-2: Hazard Encounters

Code	Hazard Damage
А	1d6 or 1d6/minute
В	2d6 or 1d6/five rounds
С	4d6 or 1d6/round
D	7d6 or 2d6/round
E	10d6 or 3d6/round
F	13d6 or 4d6/round
G	16d6 or 5d6/round
Н	19d6 or 6d6/round
Ι	22d6 or 7d6/round

Other noncombat encounters-such as breaking a secret code or fast-talking a noble-can be assigned a Challenge Code based on the difficulty and the risk entailed by failure. When such an encounter requires one or more skill checks, the DC of the check(s) can give the GM some guidance, but even then he must rely on his own best judgment. See Table 11-3: Miscellaneous Encounters for guidelines.

Use the "DC (single)" column when only a single skill check is required to resolve the encounter. Consult the "DC (multiple)" column when two or more skill checks (whether by a single hero or more than one hero) are required to resolve the encounter.

Table 11-3: Miscellaneous Encounters

Code	DC (single)	DC (multiple)
A	15	10
В	18	13
С	21	16
D	24	19
E	27	24
F	30	27
G	33	30
Н	36	33
Ι	39	36

Most noncombat encounters should be simple or challenging. Only in very rare circumstances should a GM use a noncombat encounter as an extreme encounter, and such encounters should always have very high levels of risk for the heroes.

WHAT ISN'T AN ENCOUNTER?

Not every interaction or activity of the heroes qualifies as an encounter. Attending a treaty negotiation, talking with a trusted contact, or buying a horse-while appropriate and useful activities for the campaign-probably don't represent any real risk to the heroes and therefore don't qualify as encounters.

On the other hand, any of these examples could become an encounter if the Gamemaster included elements of risk or danger within them. For instance, the heroes' participation in a treaty negotiation might require them to make a number of difficult Diplomacy checks, for which failure might result in serious repercussions to the campaign (or even a simple brawl). If the meeting with the heroes' trusted contact occurs in a crowded bar full of city guards, where any misstep could result in arrest, that would constitute risk. If the heroes were buying a horse from a surly Tairen looking for an excuse to pull out his blade, that might well qualify as an encounter. Ultimately, it's up to you, the Gamemaster, to determine what is or isn't an encounter in your *Wheel of Time* campaign.

THE ENVIRONMENT

Crossing the Aiel Waste raises the risk of heatstroke and dehydration. Plunging into the murky depths of the sea incurs the peril of drowning. Heroes spend a lot of time in the most dismal, dangerous, and generally unpleasant places imaginable. If the villains and strange creatures encountered don't kill the heroes, the environment might. This section details hazards the heroes face from the physical world around them.

DARKNESS AND LIGHT: It's a rare mission that doesn't end up in the dark somewhere, and heroes need a way to see. See Table 11–4: Light Sources for the radius that a light source illuminates and how long it lasts.

Table 11-4: Light Sources

Item	Light	Duration
Candle	5 feet	1 hour
Torch	20 feet	1 hours
Lantern, hooded	30 feet	6 hours/pint oil
Glowbulb	60 feet	Permanent

Without a light source, heroes are effectively blinded (see Character Condition Summary).

HEAT AND COLD: The hot desert sun is as deadly an enemy as a hostile band of Aiel. Even the bravest hero can easily succumb to the prickly fingers of icy death. Prolonged exposure to hot or cold temperatures can quickly wear down a hero, and heatstroke or hypothermia can be deadly.

Characters who are out and about in uncomfortably hot or cold conditions-equivalent to a very hot summer day or freezing cold winter day-must make a Fortitude saving throw (DC 15, +1 per previous check) each hour or take 1d6 points of subdual damage. Extreme heat or cold (desert or arctic conditions) forces characters to make Fortitude saves once every 10 minutes or take 1d6 points of subdual damage. Breathing air in areas of amazing heat (such as above a lava pit) automatically deals 1d6 points of normal damage per minute, and the character must make a Fortitude save every 5 minutes or take 1d4 points of subdual damage. This damage cannot be recovered until the character returns to an area of normal temperature. A character who takes enough subdual damage to fall unconscious begins to take normal damage unless brought into the appropriate environment.

Heavy clothing or armor imposes a -4 penalty on saves against heat but grants a +4 circumstance bonus on saves against cold. Also, a character with the Wilderness Lore skill may receive a bonus on these saves and may be able to apply this bonus to other characters as well (see the Wilderness Lore skill, page 86).

STARVATION AND THIRST: It's not heroic, but sometimes heroes find themselves without food and

CHARACTER CONDITION SUMMARY



A number of adverse conditions can affect the way that can weaken, slow, or even kill characters. If more than one condi-

tion affects a character, apply them all. If certain effects can't combine, apply the most severe effect.

Ability Damaged: The character has temporarily lost 1 or more ability score points. These points return at a rate of 1 per day. This is different from effective ability loss, which is an effect that goes away when the condition causing it (fatigue, for example) goes away. A character with Strength 0 falls to the ground and is helpless. A character with Dexterity 0 is paralyzed. A character with Constitution 0 is dead. A character with Intelligence, Wisdom, or Charisma 0 is unconscious.

Ability Drained: The character has permanently lost 1 or more ability score points.

Blinded: The character cannot see at all, and thus everything has full concealment to him. He has a 50% chance to miss in combat, loses his Dexterity bonus to Defense (if any), and grants a +2 circumstance bonus on attack rolls by enemies that attack him, just as if all his enemies were invisible. He moves at half speed and suffers a -4 penalty on most Strength and Dexterity-based skills. He cannot make Spot skill checks or perform any other activity (such as reading) that requires vision.

Checked: Prevented from moving forward by an applied force, such as wind. Checked creatures on the ground merely stop. Checked flying creatures move back a distance specified in the description of the specific effect.

Cowering: The character is frozen in fear, loses her Dexterity bonus to Defense (if any), and can take no actions. Foes gain a +2 circumstance bonus to hit cowering characters. Dazed: A dazed creature can take no actions (but defends itself normally).

Deafened: A deafened character cannot hear and suffers a -4 penalty on initiative checks. He cannot make Listen checks.

Disabled: A character with 0 hit points, or one who has negative hit points but has stabilized and then improved, is disabled. She is conscious and able to act but horribly wounded. She can take only a single move or attack action each round, and if she performs any strenuous action, she takes 1 point of damage after completing the act. Strenuous actions include running, attacking, casting a weave, or using any ability that requires physical exertion or mental concentration. Unless the strenuous action increased the character's hit points, she is now dying.

A disabled character with negative hit points recovers hit points naturally if she is being helped. Otherwise, each day she has a 10% chance to start recovering hit points naturally (starting with that day); otherwise, she loses 1 hit point. Once an unaided character starts recovering hit points naturally, she is no longer in danger of losing hit points (even if her current hit points are negative).

Dying: A dying character has negative hit points. He is unconscious and near death. At the end of each round (starting with the round in which the character dropped below 0 hit points), his player rolls d% to see if he stabilizes. He has a 10% chance to become stable. If he doesn't stabilize, he loses 1 hit point.

Entangled: An entangled creature suffers a -2 penalty on attack rolls and a -4 penalty to effective Dexterity. If the bonds are anchored to an immovable object, the entangled creature cannot move. Otherwise, it can move at half speed but can't run or charge. An entangled character who attempts to cast a weave must make a Concentration check (DC usually 15) or lose the weave.

Exhausted: Characters who are exhausted move at half normal speed and suffer an effective penalty of

continued on page 230

continued from page 229

-6 to Strength and Dexterity. After 1 hour of complete rest, exhausted characters become fatigued.

Fatigued: Characters who are fatigued cannot run or charge and suffer an effective penalty of -2 to Strength and Dexterity. A fatigued character becomes exhausted by doing something else that would normally cause fatigue. After 8 hours of complete rest, fatigued characters are no longer fatigued.

Flat-Footed: A character who has not yet acted during a combat is flat-footed, not yet reacting normally to the situation. A flat-footed character loses his Dexterity bonus to Defense (if any).

Frightened: A creature that is frightened flees as well as it can. If unable to flee, the creature may fight. It suffers a -2 morale penalty on attack rolls, weapon damage rolls, and saving throws. A frightened creature can use special abilities, including weaves, to flee; indeed, the creature must use such means if they are the only way to escape.

Grappled: Engaged in wrestling or some other form of hand-to-hand struggle with one or more attackers. A grappled character cannot move, cast a weave, fire a projectile, or undertake any action more complicated than making a barehanded attack, attacking with a Small or smaller weapon, or attempting to break free from the opponent. In addition, grappled characters do not threaten any area and lose any Dexterity bonuses to Defense against opponents they aren't grappling.

Held: Held characters are subject to effects that make them unable to move (such as the *barden air* weave). They are helpless. They can perform no physical actions (but they continue to breathe and can take purely mental actions).

Helpless: Bound, held, sleeping, paralyzed, or unconscious characters are helpless. Enemies can make advantageous attacks against helpless characters, or even deliver a coup de grace.

A melee roll against a helpless character is at a +4 circumstance bonus on the attack roll (equivalent to

water. In normal climates, they need at least a gallon of fluids and about a pound of decent food to avoid starvation. In very hot climates, such as the Aiel Waste or parts of the Blight, they need two or three times as much water to avoid dehydration.

A character can go without water for one day plus a number of hours equal to her Constitution score. After this, she must make a Constitution check each hour (DC 10 + 1 per previous check) or sustain 1d6 points of subdual damage. She can go without food for three days, in growing discomfort. After this, she must make a Constitution check each day (DC 10 + 1 per previous check) or sustain 1d6 points of subdual damage. A character who takes enough subdual damage to fall unconscious begins to take normal damage.

Damage from thirst or starvation cannot be recovered

attacking a prone target). A ranged attack gets no special bonus. A helpless defender can't use any Dexterity bonus to Defense. In fact, her Dexterity score is treated as if it were 0 and her Dexterity modifier to Defense were -5. She can be sneak attacked.

Panicked: A panicked creature suffers a -2 morale penalty on saving throws and must flee. A panicked character has a 50% chance to drop what he's holding, chooses his path randomly (as long as he is getting away from immediate danger), and flees any other dangers that confront him. If cornered, a panicked creature cowers. A creature may use a special ability or cast a weave to escape; being panicked doesn't prevent an Asha'man from using a Portal Stone, for example.

Paralyzed: A paralyzed character falls to the ground, unable to move or act physically. She is help-less. She has effective Strength and Dexterity scores of 0 but may take purely mental actions.

Pinned: Held immobile (but not helpless) in a grapple.

Prone: The character is on the ground. He suffers a -4 penalty on melee attack rolls, and the only ranged weapon he can effectively use is a crossbow, which he may use without penalty. Opponents receive a +4 circumstance bonus on melee attack rolls against him, but a -4 penalty on ranged attacks. Standing up is a move action.

Shaken: A shaken character suffers a -2 morale penalty on attack rolls, weapon damage rolls, and saving throws.

Stable: A character who was dying but who has stabilized and still has negative hit points is stable. She is no longer dying, but she is still unconscious.

Staggered: A character whose subdual damage exactly equals his current hit points is staggered. He is so badly weakened or roughed up that he can take only a single move or attack action each round.

Stunned: The character loses her Dexterity bonus to Defense (if any) and can take no actions. Foes gain a +2 circumstance bonus to hit stunned characters.

Unconscious: Knocked out and helpless.

until the character gets food or water, as needed. Even weaves and medicines that restore hit points cannot heal this damage.

SUFFOCATION AND DROWNING: Any character can hold his breath for a number of rounds equal to twice his Constitution score. After this period of time, the character must make a Constitution check (DC 10 + 1 per previous check) every round in order to continue holding his breath.

When the character finally fails his Constitution check, he begins to suffocate or drown. In the first round, he takes subdual damage equal to his current hit points (dropping to 0 hit points) and falls unconscious. The following round, he drops to -1 hit points and is dying. In the third round, he suffocates or drowns.

Table 11-5: Poisons

Poison	Туре	Initial Damage	Secondary Damage
Knockout drops	Ingested DC 12	1d6 Dex	Unconscious*
Sense-deadening poison	Inhaled DC 12	1d6 Wis	2d6 Wis
Weakening poison gas	Inhaled DC 12	1d6 Str	2d6 Str
Knockout gas	Inhaled DC 18	1d6 Dex	Unconscious*
Paralytic poison	Injury DC 15	1d6 Dex	Paralysis
Deadly poison	Ingested DC 15	1d6 Con	2d6 Con
Red adder bite	Injury DC 16	1d6 Con	2d6 Con
Blood snake bite	Injury DC 17	2d6 Con	4d6 Con
Contact poison	Injury DC 18	1d4 Con	2d4 Con
*Unconscious and stable			

*Unconscious and stable.

SMOKE: Characters breathing heavy smoke or similar toxic gases must make Fortitude saving throws (DC 15 + 1 per previous check) each round or spend that round choking and coughing. Heroes who choke for 2 consecutive rounds take 1d6 points of subdual damage. After a character takes enough subdual damage from smoke to fall unconscious, he begins to take normal damage.

Smoke also obscures vision, giving one-half concealment (20% miss chance) to characters within it.

FALLING: A falling character takes 1d6 points of damage per 10 feet fallen. If a character deliberately jumps instead of merely slipping or falling, the damage is the same but the first 1d6 is subdual damage. A successful Jump or Tumble check (DC 15) allows the character to avoid any damage from the first 10 feet fallen and converts any damage from the second 10 feet to subdual damage. Thus, a character who slips from a ledge 30 feet up takes 3d6 damage. If the same character deliberately jumped, she takes 1d6 points of subdual damage and 2d6 points of normal damage. And if she leaps down with a successful Jump or Tumble check, she takes only 1d6 subdual damage and 1d6 normal damage from the plunge.

Falls onto yielding surfaces (soft ground, mud) also convert the first 1d6 to subdual damage. This reduction is cumulative with reduced damage due to deliberate jumps and the Jump skill.

Falls into water are handled somewhat differently. If the water is at least 10 feet deep, the first 20 feet of falling do no damage. The next 20 feet do subdual damage (1d3 per 10-foot increment). Beyond that, falling damage is normal damage (1d6 per additional 10-foot increment).

Characters who deliberately dive into water take no damage on a successful Swim or Tumble check (DC 15), so long as the water is at least 10 feet deep for every 30 feet fallen. However, the DC of the check increases by 5 for every 50 feet of the dive.

POISON: A deadly snake, envenomed dart, or tainted drink can strike down even the mightiest hero. When a character is exposed to poison, he must make a Fortitude saving throw. He makes this roll when he consumes food or drink tainted with ingestive poison, suffers wound damage from an attack with a poisoned weapon, or inhales toxic gas. A successful Fortitude save indicates that

the poison lost its potency or failed to enter the wound. It's also possible that the tough hero simply endured the dose, shrugging off its harmful effects.

Should the character fail the saving throw, he suffers the poison's initial damage. He must then make a second saving throw at some later point as noted for the specific poison (or 1 minute later if not specified). If this second save fails, he suffers the poison's secondary damage.

Perils of Using Poison: A character has a 5% chance (roll of 1 on 1d20) to expose himself to a poison whenever he applies it to a weapon or otherwise readies it for use. Additionally, a character who rolls a 1 on an attack roll with a poisoned weapon must succeed at a Reflex saving throw (DC 15) or accidentally poison himself with the weapon. Creatures with natural poison attacks do not risk poisoning themselves.

Healing Poison Damage: Points lost to ability score damage are recovered at a rate of 1 per day. Characters can use the Heal skill to treat poisoning.

The following details the information shown on Table 11-5: Poisons.

Type: The poison's method of delivery-ingested, inhaled, via an injury, or contact-and the DC needed to save.

Initial Damage: The damage the character suffers immediately upon failing his saving throw against this type of poison (in addition to any damage inflicted by a weapon or attack that introduces the poison into his body).

Secondary Damage: The amount of damage the character suffers if he fails a second saving throw (rolled at some specific time after the initial saving throw fails). Specific effects (such as paralysis or unconsciousness) last for 1d3 hours.

DISEASE: When a character is exposed to disease, she must make an immediate Fortitude saving throw. She must make this roll when she comes into contact with an infectious carrier, touches an item smeared with diseased matter, consumes food or drink tainted with a disease, or suffers damage from a contaminated attack. If she succeeds, the disease has no effect on her-her immune system fought off the infection. If she fails the save, she suffers damage after an incubation period; once per day afterward, she must make a Fortitude saving throw to avoid secondary damage. Two successful saving throws in a row

Disease	Туре	Incubation Period	Initial Damage	Secondary Damage
Type I disease	Ingested/inhaled DC 13	1d6 days	1 Con	1d2 Con and 1d2 Str*
Type II disease	Ingested/inhaled DC 13	1d4 days	1 Str	1d2 Con* and 1d4 Str
Animal-based disease	Injury DC 15	1d4 days	1 Con and 1 Str	1d3 Con* and 1d3 Str*
Spore-based disease	Ingested/injury DC 14	2d4 days	1 Con and 1 Dex	1d2 Con* and 1d2 Dex*
*If damage is sustained	, make a second saving throw	w to avoid 1 po	int being permanentl	y drained (instead of damaged).

Table 11-6: Diseases

indicate that she has fought off the disease and recovers, taking no more damage.

The following details the information shown on Table 11-6: Diseases.

Type: The disease's method of delivery-ingested, inhaled, or via an injury-and the DC needed to save. Keep in mind that some injury diseases may be transmitted by a wound as small as a flea bite. Most diseases that are inhaled can also be ingested (and vice versa).

Incubation Period: The amount of time before initial damage begins.

Initial Damage: The extra damage the character suffers after the incubation period, after failing her saving throw against this type of disease. Ability score damage is temporary unless marked with an asterisk (*), in which case the loss is a permanent drain.

Secondary Damage: The amount of damage the character suffers one day after exposure as a result of the disease, if she fails a second saving throw. This damage is suffered each day the saving throw fails.

Healing: Use of the Heal skill can help a diseased character. Every time she makes a saving throw against disease effects, the healer makes a check. The diseased character can use the healer's result in place of her saving throw if the Heal result is higher. The diseased character must be within the healer's care and must spend most of each day resting.

Remember that characters recover points lost to ability score damage at a rate of 1 per day. That means that a hero with the yellow chills (a type II disease) might be able to withstand the duration of the illness without any accumulation of damage. Upon catching the yellow chills, the hero loses a point of Strength, but then regains it the next day. Even if she fails her save the following day, if a 1 is rolled for Strength loss, she'll recover that the following day. The chills won't present anything more than a shortterm inconvenience for a hero unless multiple saving throws fail with 2 points of ability loss each time.

CREATURES

The world of *The Wheel of Time* is home to hundreds of different creatures, ranging from common animals to Seanchan exotics and twisted Shadowspawn. The following entries represent a small sampling of creatures the heroes may encounter as allies or enemies in the course of their travels.

Each creature entry is organized in the same general format, as described below. This information is in a condensed form. Although most creature information uses the same rules and format as for characters, creature entries include some additional rules unique to creatures. These additional rules are explained below.

MAIN STATISTICS BLOCK: This text contains basic game information on the creature.

Name: This is the name by which the creature is generally known. The descriptive text (following the main and secondary statistics blocks) may give other names.

Size and Type: This line begins with the creature's size (such as Huge). There are eight sizes, which are briefly described in the table below. A size modifier can apply to the creature's Defense and attack bonus, as well as to certain skills. A creature's size also determines how far it can reach to make a melee attack and how much space it occupies in a fight (see Face/Reach below).

Size (Example)	Modifier	Dimensions*	Weight
Colossal (great whale)	-8	64 ft. or more	More than 250,000 lb.
Gargantuan (to'raken)	-4	32 ft 64 ft.	32,000 lb 250,000 lb.
Huge (raken)	-2	16 ft 32 ft.	4,000 lb 32,000 lb.
Large (lopar)	-1	8 ft. – 16 ft.	500 lb 4,000 lb.
Medium-size (human)	+0	4 ft 8 ft.	60 lb 500 lb.
Small (eagle)	+1	2 ft 4 ft.	8 lb 60 lb.
Tiny (rat)	+2	1 ft. – 2 ft.	1 lb 8 lb.
Diminutive (toad)	+4	6 in. – 1 ft.	1/8 lb. – 1 lb.
Fine (fly)	+8	6 in. or less	Less than 1/8 lb.

Table 11-7: Size Modifiers to Attack and Defense

*Biped's height, quadruped's body length (nose to base of tail).

The line continues with the creature's type (Shadowspawn, for example). Type depends on the creature's role within its environment rather than a career choice, such as hero classes. A creature can never be "multityped," such as an animal/exotic. A creature's type determines how certain weaves and special abilities affect it; for example, *sense Shadowspawn* detects creatures of the Shadowspawn type.

Animals: An animal is a nonhumanoid creature, usually a vertebrate. These are ordinary, everyday creatures common to the land and are equivalent to real-life versions of such creatures. Most animals have Intelligence scores of 1 or 2, but a few exist that are preternaturally intelligent. Unless otherwise noted, animals have low-light vision (see Special Qualities below). Example: horse.

Exotics: These are Seanchan creatures taken from other worlds. They have no earthly equivalent but have reasonably normal anatomies and no unusual abilities. Unless otherwise noted, exotics have low-light vision. Example: *torm*.

Shadowspawn: Shadowspawn are creatures twisted or created by the Dark One and his minions using the One Power. They often have strange and terrifying abilities. Shadowspawn capable of wielding weapons are proficient with all simple weapons and with any weapons mentioned in their entries. Example: Myrddraal.

Hit Dice: This line gives the number and type of Hit Dice the creature has and any bonus hit points. A parenthetical note gives the creature's average hit points.

A creature's Hit Dice total is also its level for determining how weaves affect the creature, its rate of natural healing, and its maximum ranks in a skill.

Initiative: This line sets out the creature's modifier to initiative rolls. A parenthetical note shows where the bonuses come from (most commonly, the creature's Dexterity modifier and the Improved Initiative feat, if the creature has it).

Speed: This line gives the creature's tactical speed on land (the amount of distance it can cover in one move).

If the creature has other modes of movement, these are listed after the main entry. Unless noted otherwise, modes of movement are natural.

Climb: Creatures with climb speeds have the Climb skill at no cost and gain a +8 racial bonus on all Climb checks. The creature must make a Climb check to climb any wall or slope with a DC of more than 0, but it always can choose to take 10 (see Checks without Rolls in Chapter 4: Skills), even if rushed or threatened while climbing. The creature climbs at the listed speed while climbing. If it chooses an accelerated climb (see Climb in Chapter 4: Skills), it moves at double the listed climb speed (or its normal land speed, whichever is less) and makes a single Climb check at a -5 penalty. Creatures cannot run while climbing.

Fly: The creature can fly at the listed speed if carrying no more than a medium load (see Carrying Capacity in Chapter 6: Heroic Characteristics, and Strength below). All fly speeds include a parenthetical note indicating maneuverability, as follows.

Perfect: The creature can perform almost any aerial maneuver it wishes. It moves through the air as well as a human does over smooth ground.

Good: The creature is very agile in the air (like a housefly or hummingbird) but cannot change direction as readily as those with perfect maneuverability.

Average: The creature can fly as adroitly as a small bird. Poor: The creature flies as well as a very large bird. Clumsy: The creature can barely fly at all.

Creatures that fly can make dive attacks. A dive attack works just like a charge, but the diving creature must move a minimum of 30 feet. It can make only claw attacks, but these deal double damage. Creatures can use "run" (move up to four times their speed) while flying, provided they move in a straight line.

Swim: A creature with a swim speed can move through water at the listed speed without making Swim checks. It gains a +8 racial bonus on any Swim check to perform some special action or avoid a hazard. The creature always can choose to take 10, even if rushed or threatened when swimming. Creatures can "run" (move up to four times their speed) while swimming, provided they move in a straight line.

Defense: This entry gives the creature's Defense rating for normal combat and includes a parenthetical listing of the modifiers contributing to it (usually size, Dexterity, and natural armor).

Attacks: This entry gives all the creature's physical attacks, whether with natural or manufactured weapons.

Natural Weapons: These include teeth, claws, stingers, and the like. The entry gives the number of attacks along with the weapon (2 claws, for example), attack bonus, and the form of attack (melee or ranged). The first listing is for the creature's primary weapon, with an attack bonus including modifications for size and Strength (for melee attacks) or Dexterity (for ranged attacks). Creatures with the Weapon Finesse feat can use their Dexterity modifiers for melee attacks.

The remaining attacks are secondary and have -5 to the attack bonus, no matter how many there are. Creatures with the Multiattack feat (see "Feats" below) suffer only a -2 penalty to secondary attacks.

All of the foregoing descriptions assume that the creature is making a full attack (see Attack Actions in Chapter 8: Combat) and employs all its natural weapons. If a creature instead chooses the attack action (and thus makes only a single attack), it uses its primary attack bonus.

Unless noted otherwise, natural weapons threaten critical hits on a natural attack roll of 20.

Manufactured Weapons: Creatures that use swords, bows, spears, and the like follow the same rules as characters, including multiple attacks and two-weapon fighting penalties. All the steps in a multiple attack sequence are listed and include all modifications. **Damage:** This entry shows the damage each of the creature's attacks deals. Damage from an attack is always at least 1 point, even if a subtraction from a die roll brings the result to 0 or lower. (Certain effects may temporarily increase the damage modifier to the base die roll.)

Natural Weapons: A creature's primary attack damage includes its full Strength modifier (one and a half times its Strength bonus if it's the creature's sole attack). Secondary attacks add one-half the creature's Strength bonus.

If any attacks also cause some special effect other than damage (poison, disease, etc.), it is listed here.

Natural weapons have types just as other weapons do (see "Weapon Qualities" in Chapter 7: Equipment). The most common are summarized below.

Bite: The creature attacks with its mouth, dealing piercing, slashing, and bludgeoning damage.

Claw or Rake: The creature rips with a sharp appendage, dealing piercing and slashing damage.

Gore: The creature spears the opponent with an antler, horn, or similar appendage, dealing piercing damage.

Slap or Slam: The creature batters opponents with an appendage, dealing bludgeoning damage.

Sting: The creature stabs with a stinger, dealing piercing damage. Stings are usually envenomed.

Manufactured Weapons: Creatures that use swords, bows, and the like follow the same rules as characters. The bonus for attacks with two-handed melee weapons is one and a half times the creature's Strength bonus, while secondary melee weapons add half the Strength bonus.

Special Abilities: Many creatures have unusual abilities, which can include special attack forms, resistance or vulnerability to certain types of damage, and enhanced sense. A creature entry breaks these abilities into Special Attacks and Special Qualities. The latter category includes defenses, vulnerabilities, and other special abilities that are not modes of attack.

Special Attacks: This line lists all the creature's special attacks in the order they are most likely to be used. If the creature has no special attacks, this line does not appear. Details of the most common special attacks are listed here, with additional information in the creature entries.

Improved Grab: If the creature hits with a melee weapon (usually a claw or bite attack), it deals normal damage and attempts to start a grapple as a free action without provoking an attack of opportunity (see Chapter 8: Combat). No initial touch attack is required, and Tiny and Small creatures do not suffer a special size penalty. Unless otherwise stated, improved grab works only against opponents at least one size smaller than the creature. The creature has the option to conduct the grapple normally, or simply use the part of its body it used in the improved grab to hold the opponent. If it chooses to do the latter, it suffers a -20 penalty to grapple checks but is not considered grappled itself; the creature does not lose its Dexterity bonus to Defense, still threatens an area, and can use its remaining attacks against other opponents.

A successful hold does not deal any additional damage unless otherwise noted.

When a creature gets a hold after an improved grab attack, it pulls the opponent into its space. This act does not provoke attacks of opportunity. The creature is not considered grappled while it holds the opponent, so it still threatens adjacent spaces and retains its Dexterity bonus. It can even move (possibly carrying away the opponent), provided it can drag the opponent's weight.

Gaze: A gaze attack takes effect when opponents look at the creature's eyes. The typical range is 30 feet, but check the creature's entry for details.

The type of saving throw for a gaze attack varies, but it is usually a Will or Fortitude save. The DC is 10 + 1/2the gazing creature's HD + gazing creature's Charisma bonus (the exact DC is given in the creature's descriptive text). A successful saving throw negates the effect.

Each opponent within range of a gaze attack must attempt a saving throw each round at the beginning of his or her turn. Only looking directly at a creature with a gaze attack leaves an opponent vulnerable. Opponents can avoid the saving throw by not looking at the creature, in one of two ways: averting their eyes or wearing blindfolds.

Averting Eyes: The opponent avoids looking at the creature's face, instead looking at its body, watching its shadow, tracking it in a reflective surface, and so on. Each round, the opponent has a 50% chance to not need to make a saving throw against the attack.

Wearing a Blindfold: The opponent cannot see the creature at all (also possible by turning one's back on the creature or shutting one's eyes). The creature with the gaze attack gains total concealment against the opponent.

A creature with a gaze attack can actively gaze as an attack action by choosing a target within range. That opponent must attempt a saving throw but can try to avoid this as described above. Thus, it is possible to save against a creature's gaze attack twice during the same round, once before the opponent's action and once during the creature's turn.

A creature is immune to its own gaze attack unless noted otherwise.

Special Qualities: This line lists all the creature's special qualities in the order they are most likely to be used. If the creature has no special qualities, this line does not appear. Details of the most common special qualities are listed here, with additional information in the creature entries.

Blindsight: Using nonvisual senses, such as sensitivity to vibrations, scent, acute hearing, or echolocation, the creature maneuvers and fights as well as a sighted creature. Invisibility and darkness are irrelevant, though it still can't discern insubstantial beings. The ability's range is specified in the creature's descriptive text. The creature usually does not need to make Spot or Listen checks to notice creatures within range of its blindsight ability.

Damage Reduction: The creature ignores damage from most weapons and natural attacks. Wounds heal immediately, or the weapon bounces off harmlessly (in either case, the opponent knows the attack was ineffective). The creature takes normal damage from energy attacks (even those not created with the One Power), weaves, and the powers of *ter'angreal*.

ENCOUNTERS

The entry indicates the amount of damage ignored and the type of weapon or substance that negates the ability. For example, the *gholam*'s entry reads "damage reduction 5/+1": Each time an opponent hits the *gholam* with a weapon, the damage dealt by that attack is reduced by 5 points (to a minimum of 0). However, a Power-wrought blade with a +1 enhancement bonus deals full damage.

A creature with its own damage reduction can sometimes damage the creature normally. For these purposes, a creature with as much or more damage reduction than its opponent damages it normally. A creature's natural weapons count as the type that ignore its own innate damage reduction.

Low-Light Vision: The creature can see twice as far as a human in starlight, moonlight, torchlight, or similar conditions of poor illumination. It retains the ability to distinguish color and detail under these conditions.

One Sense: A few Shadowspawn can sense when a character embraces the One Power or casts a weave within 60 feet of them. This requires a successful Spot check. Because weaves are easier to sense than just embracing the One Power, the casting level of the weave is added as a circumstance bonus on the Spot check.

Scent: This ability allows the creature to detect approaching enemies, sniff out hidden foes, and track by sense of smell. Creatures with the scent ability can identify familiar odors just as humans recognize familiar sights.

The creature can detect opponents within 30 feet by sense of smell. If the opponent is upwind, the range increases to 60 feet; if downwind, it drops to 15 feet. Strong scents, such as smoke or rotting garbage, can be detected at twice the ranges noted above. Overpowering scents, such as a day-old battlefield, can be detected at triple ranges.

When a creature detects a scent, the exact location is not revealed—only its presence somewhere within range. The creature can take a move or attack action to note the direction of the scent. If it moves within 5 feet of the source, the creature can pinpoint that source.

A creature with the scent ability can follow tracks by smell, making a Wisdom check to find or follow a track. The typical DC for a fresh trail is 10 (no matter what kind of surface holds the scent). This increases or decreases depending on how strong the quarry's odor is, the number of creatures, and the age of the trail. For each hour that the trail is cold, the DC increases by 2. The ability otherwise follows the rules for the Track feat. Creatures tracking by scent ignore the effects of surface conditions and poor visibility.

Saves: This entry lists the creature's Fortitude, Reflex, and Will saves, which reflect its type, ability score modifiers, and any special qualities.

Abilities: This entry lists all six of the creature's ability scores, in order: Strength (Str), Dexterity (Dex), Constitution (Con), Intelligence (Int), Wisdom (Wis), and Charisma (Cha). Most abilities work exactly as described in Chapter 1: Abilities, with the following exceptions. Strength: To determine a quadruped's carrying capacity limits, use Table 6–8: Carrying Capacity, multiplying by the appropriate modifier for the creature's size: Fine ×1/4, Diminutive ×1/2, Tiny ×3/4, Small ×1, Medium-size ×1 1/2, Large ×3, Huge ×6, Gargantuan ×12, and Colossal ×24.

Intelligence: A creature can speak all the languages listed in its descriptive text, plus one additional language per point of Intelligence bonus. Any creature with an Intelligence score of 3 or higher understands at least one language (usually Common, unless noted otherwise). However, unless the descriptive text specifies languages spoken, the creature can only understand-not speak-that language.

Skills: This line lists all the creature's skills by name along with each skill's score, which includes adjustments for ability scores and any bonuses from feats or racial abilities unless otherwise noted in the descriptive text. All listed skills were purchased as class skills unless the creature has a character class (noted in the entry). If you wish to customize the creature with new skills, use the table below to determine its total skill points. Treat any skill not listed in the creature's entry as a cross-class skill unless the creature has a character class, in which case it can purchase the skill as any other member of that class.

A creature's type and Intelligence score determine the number of skill points it has. Some creatures receive bonus skill points for having Hit Dice in excess of what is normal for creatures of their size, as listed in the accompanying table.

The "Skills" section of the creature's descriptive text recaps racial and other bonuses for the sake of clarity; these bonuses should not be added to the listed skill scores unless otherwise noted. An asterisk (*) beside the relevant score and in the "Skills" section indicates a conditional adjustment.

Feats: This entry lists all the creature's feats by name. The creature's descriptive text may contain additional information if a feat works differently than described in Chapter 5: Feats.

Most creatures use the same feats as are available to characters, but some have access to a couple of unique feats: Flyby Attack and Multiattack. (See the sidebar on page 236 for descriptions of these feats.)

SECONDARY STATISTICS BLOCK: This section includes information that the GM needs for campaign purposes but not (generally) during an encounter.

Climate/Terrain: This entry details the locales where the creature is most often found.

Cold: Arctic and subarctic climes. Any area that has winter conditions for the greater potion of the year is cold.

Temperate: Any area that has alternating warm and cold seasons.

Warm: Tropical and subtropical climes. Any area that has summer conditions for the greater portion of the year is warm.

Aquatic: Fresh or salt water.

Desert: Any dry area with sparse vegetation.

FLYBY ATTACK [GENERAL]





The creature can attack on the wing. **Prerequisite:** Fly speed. Benefit:

ing, the creature can take an attack action at any point during its move action (including a dive). The creature cannot take a second move action during a round when it makes a flyby attack.

Normal: Without this feat, the creature takes an attack action either before or after its move.

MULTIATTACK [GENERAL]

The creature is adept at using all its natural weapons at once.

Prerequisite: Three or more natural weapons.

Benefit: The creature's secondary attacks with natural weapons suffer only a -2 penalty.

Normal: Without this feat, the creature's secondary natural attacks suffer a -5 penalty.

Forest: Any area covered with trees.

Hill: Any area with rugged but not mountainous terrain. Marsh: Low, flat, waterlogged areas; includes swamps. Mountains: Rugged terrain, higher than hills. Plains: Any fairly flat area that is not a desert, marsh,

or forest.

Underground: Subterranean areas.

Organization:

This line describes the kinds of groups the creature might form. A range of numbers in parentheses indicates how many combat-ready adults are in each type of group.

Challenge Code:

This indicates the relative difficulty of an encounter with the creature. See Challenge Codes, page 227.

Advancement:

The examples of creatures given here cover only typical examples of each species. It is possible for some creatures to advance as they grow older, becoming more dangerous and skilled. Each entry shows how high a creature can advance, and what size it becomes at each level of advancement. What increases a creature gets as it gains Hit Dice depend on its type, as shown in Table 11-8: Creature Advancement by Type.

Size Increases: Creatures may become larger as they gain Hit Dice (the new size is noted parenthetically in the creature's Advancement entry).

A size increase affects a creature's ability scores, Defense, and attack bonuses, as indicated on Table 11-9: Size Effects on Ability Scores.

Creatures with Character Classes: Some creature advance by gaining character levels. If a creature acquires a character class, it follows the roles for multiclassing found in Chapter 3: Classes. For example, a Trolloc normally has 3 HD. If it picks up one level of armsman, it becomes a 4thlevel character: 1st-level armsman/3rd-level Trolloc (its "creature class") and adds 1d10 to its hit point total. Creatures with 1 or fewer HD use only their character levels. These creatures gain all the normal benefits from gaining class levels.

Table 11-8: Creature Advancement by Type

	Skill Points	Feats
$HD \times 3/4$ (as noble) As armsman	10-15	
HD (as armsman) As armsman	+1 per extra HD	+1 per extra HD
HD (as armsman) As armsman		
	HD (as armsman) As armsman HD (as armsman) As armsman	HD (as armsman) As armsman +1 per extra HD

Old Size*	New Size	Str	Dex	Con	Natural Armor	Defense/Attack
Fine	Diminutive	Same	-2	Same	Same	-4
Diminutive	Tiny	+2	-2	Same	Same	-2
Tiny	Small	+4	-2	Same	Same	-1
Small	Medium-size	+4	-2	+2	Same	-1
Medium-size	Large	+8	-2	+2	+2	
Large	Huge	+8	-2	+4	+3	-1
Huge	Gargantuan	+8	Same	+4	+4	-2
Gargantuan	Colossal	+8	Same	+4	+5	-4

Table 11-9: Size Effects on Ability Scores

*Repeat the adjustment if the creature moves up more than one size. For example, if a creature advances from Mediumsize to Huge, it gains +16 Strength, -4 Dexterity, and -2 to attack bonus and Defense.

CREATURE DESCRIPTIONS

CORLM

Medium-Size Exotic Hit Dice: 2d10+6 (17 hp) Initiative: +2 (Dex) Speed: 30 ft. Defense: 15 (+2 Dex, +3 natural) Attacks: Bite +6 melee Damage: Bite 1d8+6 Face/Reach: 5 ft. by 5 ft./5 ft. Special Qualities: Scent Saves: Fort +6, Ref +4, Will +1 Abilities: Str 18, Dex 15, Con 16, Int 3, Wis 12, Cha 10 Skills: Listen +11, Spot +3, Wilderness Lore +12 Feats: Run

Climate/Terrain: Any forest, hill and plains Organization: Solitary or pack (2-12)

Challenge Code: A Advancement: 3 HD (Mediumsize); 4-5 HD (Large)

Corlm are similar in appearance to large, flightless birds. They are carnivorous predators and unmatched trackers.

A typical *corlm* stands 6 feet tall and weights 300 pounds full grown, but some individuals grow to be as much as 8 feet tall. Rather than feathers, *corlm* are covered in long hair with patterns similar to a house cat's fur. The tail flattens out for stability when running, and the two crestlike ears are capable of rotating in nearly any direction. A *corlm* has large, powerful legs

and a pair of small arms that are generally used only when building a nest. The beak is large for its head and hooked, much like a raptor's. Unlike many of the Seanchan exotics, a *corlm* has only two eyes, located on the sides of its head.

Corlm find prey by both scent and sound. They can easily track down human targets, able to keep pace with them over long distances and outrun them in short sprints. They are solitary creatures and are never deployed by the Seanchan in groups, since they do not tolerate one another except during mating seasons.

Combat: Corlm attack with their powerful bite, often charging prey. If badly injured, a *corlm* flees combat, for it is able to outrun most of the things it hunts.

Skills: Corlm are excellent trackers and hearty survivors. They receive a +8 racial bonus on Listen and Wilderness Lore checks.

DARKHOUND

Darkhounds are massive, black creaturers similar in appearance to dogs but the size and mass of ponies. They have huge, slavering mouths, bright, silver eyes and powerful, muscled bodies. The cry of a Darkhound is similar to a wolf's, but with an undertone of pain and

death that clearly comes from no mundane beast. ENCOUNTERS

According to legend, Darkhounds are taken on nighttime hunts by the Dark One himself, and the recent spotting of several of these creatures suggest that the Shadow is closer to escaping its prison than anyone would have believed possible a few short years ago. They are certainly agents of the Dark One, and are sent to find and kill his enemies. Only a single pack of Darkhounds is ever seen at once, as two different packs would set upon one another. Darkhounds do not generally work with other Shadowspawn, nor do they need to. They are relentless hunters that never tire and rarely lose a track.

Darkhounds dislike rain and thunderstorms, rarely venturing into them,

but once a Darkhound has spotted its prey, rain is not enough to dissuade it from attack. Darkhounds never cross running water, however–escaping across a river or stream will save a victim no matter how close a Darkhound is. Darkhounds always attack at night and there are no reported cases of them being seen during the day–but there is no guarantee that a pack of Darkhounds would flee from the dawn.

Combat: Only the most competent of warriors should risk fighting a Darkhound. They are extremely difficult to kill and often slay their opponents with a single bite. Darkhounds are smart enough to concentrate their attacks on more dangerous combatants and use their speed



to make swift strikes-moving in to bite one target, then running on to a second victim.

them is healed at the rate of 5 hit points per round. Even mortal wounds dealt by weapons are recovered, possibly

lar prey, but they enjoy killing and attack anyone found with their target as well.

Poison: Both types of Darkhounds have poisonous saliva, making a single bite from either extremely deadly. Any creature bitten by a Darkhound must make a Fortitude save (DC 18 for lesser Darkhounds, DC 19 for greater Darkhounds). On a failed save a target takes 1d6 points of temporary Constitution damage, and must make a second save 1 round later. If this save is failed, the character dies.

Poisonous Blood: The blood of Darkhounds is poisonous as well, forcing anyone who damages a Darkhound with a Medium-size or Small melee weapon to make a Fortitude save (DC 18 for lesser Darkhounds, DC 19 for greater Darkhounds). On a failed save, a target takes 1d6 points of temporary Strength damage and must make a second save 1 round later. If this second save

is failed, the character takes 1d6 points of temporary Constitution damage.

Regeneration: Greater Darkhounds can only be killed by weaves of the One Power. Any other damage done to

Lesser Darkhound Medium-Size Shadowspawn Hit Dice: 8d8+32 (68 hp) Initiative: +2 (Dex) Speed: 50 ft. 60 ft. 14 (+2 natural, +2 Dex) Defense: Attacks: Bite +12 melee Damage: Bite 1d8+6 and poison Face/Reach: 5 ft. by 5 ft./0 ft. Special Attacks: Poison Poison **Special Qualities:** Scent, poisonous blood Saves: Fort +10, Ref +6, Will +3 Abilities: Str 18, Dex 15, Con 18, Int 6, Wis 12, Cha 14 Skills: Listen +10, Spot +10, Wilderness Lore +9 Feats: Dodge, Mobility, Spring Attack Climate/Terrain: Any land Any land Organization: Pack (2-8) Challenge Code: D E Advancement: 9-10 HD (Medium-size)

DRAGHKAR Medium-Size Shadowspawn Hit Dice: 2d8 (9 hp) Initiative: +3 (Dex) Speed: 30 ft., fly 40 ft. (poor) Defense: 13 (+3 Dex)

bringing a greater Dark-

hound back from death.

Attacks: 2 talons +2 melee Damage: Talon 1d6 Face/Reach: 5 ft. by 5 ft./5 ft. Special Attacks: Captivating song, kiss Special Qualities: Low-light vision

Saves: Fort +3, Ref +5, Will +2 Abilities: Str 10, Dex 17, Con 11, Int 15, Wis 14, Cha 26

Skills: Listen +5, Move Silently +6, Spot +5 Feats: Flyby Attack

Climate/Terrain: Any land **Organization:** Solitary Challenge Code: C Advancement: By character class

Darkhounds

Draghkar are Shadowspawn created during the Age of Legends from human stock to serve as scouts and outdoor assassins.

Draghkar are roughly human in appearance, often resembling overly tall, gaunt men draped in thick black

Greater Darkhound Medium-Size Shadowspawn 8d8+40 (76 hp) +2 (Dex) 20 (+8 natural, +2 Dex) Bite +13 melee Bite 2d6+7 and poison 5 ft. by 5 ft./0 ft. Scent, poisonous blood, regeneration 5 Fort +11, Ref +6, Will +4 Str 20, Dex 15, Con 20, Int 8, Wis 14, Cha 16 Listen +12, Spot +12, Wilderness Lore +12 Dodge, Mobility, Spring Attack

Pack (2-8) 9-10 HD (Medium-size)

A pack of Darkhounds is generally sent to kill a particu-

ENCOUNTERS

cloaks that are in fact batlike wings. Upon closer inspection a Draghkar's frail, taloned hands and oversized black eyes betray its inhumanity.

What makes a Draghkar dangerous is not its talons or flying attack, but its ability to entrance a being with its song and steal the victim's soul with a kiss. This horrid embrace is not immediately fatal, but even those only briefly affected by a Draghkar's touch are rarely quite the same. Those rescued too late are so dulled as to be worse than dead.

Combat: Draghkar are dangerous combatants only when able to use their kiss. In general, a Draghkar seeks a target who is alone and unprepared for combat. It

then uses its song to lull the victim into a stupor, attempting its kiss only after there is no further resistance. Draghkar often act in tandem with Myrddraal and Trollocs, taking advantage of distractions caused by those violent Shadowspawn to catch a single target unawares.

Captivating Song: The song of a Draghkar is capable of dulling the keenest mind. The song must be directed at a specific target within 120 feet of the Draghkar. Using the song is a free action, though the Draghkar can affect only one creature at a time. The target must succeed at a Will save (DC 19) or become utterly captivated. If the save is successful, that creature cannot be affected again by that Draghkar's song for one day.

A captivated creature becomes completely docile and moves toward the Draghkar, taking the most direct route available. If the path leads into a dangerous area (through flame, off a cliff, etc.), that creature gets a second saving throw. The target is unable to take any action other than approaching the Draghkar. A victim within 5 feet of the Draghkar stands helpless, offering no resistance to the Shadowspawn's kiss. The effect continues as long as the Draghkar sings.

Kiss: The most fearsome attack of a Draghkar is its soul-stealing kiss. It must make a melee touch attack to kiss its victim, which provokes an attack of opportunity. Thus, Draghkar generally only use their kiss against targets they have already lulled with their song.

A target kissed by a Draghkar must succeed at a Fortitude save (DC 19) each round the kiss is held or be permanently drained of 1d6 points of Wisdom. A target whose Wisdom is reduced to 0 is killed, its soul completely destroyed.

GHOLAM

Medium-Size Shadowspawn Hit Dice: 10d8+50 (95 hp) Initiative: +9 (+5 Dex, +4 Improved Initiative) Speed: 30 ft. Defense: 20 (+5 Dex, +5 natural) Attacks: Longsword +15/+10 melee Damage: Longsword 1d8+5 Face/Reach: 5 ft. by 5 ft./5 ft.

Special Qualities: Damage reduction 5/+1, One sense, boneless, weave immunity, *ter'angreal* vulnerability

Saves: Fort +12, Ref +10, Will +5

Abilities: Str 20, Dex 20, Con 20, Int 15, Wis 15, Cha 14 Skills: Intimidate +8, Listen +6, Move Silently +19, Spot +6 Feats: Combat Expertise, Improved Initiative, Power Attack

Climate/Terrain: Any land Organization: Solitary Challenge Code: G Advancement: By character class

> Very little is known about the Shadowspawn known as *gholam*. They were created during the Age of Legends by the Forsaken Aginor, though it is not known from what original stock.

> The *gholam* served the Dark One as warriors of great skill, hunting down and killing many of the powerful Aes Sedai of that age. Only six were ever made-three men and three womenand none are known for certain to have been killed. At least one managed to survive to the current Age.

Gholam are especially dangerous Shadowspawn for several reasons. They are extremely strong and fast, and extremely resistant to damage. A single *gholam* is more than a match for dozens of typical armsmen. More importantly, however, *gholam* are immune to weaves. This allows them to ignore most channelers' attacks and defenses, making it easy for them to kill any student of the One Power.

It is unknown how *gholam* receive their orders from the Dark One. They do not seem to work together or with any other Shadowspawn, and little is known of their lifestyle or habits. *Gholam* subsist purely on blood, often the blood of humans, and can sometimes be tracked to a city by

Draghkar following trends of sudden disappearances.

Combat: A *gholam* is a vicious and skilled fighter. When faced with both channeling and nonchanneling targets, it generally moves to kill nonchannelers first, since it does not consider channelers a threat. *Gholam* are arrogant in their ability to defeat nearly any foe, and they are not intimidated when outnumbered. If a *gholam* does find itself in trouble during a fight, however, it flees and seeks some other way to achieve its objectives.

Boneless: Despite their human appearance, *gholam* are boneless. A *gholam* is capable of slithering through small cracks and under doorways. Any opening at least 1/16 inch thick is large enough for it to move through easily.

Their boneless anatomy also makes *gholam* immune to extra damage dealt by sneak attacks and critical hits.

llustration

by Puddnbead

Weave Immunity: No weave of any kind can affect a *gholam*. Attacks involving the One Power slide uselessly off it, such defenses fail to protect against it, and it moves through such barriers as though they did not exist. Secondary effects can still harm a *gholam*, however: If the One Power is used to hurl a rock at it, the rock can still deal damage (although its damage reduction would apply). *Ter'angreal* Vulnera-

bility: Although gholam have very few weaknesses, they seem vulnerable to certain ter'angreal that protect their wearer from the One Power. Using such a ter'angreal as a weapon against a gholam requires a melee touch attack to deal 1d8 points of damage. The gholam's damage reduction is useless against this attack.

Skills: *Gholam* are exceedingly stealthy. They receive a +8 racial bonus on Move Silently checks.

GRAY MAN

Gholam

Medium-Size Shadowspawn Hit Dice: 4d8+12 (30 hp) Initiative: +2 (Dex) Speed: 30 ft. Defense: 12 (+2 Dex) Attacks: Short sword +8 melee Damage: Short sword 1d6+3 Face/Reach: 5 ft. by 5 ft./5 ft. Special Attacks: Sneak attack, death attack Special Qualities: Beneath notice Saves: Fort +7, Ref +4, Will +1 Abilities: Str 16, Dex 15, Con 16, Int 10, Wis 10, Cha 2 Skills: Climb +5, Hide +13, Listen +4, Move Silently +10, Spot +4 Feats: Alertness, Weapon Focus (short sword)

Climate/Terrain: Any land Organization: Solitary or band (2-4) Challenge Code: E Advancement: –

Unlike most Shadowspawn, Gray Men are not specially bred creatures twisted by the One Power. Instead, they are once-normal men and women who have given away their souls to the Shadow.

Although they are capable of thought and movement, Gray Men are essentially dead. As a result of their soulless state, they are completely ordinary-looking and can be overlooked even by dedicated searchers. Gray Men are therefore excellent assassins, able to kill both peasants and kings in their homes with ease.

It is not known what promise the Dark One uses to convince anyone to become a Gray Man, but they exist in sufficient numbers to threaten any of his enemies. Against common targets, a single Gray Man is generally sufficient, but bands of up to four may be sent against more powerful individuals. If one group fails in its mission, the Dark One seems to assume others will fail as well, and more Gray Men are rarely sent.

Combat: A Gray Man is an assassin more than a warrior. Typically, a Gray Man stalks its prey in plain sight, then attacks without warning, trying to catch its target flat-footed. Once a Gray Man is spotted, it fights to the death, but it has no special combat abilities in a stand-up fight.

Sneak Attack: If a Gray Man can catch an opponent who is unable to defend himself effectively from its attack, it can strike a vital spot for extra damage. Basically, any time the Gray Man's target would be denied his Dexterity bonus to Defense (whether he actually has a Dexterity bonus or not), or when the Gray Man flanks the target, the Gray Man's attack deals +3d6 extra damage. This ability works in the same manner as a wanderer's sneak attack. Gray Men normally make sneak

attacks by catching their targets flat-footed.

Death Attack: If a Gray Man studies its victim for 3 rounds and then makes a sneak attack with a



Gray Man

Illustration by Richard Sardhina

melee weapon that successfully deals damage, the sneak attack has the additional effect of possibly killing the target. While studying the target the Gray Man can undertake other actions so long as its attention stays focused on the target, and the target does not detect the Gray Man. If the victim of such an attack fails a Fortitude saving throw (DC 14), she dies. If the saving throw succeeds, the attack is just a normal sneak attack.

Once the Gray Man has completed the 3 rounds of study, it must make the death attack within the next 3 rounds. If the death attack fails, or if it is not attempted within the required time, 3 new rounds of study are required before the Gray Man can attempt another death attack.

Beneath Notice: Somehow the Gray Man's lack of a soul makes it beneath the notice of everyone around it. As long as it does nothing out of the ordinary, a Gray Man can use the Hide skill even in the open, with no need to have anything to hide behind. This allows the Gray Man to get quite close to and study its target (see Death Attack, above). Even guards do not usually notice a Gray Man walking past them into a restricted area.

Once a Gray Man takes an overt action, such as making an attack, its presence becomes much more obvious. Any further Hide checks it makes incur a -10 circumstance penalty until the Gray Man manages to escape any immediate observers.

Skills: Gray Men are virtually undetectable. They receive a +8 racial bonus on Hide and Move Silently checks.

GROLM

Medium-Size Exotic Hit Dice: 3d10 (16 hp) Initiative: +1 (Dex) Speed: 40 ft. Defense: 14 (+1 Dex, +3 natural) Attacks: Bite +8 melee, 2 claws +6 melee Damage: Bite 1d8+5, claw 1d4+2 Face/Reach: 5 ft. by 5 ft./5 ft. Special Attacks: Trip Special Qualities: Damage reduction 8/-, scent Saves: Fort +3, Ref +3, Will +1 Abilities: Str 20, Dex 12, Con 10, Int 2, Wis 10, Cha 4 Skills: Jump +10, Listen +2, Sense Motive +8, Spot +7 Feats: Multiattack

Climate/Terrain: Any forest, hill, and plains Organization: Solitary or pack (2-11) Challenge Code: B Advancement: 3 HD (Medium-size)

Although they appear related to *torm* (see below), *grolm* lack the intelligence of that exotic beast. However, their keen senses and territoriality make them excellent guard animals.

A grolm is roughly the same shape as a frog but weighs between 300 and 500 pounds. It has three fierce eyes protected by a horned ridge, a horny beak, and clawed, sixtoed feet. Grolm have an awkward, lumbering gait when walking but move very quickly when running, making tremendous jumps that cover distance at high speed.

Trained grolm can be taught who is allowed into a guarded area and can identify nervous or frightened creatures by their scent. They are also used by the Seanchan in battle, though only against lightly armored enemies. The most common tactic is to have a pack of grolm charge an enemy formation, allowing other Seanchan forces to take advantage of breaks in the enemy's line.

Trained grolm are controlled with spoken commands, hand signals, and notes from a small, shrill flute. Expert *morat* grolm use only hand signals and the flute to control their charges.

Combat: A grolm attacks primarily with its bite, attempting to drag down opponents and then rend their flesh. Packs of grolm often single out a single creature to attack together, concentrating their efforts until they rip it to shreds. Packs sometimes turn on one another as well, especially if one of their number is seriously injured; they attack a wounded packmate until it is killed.

Grolm hides are thick enough to deflect most attacks from swords, axes, and arrows. Only a critical hit is likely to injure a grolm, often striking an eye or similar vulnerable spot.

Trip: A grolm that hits with its bite attack can attempt to trip the opponent as a free action (see Chapter 8: Combat) without making a touch attack or provoking an attack of opportunity. If the attempt fails, the opponent cannot react to trip the grolm.

Skills: Grolm have great leaping ability, keen vision, and an excellent sense of smell. They receive a +4 racial bonus on Jump and Spot checks. Their ability to smell fear grants them a +8 racial bonus on Sense Motive checks.

HORSE

Although there are dozens of different breeds of horses in the westlands, most fall into one of three categories: heavy warhorses, light horses, and light warhorses.

Heavy Warhorse: These animals are trained and bred for strength and aggression, and are commonly ridden by Warders. A heavy warhorse can fight while carrying a rider, but the rider cannot also attack unless he or she succeeds at a Ride check (DC 10).

Carrying Capacity: A light load for a heavy warhorse is up to 300 pounds; a medium load, me load 601 000 merch.

301-600 pounds; a heavy load, 601-900 pounds. A heavy warhorse can drag 4,500 pounds.

Grolm

241

Light Warhorse: These animals or similar to light horses but are trained and bred for strength and aggression. They usually are not ready for warfare before age three. A light warhorse can fight while carrying a rider, but the rider cannot also attack unless he or she succeeds at a Ride check (DC 10).

Carrying Capacity: A light load for a light warhorse is up to 230 pounds; a medium load, 231-460 pounds; a heavy load, 461-690 pounds. A light warhorse can drag 3,450 pounds.

LOPAR

Large Exotic Hit Dice: 8d10+40 (84 hp) Initiative: +1 (Dex) Speed: 40 ft. (all fours); 5 ft. (standing) Defense: 15 (-1 size, +1 Dex, +5 natural) Attacks: 2 claws +15 melee Damage: Claw 1d10+8 Face/Reach: 5 ft. by 10 ft./5 ft. (all fours), 5 ft. by 5 ft./10 ft. (standing) Special Attacks: Improved grab Saves: Fort +11, Ref +5, Will +4 Abilities: Str 27, Dex 13, Con 20, Int 4, Wis 14, Cha 12 Skills: Climb +14, Listen +8, Spot +8, Wilderness Lore +6 Feats: Alertness, Run

Climate/Terrain: Any forest, hill, mountains, and plains Organization: Solitary or pair Challenge Code: C Advancement: 9-12 HD (Large)

Lopar are the most dangerous of the Seanchan exotics. They are used as watch animals and bodyguards.

A *lopar* is a large, stout creature weighing between 1,500 and 2,000 pounds at adulthood and standing up to 10 feet tall on its hind legs. It has two eyes set in a squarish head and no visible ears. Although its legs are long in

	Horse, Heavy War	Horse, Light	Horse, Light War
	Large Animal	Large Animal	Large Animal
Hit Dice:	4d8+12 (30 hp)	3d8+6 (19 hp)	3d8+9 (22 hp)
Initiative:	+1 (Dex)	+1 (Dex)	+1 (Dex)
Speed:	50 ft.	60 ft.	60 ft.
Defense:	14 (-1 size, +1 Dex, +4 natural)	13 (-1 size, +1 Dex, +3 natural)	14 (-1 size, +1 Dex, +4 natural)
Attacks:	2 hooves +6 melee,	2 hooves +2 melee	2 hooves +4 melee,
	bite +1 melee		bite –1 melee
Damage:	Hoof 1d6+4, bite 1d4+2	Hoof 1d4+1	Hoof 1d4+3, bite 1d3+1
Face/Reach:	5 ft. by 10 ft./5 ft.	5 ft. by 10 ft./5 ft.	5 ft. by 10 ft./5 ft.
Special Qualities:	Scent	Scent	Scent
Saves:	Fort +7, Ref +3, Will +2	Fort +5, Ref +3, Will +2	Fort +6, Ref +3, Will +2
Abilities:	Str 18, Dex 13, Con 17,	Str 13, Dex 13, Con 15,	Str 16, Dex 13, Con 17,
Skills:	Int 2, Wis 13, Cha 6	Int 2, Wis 12, Cha 6	Int 2, Wis 13, Cha 6
Skills:	Listen +7, Spot +7	Listen +6, Spot +6	Listen +7, Spot +7
Climate/Terrain:	Any land	Any land	Any land
Organization:	Domesticated	Domesticated or herd (6-30)	Domesticated
Challenge Code:	В	Α	A
Advancement:	-		- 27 (T+ 1

Lopar

Carrying Capacity: A light load for a light horse is up to 150 pounds; a medium load, 151-300 pounds; a heavy load, 301-450 pounds. A light horse can drag 2,250 pounds.

wild horses, which always travel in herds.

sented here describe smaller breeds of working horses

such as quarter horses. These animals are usually ready for

useful work by age two. A light horse cannot fight while

carrying a rider. This entry can also describe any sort of

Light Horse: The statistics pre-

proportion to its body, they are also very thick and bowed when the creature is on all fours, giving it a squat appearance. A *lopar*'s hide is tough, hairless, and leathery, ranging in color from pale red to dark brown.

Lopar are easily handled by their trainers and are often calm or even friendly until ordered to fight. Important families in Seanchan often guard their children with *lopar*, who grow very protective of their young charges. A *lopar* that forms an emotional attachment is loath to leave that person, and if taken away, may refuse to eat for several days.

Lopar are fiercely competitive among their own kind. If two lopar meet, they both rise up to their full height in displays of power. The smaller of the two then immediately drops to its belly in a sign of submission. If the two are close to the same size, they may fight to determine dominance unless carefully controlled by their *morat*. Lopar mating rituals are always violent, often resulting in serious injury to both beasts. Births are always in pairs, although with the high infant mortality rates common to all exotics, often only one of a pair survives the first few months of life.

Combat: *Lopar* fight both on all fours and on their hind legs. When fighting from a crouch they have less reach but can move at their full speed. A *lopar* that rears up on its hind legs cannot move very far but is able to strike over nearby opponents or even sweep a rider off a horse.

When used for battle, *lopar* are normally fitted with a kind of leather coat (+2 Defense, 30 lb., 20 mk cost) or barding made of overlapping plates (+4 Defense, 50 lb., 20 gc cost) that protects the creature's spine, chest, and belly.

Skills: The powerful legs and claws of *lopar* grant them a +4 racial bonus on Climb checks.

MOUNTAIN CAT

Medium-Size Animal Hit Dice: 3d8+6 (19 hp) Initiative: +4 (Dex) Speed: 40 ft., climb 20 ft. Defense: 15 (+4 Dex, +1 natural) Attacks: Bite +6 melee, 2 claws +1 melee Damage: Bite 1d6+3, claw 1d4+1 Face/Reach: 5 ft. by 5 ft./5 ft. Special Attacks: Pounce, improved grab, rake 1d4+1 Special Qualities: Scent Saves: Fort +5, Ref +6, Will +2 Abilities: Str 16, Dex 19, Con 15, Int 2, Wis 12, Cha 6 Skills: Balance +12, Climb +11, Hide +9*, Listen +6, Move Silently +9, Spot +6 Feats: Weapon Finesse (bite, claw)

Climate/Terrain: Temperate forest, hills, or mountains Organization: Solitary or pair Challenge Code: C Advancement: 4-5 HD (Medium-size)

These predatory cats are common in isolated mountains and forests of the westlands. Typically they measure about 4 feet long and weigh 150 pounds, they usually hunt at night. **Combat:** Mountain cats usually hunt at night, when the darkness gives them an additional advantage over their prey.

Pounce: If a mountain cat leaps upon a foe during the first round of combat, it can make a full attack even if it has already taken a move action.

Improved Grab: To use this ability, the mountain cat must hit with its bite attack. If it gets a hold, it can rake.

Rake: A mountain cat that gets a hold can make two rake attacks (+6 melee) with its hind legs for 1d4+1 damage each. If the mountain cat pounces on an opponent, it can also rake.

Skills: Mountain cats receive a +4 racial bonus on Hide and Move Silently checks and a +8 racial bonus on Balance checks. *In areas of tall grass or heavy undergrowth, the Hide bonus improves to +8.

MYRDDRAAL

Medium-Size Shadowspawn Hit Dice: 9d8+36 (76 hp) Initiative: +6 (Dex) Speed: 40 ft. Defense: 22 (+6 Dex, +2 natural, +4 black plate) Attacks: Shadow-blade +13/+8 melee Damage: Shadow-blade 1d10+4 and disease Face/Reach: 5 ft. by 5 ft./5 ft. Special Attacks: Shadow-blade, disease, fear gaze Special Qualities: Blindsight, dark vitality, Trolloc link, One sense, shadow walk Saves: Fort +10, Ref +12, Will +5

Abilities: Str 18, Dex 22, Con 18, Int 15, Wis 14, Cha 16 Skills: Hide +10, Listen +6, Move Silently +10, Spot +6 Feats: Cleave, Dodge, Power Attack



Unstration by Brom

Climate/Terrain: Any land Organization: Solitary or band (2-4) Challenge Code: E Advancement: By character class

Also known as the Eyeless, Shadowmen, Halfmen, Lurks, Fetches, and Fades, Myrddraal are horrifying opponents. They exist only to serve their masters and inflict suffering on creatures within their reach.

Sometimes the offspring of Trollocs (see below) are throwbacks to their animal or human ancestors. The former inevitably die, but human throwbacks are generally viable, though polluted by the touch of Shadow. It is these perversions of humanity that are known as Myrddraal. They able to fight with great skill, cause fear with their gaze, walk through shadows, and direct large numbers of Trollocs.

A Myrddraal looks like a tall, muscular, wellformed man with a sinuous grace. It has no eyes, nor even an indentation to suggest where eyes should be. Despite this, Myrddraal see as far as a human can on a clear day, even through pitch blackness. A Myrddraal's skin is a pale fish-belly color, and dull black hair covers the top of its head. Myrddraal all seem to be cast from the same mold,

each one's appearance identical to all others of their kind. They appear as no more than a hazy mist when seen in a mirror, and they are unaffected by wind, no matter how strong. It is possible that Myrddraal do not truly exist fully in the world, though that is no more than a theory.

Myrddraal have no sense of humor, do not breed, and avoid all social interaction. They all seem to be loyal agents of the Dark One, though many have served specific Forsaken as well, and if forced may accept another powerful being as a master.

MYRDDRAAL BLACK PLATE



Myrddraal wear articulated, black plate armor designed to provide maximum protection without restricting mobility, as well as enhancing their serpentlike aura. This armor adds a +4 armor bonus to Defense, allows a maximum

Dexterity bonus of +6, and has no armor check penalty. Each suit of black plate is individually fitted to the Myrddraal who wears it, although with a Craft (armorsmithing) check (DC 20) it could be fitted to another Medium-size creature of slender build and humanoid shape. Such a suit of resized armor would be worth 110 gc, though it would still plainly be of Myrddraal origin and mark whoever wore it as a Darkfriend, at the very least. One of the few weaknesses of Myrddraal is their dislike of running water. They hate to cross it in any form and go to some lengths to avoid doing so. A Myrddraal won't give up pursuit of a target that flees over a bridge but will avoid crossing a river for the mere possibility of finding prey on the far side.

Combat: Myrddraal are cunning and dangerous. As generals they can show great patience, though they have no concern for the lives of the creatures under their command (generally Trollocs). Myrddraal do not work together unless ordered to do so by the Dark One or some other powerful master. They are extremely dangerous in a fight, generally picking out and killing the most powerful opponent first. Their shadow-blades and great speed make them more than a match for most armsmen, and even Warders often cannot endure their ferocity. Myrddraal are also smart enough to know when stealth is more appropriate than force, and are perfectly capable of lying in wait to ambush dangerous opponents.

Shadow-Blade: Myrddraal usually carry spe-

cial shadow-blades crafted at Thakan'dar on the slopes of Shayol Ghul, no more than a few yards from the very Pit of Doom. These blades, created by animated shadow-forgers seemingly carved from the mountain itself, are quenched in water tainted by Shayol Ghul and finished with the sacrifice of a human soul. They do wear out after a time, though, and there is always greater demand for blades than victims to use in their making. As a result, some Myrddraal must make do without their special weapons.

Myrddraal

Wounds delivered by a shadow-blade never heal naturally; only the One Power can restore hit points lost in this way.

Disease: Wounds caused by a shadow-blade fester easily. Anyone hit by such a weapon must succeed at a Fortitude check (DC 18) or contract a terrible wasting disease. The incubation period is one day, and the disease deals 1d6 points of temporary Constitution damage. Anyone (other than a Shadowspawn) foolish enough to use or carry a shadow-blade is also subject to the disease, and must make a Fortitude save each day he carries the weapon.

Fear Gaze: The sightless gaze of a Myrddraal can cause fear in the most steadfast of opponents. Anyone facing a Myrddraal within 30 feet must succeed at a Will save (DC 17) or be shaken for 1d6 minutes. This causes the target to suffer a -2 morale penalty on all attack rolls, weapon damage rolls, and saving throws.

Dark Vitality: A Myrddraal does not die, even if reduced to -10 or fewer hit points, until the next setting of the sun. A Myrddraal in this state cannot recover on its own but could be rescued from near death if brought above -10 hit points by a Healing weave. Once the sun sets, a Myrddraal below -10 hit points is truly dead.

ENCOUNTERS

Trolloc Link: The psychic link between a Myrddraal and its Trollocs gives it limited control over them. A single Myrddraal can link to 1d6+20 Trollocs. Although the Myrddraal cannot direct the specific actions of an individual Trolloc through this link, it does make the linked Trollocs more amenable to its orders. However, should the Myrddraal be killed, all Trollocs linked to it fall to the ground in convulsions and die within a few rounds.

Shadow Walk: A Myrddraal can travel through shadows, entering one shadow to appear instantly in another many miles away. It is unknown how this ability works, but with it a Myrddraal can travel vast distances very quickly. A Myrddraal cannot enter its own shadow.

RAKEN

Huge Exotic Hit Dice: 5d10+10 (37 hp) Initiative: +1 (Dex) Speed: 10 ft., fly 180 ft. (good) Defense: 14 (-2 size, +3 Dex, +3 natural) Attacks: 2 claws +6 melee; or tail +6 melee Damage: Claw 1d6+3; tail 1d4+4 Face/Reach: 10 ft. by 20 ft./10 ft. Saves: Fort +6, Ref +6, Will +2 Abilities: Str 16, Dex 17, Con 15, Int 2, Wis 12, Cha 6 Skills: Climb +13, Listen +4, Spot +13 Feats: Alertness

Climate/Terrain: Any hill, plains, and mountains Organization: Solitary or flight (2-4) Challenge Code: C Advancement: 6 HD (Large)

Raken are flying lizardlike creatures that the Seanchan use as scouts and messengers.

A raken has roughly the same mass as a horse but is considerably longer. It has large leathery wings similar to a bat's, a long neck, and an extremely long,

Raken

though thin, tail. The head is about the same size as a horse's, with two eyes set forward (giving it excellent vision) and a horny snout with ridges that serve as both lips and teeth. A *raken*'s hide is hairless, leathery, and gray, and it has two thin legs ending in six long, clawed toes. These claws provide excellent purchase, allowing *raken* to perch in very large trees or even on cliff faces.

A raken is awkward on the ground, normally moving its graceful neck and head to look around while leaving its body in a crouch. It stands erect only if alarmed or about to take flight. Raken are easily mounted when crouched, with a saddle normally set between the wings.

Morat'raken, also called "fliers," are always smaller Seanchan, often women. A *raken* sent on a scouting mission carries two fliers, but when it is delivering messages, only one flier rides the beast. With just one flier a *raken* can fly as far as four hundred miles, though that is its maximum range without resting. A *raken* will fly even if injured or ill, and can be ridden to death if care is not taken.

Combat: A *raken* on the ground may strike a creature with its tail, though it does not normally attack intentionally in this manner. A raken usually fights only when airborne, raking with its claws (its tail is used for balance when flying). Raken normally hunt only small prey but can be directed by a well-trained *morat'raken* to attack any target.

Skills: Raken receive a +8 racial bonus on Climb and Spot checks.

SHADOW-LINKED VERMIN

Shadow-linked vermin are agents of the Dark One and his minions. It's impossible to tell them from normal vermin by appearance, but they are more intelligent than their common cousins.

These creatures act as spies for the Dark One. They can report what they see to a master, usually a Myrddraal or Forsaken. Of course, not every rat or raven is an agent of the Shadow, but many nations offer boun-

ties on such creatures, assuming it is best to kill them all.

	Shadow-Linked Rat	Shadow-Linked Raven (or
	Tiny Shadowspawn	Tiny Shadowspawn
Hit Dice:	1/4 d8 (1 hp)	1/4 d8 (1 hp)
Initiative:	+2 (Dex)	+2 (Dex)
Speed:	15 ft., climb 15 ft.	10 ft., fly 40 ft. (average)
Defense:	14 (+2 size, +2 Dex)	14 (+2 size, +2 Dex)
Attacks:	Bite +4 melee	Claws +4 melee
Damage:	Bite 1d3-4	Claws 1d2-5
Face/Reach:	2 1/2 ft. by 2 1/2 ft./0 ft.	2 1/2 ft. by 2 1/2 ft./0 ft.
Special Qualities:	Scent	 .
Saves:	Fort +2, Ref +3, Will +1	Fort +2, Ref +3, Will +2
Abilities:	Str 2, Dex 15, Con 10,	Str 1, Dex 15, Con 10,
	Int 4, Wis 12, Cha 2	Int 4, Wis 14, Cha 6
Skills:	Balance +10, Climb +12, Hide +18, Move Silently +10	Listen +6, Spot +6
Feats:	Weapon Finesse (bite)	Weapon Finesse (claws)
Climate/Terrain:	Any land and underground	Any forest, hill, plains, and
Organization:	Solitary or swarm (10-100)	Solitary, flock (2-9), or swar
Challenge Code:	A	Α
Advancement:	274	

Combat: A single Shadow-linked vermin is little threat to a well-armed opponent, but a swarm of a hundred of the creatures can overpower even a prepared opponent. However, Shadow-linked vermin are most often spies, rather than soldiers, and rarely attack opponents other than small animals and other vermin.

Skills: Shadow-linked rats get a +4 racial bonus on Hide and Move Silently checks and a +8 racial bonus on Balance checks. They use their Dexterity modifier for Climb checks.

S'REDIT

Huge Animal Hit Dice: 11d8+55 (104 hp) Initiative: +0 (Dex) Speed: 40 ft. Defense: 15 (-2 size, +7 natural) Attacks: Slam +16 melee, 2 stamps +11 melee; or gore +16 melee Damage: Slam 2d6+10, stamp 2d6+5; gore 2d8+15 Face/Reach: 10 ft. by 20 ft./10 ft. Special Attacks: Trample 2d8+15 Special Qualities: Scent Saves: Fort +12, Ref +5, Will +4 Abilities: Str 30, Dex 10, Con 21, Int 2, Wis 13, Cha 7 Skills: Listen +6, Spot +6 Feats: None

Climate/Terrain: Warm forest and plains Organization: Solitary or herd (6-30) Challenge Code: E Advancement: 12-22 HD (Huge)

A large herbivore native to the warmer regions of the Seanchan lands, domestic s'redit are used

crow)

mountains rm (10-100)

as beasts of burden by the Seanchan. Those that have made their way to the westlands are known by many names, one of the more common being "boar-horse."

Combat: Despite their size, *s'redit* are generally docile, but they can be unpredictable and dangerous when agitated.

Trample: A s'redit can trample Medium-size or smaller creatures for automatic gore damage. Opponents who do not make attacks of opportunity against the s'redit can attempt a Reflex saving throw (DC 20) to halve the damage.

TO'RAKEN

Gargantuan Exotic Hit Dice: 7d10+21 (59 hp)

Initiative: +1 (Dex)

- Speed: 10 ft., fly 120 ft. (poor)
- Defense: 15 (-4 size, +1 Dex, +8 natural)
- Attacks: 2 claws +9 melee; or tail +9 melee
- Damage: Claws 1d8+6; tail 1d6+9
- Face/Reach: 20 ft. by 40 ft./10 ft.

Saves: Fort +8, Ref +5, Will +2

Abilities: Str 22, Dex 12, Con 17, Int 2, Wis 10, Cha 6

Skills: Climb +13, Listen +2, Spot +12 Feats: Alertness

> Climate/Terrain: Any hill and mountains Organization: Solitary Challenge Code: D Advancement: 8-10 HD (Gargantuan)

To'raken are flying lizardlike creatures similar to, but much larger than, raken. They have much

Sredit



To'raken

the same appearance as *raken* except that their coloration tends toward brown rather than gray.

Like *raken*, a *to'raken* is awkward on the ground and stretches its graceful neck to look around, leaving its body in a crouch. Even when crouched, a *to'raken*'s back can be 9 or more feet above the ground. They are normally mounted with the aid of a small ladder.

Unlike *raken*, a *to'raken* will not fly if badly injured or ill. If injured while flying, it ignores its rider's commands and lands at the nearest safe piece of ground. *To'raken* prefer to land on the tops of cliffs or hills, in part because they cannot simply jump into flight but must either fling themselves off a high point or run as far as 300 feet to gather speed before lifting off.

The great value of to'raken to the Seanchan is in their range and strength. One with a single morat'to'raken on board can carry as much as 1,000 pounds of cargo as far as two hundred miles without resting. Without additional cargo, a to'raken can carry a single rider as far as one thousand miles in a single flight. Despite this ability, to'raken are not as highly regarded as raken, and a morat'raken would lose much honor if forced to ride one.

Combat: A *to'raken* on the ground may strike a creature with its tail, though it does not normally attack intentionally in this manner. A *to'raken* usually fights only when airborne, raking with its claws (its tail is used for balance when flying). *To'raken* normally hunt only Medium-size or smaller prey but can be directed by a well-trained *morat'to'raken* to attack any target.

Seanchan sometimes use *to'raken* in battle, mounting crossbowmen behind the *morat'to'raken*, but this is rarely done. Crossbows tend not to be effective unless the *to'raken* is in range of enemy archers on the ground.

Skills: To'raken receive a +8 racial bonus on Climb and Spot checks.

TORM

Large Exotic Hit Dice: 6d10+18 (51 hp) Initiative: +2 (Dex) Speed: 50 ft. Defense: 16 (-1 size, +2 Dex, +5 natural) Attacks: 2 claws +12 melee, bite +7 melee Damage: Claws 1d8+7, bite 2d6+3 Face/Reach: 5 ft. by 10 ft./5 ft. Special Qualities: Frenzy Saves: Fort +8, Ref +5, Will +3 Abilities: Str 25, Dex 15, Con 17, Int 4, Wis 12, Cha 6 Skills: Climb +14, Listen +8, Spot +8, Wilderness Lore +4 Feats: Track

Climate/Terrain: Temperate and warm desert, forest, hill, plains, and mountains Organization: Solitary Challenge Code: C

Advancement: 7-9 HD (Large)

Most intelligent of the Seanchan exotics, *torm* are large, powerful lizardlike creatures with more grace than their size would suggest. They are excellent riding animals, due to their great speed and endurance.

A torm has three eyes, bronze-colored scales, and sixtoed, clawed feet capable of gripping rocky or earthen surfaces. Despite their reptilian appearance, torm are born live, always singly, and nurse until their eyes open. The



ENCOUNTERS

young have a high mortality rate, in part because they often fight for dominance among themselves.

Torm are excellent trackers but cannot be trained to hunt specific creatures—they hunt only when hungry and always seek the nearest food. They are used as steeds for scouting units, rather than as cavalry animals, because of their tendency go enter a frenzy if exposed to prolonged combat. *Torm* are extremely particular about accepting riders, though no one knows why. A beast may refuse dozens of *morat'torm* before choosing one and, once having cho-

sen, accepts no other until its rider's death.

Combat: *Torm* are fierce and cunning fighters. When hunting, they get as close as possible before attacking and often seek weak and easily taken prey. If a *corlm* is present, a *torm* always moves to attack it first (for this reason the Seanchan do not deploy *corlm* and *torm* in the same unit).

Frenzy: A torm that remains in combat too long eventually succumbs to blood lust. A trained rider can hold off this frenzy with a successful Handle Animal check (DC 10,

+2 for each round of sustained combat), but only for a time. A frenzied *torm* attacks the nearest target to it (friend or foe), other than its trainer or rider, until one or the other is killed. During this time the *torm* gains a +4 enhancement bonus to its Strength and Constitution and a +2 morale bonus on Will saves but suffers a -2 penalty to Defense. Once in a frenzy a *torm* does not calm down until 3d6×10 minutes after all fighting ends. During this time it paces uncontrollably and attacks any creature that comes near it.

Skills: *Torm* are excellent climbers and trackers, as well as being very stealthy. They receive a +4 racial bonus on Climb, Listen, Move Silently and Spot checks, and to Wilderness Lore checks made when tracking.

TROLLOC

Large Shadowspawn Hit Dice: 3d8+3 (16 hp) Initiative: +1 (Dex) Speed: 30 ft. Defense: 14 (-1 size, +1 Dex, +4 mail shirt) Attacks: Scythesword +4 melee; or shortbow +3 ranged Damage: Scythesword 2d4+3; or shortbow 1d6 Face/Reach: 5 ft. by 5 ft./10 ft. Special Qualities: Low-light vision, scent, light sensitivity, Myrddraal link Saves: Fort +4, Ref +3, Will +1 Abilities: Str 15, Dex 12, Con 13, Int 9, Wis 10, Cha 9 Skills: Climb +2, Hide +2, Listen +3, Move Silently +3, Spot +3 Feats: Alertness

Climate/Terrain: Any land

Organization: Gang (2-6), band (11-20 plus 1 2nd-level sergeant and sometimes 1 Myrddraal), or fist (100-200 plus 5 2nd-level sergeants, 1 leader of 3rd-5th level, and 1-4 Myrddraal)

Challenge Code: A Advancement: By character class

Powerful soldiers of the Dark One, Trollocs originate in the Blight, venturing forth on missions for the Forsaken. They are often led by Myrddraal, who control them through fear and some sort of psychic link.

These creatures are constructs created millennia ago by combining humans with aggressive animals such as boars,

goats, wildcats, and eagles. They are large, strong, hard to kill, and somewhat cunning. A Trolloc stands 8 to 10 feet in height, with the body of an oversized, muscular man and some features of the animal used to create it. Trollocs are ferocious and enjoy a lust for killing, often making it difficult for their Myrddraal masters to control them when restraint is a preferred tactic.

> Trollocs are naturally nocturnal and dislike bright light, although they are active during daylight hours when necessary.

Combat: Trollocs are impatient and bloodthirsty. While they possess reasonable tactical ability– they especially enjoy setting ambushes– they have little patience for sophisticated preparation or any plan that significantly delays the action. Indeed, they can overturn their own victories by dissolving into random violence just when their masters' carefully implemented battle plans are coming to fruition.

Trolloc

When traveling through hostile territory or preparing to attack an enemy position, Trollocs frequently send small patrols to scout or probe.

Their orders are generally to return, report, and bring up reinforcements, but overeager patrols have been known to attack on their own.

Light Sensitivity: Trollocs suffer a -2 circumstance penalty on attack rolls in bright light.

Myrddraal Link: The psychic link between a Myrddraal and its Trollocs gives it limited control over them. A single Myrddraal can link to 1d6+20 Trollocs. Although the Myrddraal cannot direct the specific actions of an individual Trolloc through this link, it does make the linked Trollocs more amenable to its orders. However, should the Myrddraal be killed, all Trollocs linked to it fall to the ground in convulsions and die within a few rounds.

Skills: Trollocs are cunning if not subtle. They receive a +4 racial bonus on Hide and Move Silently checks.

Trolloc Society: Trollocs are the only Shadow constructs that have developed a social structure, albeit a primitive one. They live within caverns and dungeons in the Blight, organized into bands or clans. A single Trolloc, usually the biggest and meanest male, leads each band. Females are treated as little more than breeders. A band has as many young as it has adults. Children do not join the adults in their missions of destruction and are never encountered outside of the Blight, but they will fight to protect themselves or their lairs.

Trollocs have only three drives: to kill, to eat, and (when properly motivated through fear and the psychic link with their Myrddraal masters) to carry out their missions for the Dark One. They do not care much for treasure and are rarely found carrying money or items of value. They survive primarily by hunting, eating whatever they can bring down-including any people they kill or capture, and occasionally other Trollocs.

WOLF

Medium-Size Animal Hit Dice: 2d8+4 (13 hp) Initiative: +2 (Dex) Speed: 50 ft. Defense: 14 (+2 Dex, +2 natural) Attacks: Bite +3 melee Damage: Bite 1d6+1 Face/Reach: 5 ft. by 5 ft./5 ft. Special Qualities: Low-light vision, scent, wolfspeech Saves: Fort +5, Ref +4, Will +2Abilities: Str 13, Dex 15, Con 15, Int 8, Wis 14, Cha 10 Skills: Hide +5, Listen +6,

Illustration by Richard Sardhina

Skills: Hide +5, Listen +6, Move Silently +4, Spot +6, Wilderness Lore +4 Feats: Weapon Finesse (bite)

Climate/Terrain: Any forest, hill, plains, and mountains Organization: Solitary, pair, or pack (7-16) Challenge Code: A Advancement: 3-5 HD (Medium-size); 6-8 HD (Large)

Wolves are more than the simple beasts most humans consider them to be. They are more intelligent that humans give them credit for; far more intelligent than most animals. They have a culture of their own-one based on their ability to communicate mentally.

Wolves do not trust humans, whom they call "twolegs" in their telepathic speech, and avoid them wherever practical. Wolves welcome wolfbrothers (see Prestige Classes in Chapter 10: Gamemastering), however, and think of them as oddly shaped wolves rather than any kind of human. Wolves earn names based on what they do and how they act, and are likely to give any wolfbrother they meet a wolf-name as well.

Wolves live in harmony with the world around them, hunting only what they need to survive. Most are territorial, but a pack will move on if an area becomes overhunted or if two-legs become too common. Perhaps because of their strong ties to nature, wolves hate Shadowspawn, especially Trollocs and Myrddraal.

Unlike humans and other animals, when wolves die they go to *Tel'aran'rhiod* (known to them as the "wolf dream"). There they await rebirth into the natural world. **Combat:** Wolves normally fight in pairs or packs, flanking enemies and making hit-and-run attacks. Their excellent night vision gives them an advantage if facing humans at night, and they avoid fighting two-legs during the day. Normally wolves attack only when hunting food or protecting their territory, but wolves have a great hatred of Trollocs and Myrddraal, and often attack such creatures on sight. So great is their hatred of Myrddraal, known to them as "Neverborn," that an entire pack will fight to the death to bring one down.

Wolfspeech: A wolf can converse telepathically with other wolves, speaking mind to mind with them over a distance of up to 100 miles. Wolfspeech is both simpler than human communication (wolves simply

> lack certain two-leg concepts) and richer, since their thoughts include emotion and memory. A wolf's name might translate to a human as "River Run," but in wolfspeech the name also conveys that par

ENCOUNTERS

ticular wolf's love of splashing in a cool stream and his memory of once being swept away in a swift river, along with the fear and exhilaration he experienced during the wild ride.

MAJOR NONPLAYER CHARACTERS

Wolf

The Wheel of Time landscape features a huge assortment of fascinating characters. Just a few are outlined here. These characters are presented as they were at approximately the time of the battle of Dumai's Wells. As the story of *The Wheel of Time* progresses, of course, its characters change, and many of these characters may need adjustments if featured in a campaign set significantly before or after Dumai's Wells.

RAND AL'THOR

Dozens of prophecies and titles have attached themselves to Rand al'Thor, for he is the Dragon Reborn. He is called He Who Comes With the Dawn, the Coramoor, Shadowkiller, *Car'a'carn*, Lord of the Morning, and True Defender of the Light. He created the Asha'man and has taken the title King of Illian. He is *ta'veren*-possibly the most powerful *ta'veren* to have ever existed. He is also a young man from the Two Rivers, a shepherd by training.

Rand al'Thor was born at the end of the Aiel War on the slopes of the Dragonmount, his arrival Foretold by an elderly Aes Sedai. It is from his Aiel blood Rand gets his looks, standing well over six feet tall, a head taller than most Two Rivers boys. His eyes are gray, his shoulders broad as an axe-handle and his hair has a reddish hue. Midlanders who see Rand for the first time often recognize his Aiel descent, though for years he himself did not. Rand's birth mother was a midlander woman adopted into the *Far Dareis Mai*, Aiel battle-maidens. She died on the Dragonmount, but Tam al'Thor found the infant Rand and brought him back to the simple community of Emond's Field. Tam and his wife Kari raised him as though he was their own, though Kari died when Rand was young. Rand was raised on a small farm with no knowledge of the special circumstances of his birth. He made friends of Mat Cauthon and Perrin Aybara, and everyone expected he would one day marry Egwene al'Vere.

Rand's life changed forever shortly after he met Moiraine Damodred, an Aes Sedai traveling through Emond's Field. His home was attacked by Trollocs, and burned to the ground. The homes of his close friends were also destroyed. Tam al'Thor was badly injured, though Rand managed to get him safely back to Emond's Field. Moiraine convinced Rand and his friends that the Trollocs had sought them, specifically, and that Emond's Field would not be safe so long as they remained. Carrying his father's sword Rand fled with Moiraine, Mat, Perrin, Egwene and Thom Merrilin, a gleeman, toward the White Tower.

Rand faced many dangers, and suffered nightmares sent by Ba'alzamon, one of the Forsaken. He learned swordfighting from Lan, Moiraine's Warder, who informed him that his father's weapon was a blademaster's sword. He was separated from most of the party and spent some time traveling with Mat and Thom before finally meeting up with Moiraine again. She took him into the Blight to seek the Eye of the World, which turned out to be a pool of untainted *saidin*, preserved from the Age of Legends. Using the Eye of the World Rand faced and defeated Ba'alzamon.

Still unconvinced he was the Dragon Reborn, Rand took to reading ancient prophecies. These eventually led him to the Stone of Tear, a fortress that had never fallen and by prophecy would not fall until the Dragon Reborn came to claim *Callandor*, a powerful *sa'angreal* in the form of a sword. The Stone did fall, to a swarm of Aiel invading Tear, and Rand claimed *Callandor*. He also fought and finally killed Ba'alzamon on that same night.

The Aiel were searching for the Chief of Chiefs, or *Car'a'carn*, who they suspected was Rand. He traveled with them to Rhuidean, where the history of the Aiel was revealed to him as it is to every Aiel chief. In Rhuidean he was marked with dragons on both arms, the sure sign that he was *Car'a'carn*. From there he traveled to Alcair Dal to be declared chief of chiefs, but not all Aiel were willing to accept an apparent wetlander as their leader. One, a Shaido named Couladin, showed the dragon marks as well and claimed that he was the *Car'a'carn*. To prove Couladin had never been to Rhuidean, Rand revealed that the Aiel are descended from a peace-loving, pacifist people, a truth previously known only to the

chiefs and the Wise Ones. The chiefs supported Rand, but this truth was too much for some Aiel to accept and many, including the Shaido, fled.

The Forsaken Lanfear, desiring Rand for herself, then appeared and told him he could find Asmodean, one of the male Forsaken at Rhuidean. Rand fought Asmodean and, with the aid of an *angreal* he found in Tear, defeated him. Lanfear helped Rand bind Asmodean, forcing him to teach Rand how to channel.

Rand al'Thor has taken many steps since then. He has conquered Cairhien and Illian, built schools of learning, and created the Asha'man. He hears the voice of Lews Therin in his head, and argues with and rails at the dead man. He has come to realize he loves three women equally. He has sent friends and allies out

to war. Rand knows that to win the final battle he must be hard, and he has set out to burn every vestige of softness from within him. He struggles with madness and Shadow-poisoned wounds that do not heal, but in the end, he must be victorious. Above all Rand al'Thor is the Dragon Reborn, and all the hopes of a world ride on his shoulders.

Rand al'Thor: Midlander Woodsman 1/Armsman 4/Wilder 12/Blademaster 2; hp 123; Init +2 (Dex); Defense 22 (+2 Dex); Spd 30 ft.; Atk +17/+12/+7 melee (1d10+3/19-20/×2, Warder's sword); SQ Armor compatibility, increased multiplier 1/day, nature's warrior (forest), parting the silk 2/day, slow aging, Warder's bond; SV Fort +14, Ref +15, Will +14; SZ M; Rep 9; Madness 31; Str 13, Dex 15, Con 14, Int 16, Wis 19, Cha 22*.

Skills: Balance +6, Climb +3, Composure +16, Concentration +20, Diplomacy +10, Handle Animal +8, Heal +8, Hide +7,

Intimidate +12, Invert +19, Knowledge (arcana) +13, Knowledge (history) +8, Knowledge (nature) +7, Knowledge (nobility and royalty) +6, Listen +7, Move Silently +6, Perform (flute) +7, Ride +8, Sense Motive +14, Speak Language (Borderlands, Illian, Midlands, Tairen), Spot +13, Weavesight +19, Wilderness Lore +8.

Feats: Combat Reflexes, Dodge, Eliminate Block, Exotic Weapon Proficiency (Warder's sword), Extra Affinity (Air, Earth, Fire, Water)**, Extra Talent (Balefire, Earth Singing, Traveling, Warding)**, Mental Stability, Mobility, Multiweave, Power-Heightened Senses, Sense Residue, Spring Attack, Strong Soul, Tie Off Weave, Track, Weapon Focus (Warder's sword), Whirlwind Attack.

Possessions: +2 Power-wrought Warder's sword, +3 angreal, Dragon Scepter, noble outfit.

Affinities: Air, Earth, Fire, Spirit, Water

Talents: Balefire, Earth Singing, Elementalism, Traveling, Warding.

ENCOUNTERS

Weaves Known (6/8/8/7/6/5/3/1): Balefire: balefire; Conjunction: sense Shadowspawn; Earth Singing: earthquake; Elementalism: arms of air, blade of fire, cutting lines of fire, false wall, fiery sword; Illusion: disguise, folded light, mirror of mists; Traveling: bridge between worlds, create gateway, use Portal Stone; Warding: dream shielding, seal, shield, strike of death, ward against channelers, ward against people, ward against Shadowspawn, ward bore.

*Rand has a +2 ta'veren bonus to his Charisma. If he ever stops being ta'veren, his Charisma will drop by 2.

**Rand has these feats as bonus feats for being *ta'veren*. If he ever stops being *ta'veren*, he will lose these feats.

MATRIM CAUTHON

Matrim Cauthon (usually just called Mat) is a sinewy youth with bright, mischievous eyes. He was born in Emond's Field within a few weeks of Rand al'Thor and Perrin Aybara. Mat is also one of the most powerful *ta'veren* the world has known in recent centuries, though not as powerful as the Dragon Reborn.

As a youth Mat was always well-known for getting into trouble-if a prank was played in Emond's Field the chances were good Mat was somehow involved. Even Rand and Perrin often found themselves going along with some scheme of his, despite their better judgment. Many of the women of his home town, especially town Wisdom Nynaeve, feared Mat would spend the entirety of his life shirking work and getting into trouble. Had Trollocs not attacked Emond's Field, they might have been right.

The same night Rand

al'Thor's home was assaulted, Trollocs attacked Mat's home. The Aes Sedai Moiraine convinced Mat to travel with her, Rand, Perrin, and Egwene to Tar Valon. During their flight from Shadowspawn, the group was forced to enter the tainted ruins of Shadar Logoth, an ancient city destroyed by a

taint of evil that overcame its inhabitants. There Mat and his friends came across an old man who turned out to be Mordeth, an evil creature attempting to lure the friends to their deaths. Mat took a dagger from Mordeth's treasure hoard as they escaped the creature. Trollocs followed the heroes into Shadar Logoth, forcing them to flee, and Rand and Mat were separated from the others.

The paranoia and hate that had consumed Shadar Logoth tainted the dagger, and soon began to take hold of Mat. For weeks he suffered under a haze of paranoia and suspicion that blinded him to his friends and events around him. Eventually Moiraine Sedai tried to heal him, but could do little more than keep the dagger from consuming him. She told Mat he must go to Tar Valon to be fully freed from the dagger.

After Rand used the Eye of the World to defeat Ba'alzamon, Mat's dagger was stolen by Padan Fain, a twisted creature who was once a Darkfriend. Mat, Perrin, Rand, and several Shienaran soldiers followed Padan Fain to Falme where Mat reacquired the dagger. However, an army of Seanchan invaded Falme and nearly captured Mat and his companions. In desperation, Mat blew the Horn of Valere (a powerful *ter'angreal* they recovered from the Eye of the World), summoning heroes of legend to fight the Seanchan. As a result Mat is bonded to the Horn, and until his death only he can use it.

Mat was finally taken back to the White Tower and healed from the taint of the dagger, though the process almost killed him. Afterward Mat discovered that the whole ordeal had damaged his memories, leaving maddening

holes in his past. Looking for any opportunity to escape Tar Valon, Mat accepted a mission from Egwene, Nynaeve, and Elayne to carry letters for them. This set him off on a series of journeys that result in his saving those same three women from Darkfriends at the Stone of Tear.

While at Tear, Mat learned of the Tear archway ter'angreal. Without consulting anyone else, Mat stepped

through it and was given a prophecy: He is to die and live once more, he must go to Rhuidean, and he must marry the Daughter of the Nine Moons. Of course, Mat felt that these vague and seemingly meaningless auguries left him with more questions than answers.

Mat had also begun to feel the pull of Rand, his own destiny intertwined with the more powerful *ta'veren*. Although he constantly set out to leave Tear and Rand, he always found reasons to delay just one more day. Eventually he accompanied Rand to Rhuidean, and while Rand was learning the history of the Aiel, Mat passed through another *ter'angreal*. There he was given three gifts—his Power-wrought *ashandarei*, the foxhead medallion *ter'angreal*, and the memories of the past lives of other men, along with the knowledge and skills earned by those men when they lived.

These memories have turned Mat into a formidable general. He has gathered a band of armsmen around him forming a small army he calls *Shen an Calhar*, or the Band of the Red Hand. Though Mat has continued to try to run from his destiny, being *ta'veren* he often finds himself in the thickest fighting. He has all but given up resisting the pull binding him to Rand, and now leads the Band of the Red Hand on missions at the Dragon Reborn's command.

Matrim Cauthon: Midlander wanderer 9/Commander 6; hp 76; Init +5 (Dex); Defense 24 (+5 Dex); Spd 30 ft.; Atk +9/+4 melee (1d8+3, *ashandarei* blade), +11/+6 melee (1d6+3, *ashandarei* staff); SQ Battle cry, illicit barter, improved strategy, logistics, sneak attack +2d6, strategy, tactics; SV Fort +8, Ref +15, Will +8; SZ M; Rep 7; Str 13, Dex 20, Con 12, Int 14, Wis 10, Cha 16.

Skills: Appraise +8, Balance +11, Bluff +18, Climb

Illustration by Christopher Moeller

+7, Diplomacy +18, Gather Information +18, Handle Animal +15, Hide +14, Intimidate +15, Knowledge (Age of Legends) +14*, Knowledge (history) +14*, Knowledge (local) +8, Move Silently +12, Perform (juggling) +4, Pick Pocket +14, Profession (gambler) +15, Ride +20, Sense Motive +12, Speak Language (Cairhien, Midlands, Tairen), Speak Language (Old Tongue), Spot +11, Wilderness Lore +4.

Feats: Ambidexterity, The Dark One's Own Luck (×3)**, Dodge, Exotic Weapon Proficiency (ashandarei)*, Improved Two-Weapon Fighting*, Latent Old Blood, Luck of Heroes, Mobility, Old Blood, Skill Emphasis (Handle Animal, Profession-gambler), Spring Attack, Two-Weapon Fighting*.

Possessions: +2 Power-wrought ashandarei, foxhead medallion ter'angreal (see Chapter 14: Wonderous Items), traveler's outfit.

*Mat gained these feats and skills as bonus feats and skills after passing through the *ter'angreal* in Rhuidean.

**Mat gets these feats as bonus feats for being *ta'veren*. If Mat ever stops being *ta'veren*, he loses these feats.

PERRIN AYBARA

Perrin Aybara, also called Perrin Goldeneyes and Lord of Two Rivers, was born in Emond's Field and was a childhood friend of Rand al'Thor and Matrim Cauthon. Perrin is a cautious leader, preferring to think out any action before taking it. This occasionally makes him look slow or even a bit stupid, but in fact Perrin is capable of very deep thought and often manages to overcome great troubles by careful consideration. Perrin is also very stubborn, a trait common to natives of Emond's Field. Like Mat and Rand, Perrin is a powerful *ta'veren*.

Though half a head shorter than Rand, Perrin is a stocky youth with arms and shoulders thick from hours spent in as a blacksmith's apprentice. He wears a thick beard, trimmed short, that

he occasionally scratches, and carries a broad half-moon axe, a long spike balancing out the axe's head. Perrin's most striking features are his bright yellow eyes, similar to a wolf's-many people find it difficult to match Perrin's gaze.

Perrin was apprenticed to Haral Luhhan, the blacksmith of Emond's Field. The work suited his careful and determined personality, and Perrin greatly enjoyed the hours spent hammering away at the forge. Most local villagers assumed Perrin would follow in Master Luhhan's steps when he grew older. When Trollocs attacked Emond's Field one midwinter night seeking Perrin and his friends Rand al'Thor and Matrim Cauthon, Perrin's life changed forever. Perrin fled with his two friends, Egwene al'Vere and Moiraine Damodred, an Aes Sedai. On the way to Tar Valon, Perrin and Egwene were separated from the rest of the party. Eventually Perrin and Egwene met Elyas Machera, a wolfbrother who recognized Perrin as a kindred spirit, and Perrin found he could feel the wolves in the distance. Elyas introduced Perrin to a nearby wolfpack, and Perrin learned to communicate with them. In the process, his eyes turned the golden color they are today.

> Perrin tried to keep his wolfsense at bay, but his yellow eyes brought him trouble. A confrontation with Whitecloaks who, because of his eyes, accused him of being a Darkfriend, eventually led to Perrin having to kill several of them to save his own life and those of his friends.

Later in his travels, Perrin met a young woman who called herself Faile, though he later learned her name was Zarine Bashere. A Hunter of the Horn, Faile caught Perrin's attention immediately, and eventually they fell in love. But before they had much time together, Perrin learned that Whitecloaks were gathering in force in the Two Rivers. With Rand's blessing, Perrin (along with Loial and Faile) traveled to the Two Rivers, which he found nearly overrun with Trollocs. A troop of Whitecloaks was making halfhearted efforts to protect the local villages-but the Whitecloaks were terrorizing the villagers as much as helping, in their zeal to root out Darkfriends.

> Outraged, Perrin moved to organize his onetime neighbors against both Trollocs and Whitecloaks. Emond's Field folk began to refer to him as "Lord Perrin" and take up the battle cry "Goldeneyes." But as the Trolloc menace grew, he struck a deal

with the Whitecloak commander-Perrin would turn himself in if the Whitecloaks would help de-

Perrin Ayabara

tyabara fend Emond's Field from an approaching Trolloc army. Dain Bornhald, commander of the Whitecloaks in the Two Rivers, agreed. Perrin also moved to send Faile to Caemlyn to warn Queen Morgase, but she refused to leave until he married her. Perrin agreed and the two were wed.

When the battle of Emond's Field came, thousands of Trollocs swarmed the defenses of the small town. The Whitecloaks made no move to help, so even the women of Emond's Field took up arms next to their husbands and sons. Despite their bravery, the defenders were driven back. Just as the village was to be overrun, new combatants arrived. Rather than go to Caemlyn, Faile had ridden to nearby villages and marshaled their populations to come aid Emond's Field. With the fresh fighters, the Two Rivers folk defeated the Trollocs. As they hadn't helped
y o g e b ENCOUNTERS

in the least, Perrin refused to turn himself over to the Whitecloaks, who found their welcome in the Two Rivers worn out.

Since them Perrin has taken a loyal band of Two Rivers archers into the service of the Dragon Reborn. The future is uncertain, but it is clear that Faile has many plans for him, and the folk of Emond's Field will follow him anywhere.

Perrin Aybara: Midlander woodsman 5/Wolfbrother 10; hp 137; Init +5 (+4 partial improved initiative, +1 Dex); Defense 21 (+1 Dex); Spd 30 ft.; Atk +16/+11/+6 melee (1d8+3/×3, battleaxe), or +15/+10/+5 melee (1d8+3/×3, smith's hammer); SQ Alert pack, call wolves, great health, low-light vision, nature sense, nature's warrior (forest), partial improved initiative, rapid healing, scent, sense emotion, track by scent, wolf dream, wolfspeech, woodland stealth +2, yellow eyes; SV Fort +15, Ref +5, Will +10; SZ M; Rep 6; Madness 15; Str 16, Dex 12, Con 18, Int 10, Wis 16, Cha 18*.

Skills: Animal Empathy +12, Bluff +6, Climb +6, Diplomacy +12, Handle Animal +8, Intimidate +13, Knowledge (nature) +4, Listen +15, Move Silently +4, Profession (blacksmith) +14, Ride +6, Speak Language (Midlands), Spot +15, Wilderness Lore +18.

Feats: Alertness, Animal Affinity, Bullheaded, Cleave, Latent Dreamer, Mental Stability, Power Attack, Skill Emphasis (Diplomacy**, Listen**, Profession [blacksmith], Spot**), Survivor, Track, Trustworthy**.

Possessions: Masterwork battleaxe, smith's hammer, traveler's outfit.

*Perrin has a +2 *ta'veren* bonus to his Charisma. If he ever stops being *ta'veren*, his Charisma will drop by 2.

**Perrin has these feats as bonus feats for being *ta'veren*. If he ever stops being *ta'veren*, he will lose these feats.

EGWENE AL'VERE

Egwene al'Vere is a beautiful young woman from Two Rivers with deep brown eyes and waves of dark hair that fall past her shoulders. The childhood sweetheart of Rand al'Thor, she is the daughter of Brandelwyn, owner of the local inn and longtime mayor of Emond's Field, and spent much time studying herbs and healing under the village Wisdom, Nynaeve.

Moiraine Sedai recognized the spark of channeling ability in Egwene when traveling through Emond's Field, and when the Aes Sedai took Rand, Mat and Perrin from their home, Egwene went with them. Moiraine began teaching Egwene and was surprised at the great potential the girl showed. Nynaeve, Egwene's onetime teacher, followed the party, and joined them when it was discovered that she too had the spark of a channeler.

After reaching the White Tower, Egwene met Elayne Trakand, Daughter-Heir of Andor. The Aes Sedai who trained Egwene suspected she might be a Dreamer-a talent not seen in the White Tower for many years. But before any progress could be made in testing her for this ability, she and others were led to Falme by Liandrin, an Aes Sedai of the Black Ajah. There Egwene was captured by the Seanchan and made into a *damane*. In time Nynaeve and Elayne rescued her, and she returned to the White Tower. She was made Accepted and was given a *ter'angreal* ring to aid her with dreaming. She was also instructed to hunt down Liandrin and the Black Ajah.

This led her, Nynaeve, and Elayne to Tear, where they were captured and later rescued by Mat Cauthon. After the rescue, she met the Wise One Amys in *Tel'aran'rhiod*, who instructed her to come learn to be a dreamwalker among the Aiel. Egwene set out with Moiraine Sedai to cross the Spine of the World. Once among the Wise Ones, Egwene became an excellent dreamwalker. She also learned much of *ji'e'toh*, the Aiel code of honor. She also came to fear for Rand's future—that he might become too arrogant to gain the allies he will need to win a battle against the Dark One.

Sometime after her return to the westlands, a break occurred within the White Tower and a group of renegade Aes Sedai called upon her to visit them in Salidar. Upon her arrival, Egwene discovered the Aes Sedai there considered those in the White Tower to be in the wrong, and had raised an army to help retake the White Tower. She was informed that a group of Aes Sedai in Salidar planned to make her Amyrlin Seat. Though it was clear to Egwene that the Aes Sedai hoped to make her a puppet, she won the approval of the Sitters and accepted the position. Egwene is now balanced in a precarious but powerful position. She is Amyrlin of a group of Aes Sedai outside the White Tower, but is far from controlling them. She has an army at her command, but lacks the resources needed to be sure she can keep it. She knows the Aes Sedai must support Rand al'Thor as the Dragon Reborn, but fears he is too bull-headed to accept her help. Egwene also knows that if she doesn't find some way to fix these problems, the Dark One is sure to defeat Rand, and doom the world.

Egwene al Vere Egwene al'Vere: Midlander Initiate 8/Aes Sedai

7; hp 50; Init +1 (Dex); Defense 17 (+1 Dex); Spd 30 ft.; Atk +6/+0 melee (1d4- $1/\times 2$, dagger); SQ Aes Sedai presence, control, improved resources, resolve, resources, slow aging, weavesight; SV Fort +10, Ref +8, Will +19; SZ M; Rep 9; Str 8, Dex 13, Con 12, Int 17, Wis 20, Cha 18.

Skills: Composure +23, Concentration +19, Diplomacy +21, Heal +9, Intimidate +8, Knowledge (arcana) +20, Knowledge (history) +13, Profession (herbalist) +5, Sense Motive +19, Speak Language (Cairhien, Illian, Midlands, Tear), Spot +8, Weavesight +25.

Feats: Bend Dream, Dream Jump, Dreamwalk, Dreamwatch, Extra Affinity (Air, Spirit), Extra Talent (Elementalism, Traveling), Iron Will, Latent Dreamer, Multi-Weave, Luck of Heroes, Sense Residue, Tie Off Weave, Waking Dream.

Possessions: Healer kit, dagger, Amyrlin shawl. Affinities: Air, Earth, Spirit. Talents: Earth Singing, Elementalism, Traveling.

Weaves Known (4/7/6/6/5/4/3/2/1): Earth Singing: earth delving, grenade, polish, riven earth; Elementalism: arms of air, harden air, light; Healing: heal (0 level only); Traveling: bridge between worlds, create gateway, skimming; Warding: dream shielding (0 level only).

NYNAEVE AL'MEARA

Nynaeve al'Meara is a strong-willed and serious woman. Though slender and pretty, she doesn't hesitate to slap down anyone she feels has stepped out of line. Nynaeve was the Wisdom of Emond's Field prior to her departure, and despite being young for such a position, no villager was foolish enough to mention her age when arguing with her. Not more than once, in any case.

Nynaeve followed Moiraine Damodred when the Aes Sedai left Emond's Field with Rand al'Thor and several other young villagers. Not trusting Aes Sedai, Nynaeve hunted the party down with the firm intention of bringing back Rand and the other villagers. When she finally caught up with them, however, she was convinced they would not be safe in Emond's Field, and might well need to travel to Tar Valon. Moiraine also forced Nynaeve to accept that she could channel, convincing her that her excellent healing skills were in fact aided by a latent use of the One Power. In fact, Nynaeve had great potential, and could possibly be more powerful than any living Aes Sedai. Rather than let the party go on its way, Nynaeve insisted on attaching herself to it.

Although certainly mistrusting of Moiraine and protective of her fellow villagers, Nynaeve may have been affected by another factor when deciding to travel with Moiraine's party. Lan, Moiraine's Warder, caught Nynaeve's eye in a way she would not admit to herself for many weeks. This may also have been the source of some of Nynaeve's deep-felt hatred of Moiraine, who was obviously the most important woman in Lan's life. Nynaeve swore to herself that she would learn to channel consciously, even become an Aes Sedai, so that she would be able to make Moiraine pay for the injustices Nynaeve felt the Aes Sedai had caused.

Nynaeve became friends with Egwene, her former pupil, and with Elayne Trakand, the Daughter Heir of Andor. She was immediately made an Accepted upon arrival at the White Tower, though she had no luck overcoming her Block, which prevented Nynaeve from channeling unless she was angry. Nynaeve was betrayed by Liandrin, an Aes Sedai of the Black Ajah, but managed to escape. When she later helped rescue Egwene and return to the White Tower, she was given the task of hunting down the Black Ajah. While undertaking this mission she faced and defeated Moghedien, although the Forsaken managed to escape.

Nynaeve is one of the most powerful Accepted ever and has successfully masqueraded as a full Aes Sedai. Although she still mistrusts Aes Sedai in general, she seems to accept her friends Elayne and Egwene. Nynaeve has proven herself to be nearly fearless in the face of any opponent, but she often thinks of herself as cowardly. Nynaeve al'Meara: Midlander Woodsman 1/Wilder 14; hp 74; Init +2 (Dex); Defense 21 (+2 Dex); Spd 30 ft.; Atk +8/+3 melee (1d3/×2, unarmed); SQ Nature's warrior (forest), slow aging; SV Fort +10, Ref +11, Will +15; SZ M; Rep 4; Str 11, Dex 15, Con 13, Int 14, Wis 20, Cha 19.

Skills: Composure +17, Concentration +11, Heal +25, Hide +6, Intimidate +10, Knowledge (nature) +6, Listen +5, Move Silently +6, Profession (herbalist) +23, Ride +6, Sense Motive +11, Speak Language (Borderlands, Midlands, Tairen), Spot +12, Weavesight +15, Wilderness Lore +12.

Feats: Bullheaded, Dodge, Extra Affinity (Air, Fire, Water), Extra Talent (Elementalism, Healing, Warding), Great Fortitude, Multiweave, Sense Residue, Tie Off Weave, Track.

Possessions: Healer's kit, traveler's outfit.

Affinities: Air, Fire, Spirit, Water

Talents: Cloud Dancing, Elementalism, Healing, Warding.

Weaves Known (6/8/7/6/6/4/2/1): Cloud Dancing: foretell weather, harness the wind, lightning, warmth; Elementalism: arms of air, harden air, tool of air; Healing: delve, heal, renew, restore the Power, sever; Illusion: eavesdrop; Warding: dream shielding, shield.

ELAYNE TRAKAND

Elayne Trakand is a tall, beautiful woman with hair of red-gold curls and eyes of deep, crystal blue. She is also very self-possessed and sure, with a regal bearing that is easily identified. This is unsurprising, because Elayne is Daughter-Heir of Andor, her mother Morgase Trakand, Queen of Andor. Elayne is a practical woman not given to daydreaming or complaining about things that cannot be changed. However, she is used to being in a position of power and authority and, though she does not abuse her authority, she finds it difficult to act humbly or accept orders from others even when it's clearly the wisest course of action.

Like all Daughter-Heirs of Andor, Elayne was sent to be trained at the White Tower. Unlike most of her predecessors, however, Elayne has the potential to become a true Aes Sedai, and a powerful one at that. Since there has not been a ruling Aes Sedai queen in many centuries, both Queen Morgase and the White Tower have taken steps to warn Elayne to be cautious in all her dealings. The powers of an Aes Sedai could be a great boon to Elayne as queen, but the suspicion and mistrust she's likely to earn by wearing the Great Serpent ring will be serious impediments as well.

While at the White Tower, Elayne met Nynaeve and Egwene, whom she soon befriended. With those two, Elayne was betrayed by Liandrin of the Black Ajah, then later sent by the Amyrlin Seat to uncover other members of the Black Ajah. This soon led her to Tear, where Elayne met the Dragon Reborn. Although she did not recognize the significance at the time, she realized she had already met Rand al'Thor: months before, he had fallen from a wall into her garden in Caemlyn while trying to get a better view of the false Dragon Logain. Illustration by Scott Fischer + 1 & 2 & 0 (1, 1 & 3 & 9 & 9)

The Daughter Heir ended up spending considerable time with Rand. Elayne found herself developing deep feelings for the Dragon Reborn-feelings so deep that she feared she would suffer almost any indignity to be part of his life. Before leaving Tear, Elayne sent Rand two letters: one explicitly explaining her feelings for him, and another ensuring he understood she was an independent woman.

Elayne takes her duties as Heir very seriously, and does not plan to allow anything, even Rand, to stand in her way of being crowned Queen of a free and strong Andor. In fact, she plans to bond Rand as her Warder, then ally Andor with him and help guide him to victory in Tarmon Gai'don, the Last Battle against the Shadow.

Elavne Trakand: Midlander Noble 1/Initiate 8/Aes Sedai 4; hp 51; Init: +1 (Dex); Defense 17 (+1 Dex); Spd 30 ft.; Atk +5/+0 melee (1d4-1/×2, dagger); SQ Aes Sedai presence, call in a favor, resources, slow aging, weavesight; SV Fort +9, Ref +7, Will +17; SZ M; Rep 10; Str 8, Dex 13, Con 12, Int 20, Wis 18, Cha 18. Skills: Bluff +10, Composure +18, Concentration +15, Diplomacy +16, Gather Information +9, Innuendo +8, Intimidate +16, Knowledge (arcana) +20, Knowledge (history) +9, Knowledge (local) +19, Knowledge (nobility and royalty) +20, Ride +5, Sense Motive +19, Speak Language (Arad Doman, Borderlands, Illian, Midlands, Tairen), Spot +6,

Weavesight +20.

Feats: Dodge, Extra Affinity (Air, Water), Extra Talent (Cloud Dancing, Conjunction, Illusion), Fame, Iron Will, Multi-Weave, Persuasive, Sense Residue, Strong Soul, Tie-Off Weave.

Possessions: Dagger, noble's outfit.

Affinities: Air, Spirit, Water.

Talents: Cloud Dancing, Conjunction, Elementalism, Illusion.

Weaves Known (4/7/6/5/5/4/2): Cloud Dancing: harness the wind, warmth; Conjunction: bond Warder; Elementalism: arms of air, current, dry, harden air, move water; Healing: heal; Illusion: disguise, distant eye, eavesdrop; Warding: dream shielding.

AVIENDHA

An attractive Aiel woman of the Nine Valleys Sept of the Taardad Aiel, Aviendha has bright green eyes and auburn hair. She is a fearless woman, though she has grave concerns about her fate. Once a member of the *Far Dareis Mai* (Maidens of the Spear), Aviendha has since undertaken training to be a Wise One, although somewhat unwillingly. Aviendha has not given up the life of the *Far Dareis Mai* in her heart, but has begun to realize her future is unlikely to allow her to take up the spear once more.

Aviendha met Egwene while traveling in the wetlands, and accompanied her back to the Three-Fold Land. There Aviendha began training as a Wise One, and was ordered to stay close to Rand. Aviendha soon fell in love with Rand, but she also befriended Egwene and learned that

her friend, Elayne, also loved Rand. To do her duty to Egwene, Aviendha tried to convince Rand that his place was with Elayne. Unfortunately, Rand fell in love with Aviendha as well and the Wise Ones continued to insist they spend time together.

In order to share Rand with Elayne, Aviendha has decided to become first-sisters

> with Elayne. She will do her best to do this both for her and Rand's sake, and because she does not wish to distress Egwene, her close friend.

ENCOUNTERS

Aviendha: Aiel Algai'd'siswai 4/Initiate 6/Wise One 3; hp 77; Init +5 (+3 Dex, +2 dance the spears); Defense 22 (+3 Dex); Spd 40 ft.; Atk +9/+4 melee (1d4+1/×2, dagger); SQ Dance the spears, fast movement, slow aging, stealthy movement, uncanny dodge (Dex), weavesight, Wise One presence; SV Fort +11, Ref +9, Will +12; SZ M; Rep 6; Str 12, Dex 16, Con 14, Int 14, Wis 15, Cha 16.

Skills: Balance +10, Climb +8, Composure +19, Concentration +19, Gather Information +7, Hide +12, Intimidate +7, Move Silently +12, Sense Motive +6, Speak Language (Aiel, Cairhien), Speak Language (Hand Speech–Nine Valleys Sept, Maidens of the Spear), Spot +11, Weavesight +18, Wilderness Lore +11.

Feats: Dodge, Dreamwalk, Endurance, Extra Affinity (Air), Extra Talent (Elementalism, Traveling, Warding), Iron Will, Mobility, Multi-Weave, Sense Residue, Spring Attack, Survivor, Weapon Focus (Aiel spear).

Possessions: Dagger, gems and jewelry (worth 35 gm), traveling outfit.

Affinities: Air, Spirit.

Talents: Elementalism, Traveling, Warding.

Weaves Known (4/6/5/3/2/1): Elementalism: arms of air, harden air; Healing: heal; Warding: dream shielding, seal, shield, ward bore.

Aviendha

MOIRAINE DAMODRED

Dead (or at least believed so) at the time of Dumai's Wells, when living Moiraine Damodred was a powerful Aes Sedai. Like most Aes Sedai, Moiraine enjoyed an ageless though mature appearance, and an aura of authority proportioned beyond her relatively slight frame. A pretty woman who almost always wore blue (in keeping with her *ajah* affiliation), Moiraine had large, dark eyes and dark

hair worn in soft ringlets. She generally wore a delicate chain of gold in her hair that suspended a blue gem in the center of her forehead.

Twenty years before meeting Rand al'Thor, Moiraine was at Tar Valon when the Dragon Reborn was birthed into the world on the slopes of the nearby Dragonmount, and heard an Aes Sedai named Gitara Moroso Foretell his arrival. At that time Moiraine and her friend Siuan Sanche began a clandestine search for the Dragon Reborn, vowing to act together to guide him safely to Tarmon Gai'don, the Last Battle against the Dark One. This continued even after Siuan Sanche became the Amyrlin Seat. Fairly early in this search. Moiraine met al'Lan Mandragoran, whom she took as her Warder.

Eventually Moiraine found Rand al'Thor in Emond's Field, along with two other *ta'veren* of the right age. After Trollocs at-

tacked the village, Moiraine convinced Rand and his friends to travel with her to Tar Valon, where they would be safe. Unfortunately, events conspired against Moiraine, and she never managed to get Rand to Tar Valon. Instead she did her best to guide him as he fought Ba'alzamon, conquered the Stone of Tear, and was named Car'a'carn of the Aiel. She was a strong influence on Rand until her death.

When Rand faced Lanfear in Cairhien, Moraine threw herself onto the Forsaken, driving them both through a red stone archway *ter'angreal*, which then destroyed itself. Though it is not known for certain that she died, her bond with Lan was broken, and he found himself bonded to another Aes Sedai–an act Moiraine had taken to ensure he would not die avenging her own passing.

Moiraine Damodred: Cairhienin Initiate 8/Aes Sedai 7; hp 68; Init +2 (Dex); Defense 18 (+2 Dex); Spd 30 ft.; Atk +6/+1 melee (1d6-1/×2, staff); SQ Aes Sedai presence, control, improved resources, resolve, resources, slow aging, weavesight; SV Fort +10, Ref +8, Will +16; SZ M; Rep 9; Str 9, Dex 15, Con 14, Int 20, Wis 16, Cha 17.

Skills: Bluff +6, Composure +19, Concentration +18, Diplomacy +16, Disguise +6, Gather Information +8, Intimidate +12, Knowledge (arcana) +28, Knowledge (history) +25, Knowledge (nobility and royalty) +15, Listen +5, Sense Motive +26, Speak Language (Borderlands, Cairhien, Midlands, Tairen), Speak Language (Old

Tongue), Spot +10, Weavesight +19.

Feats: Alertness, Combat Casting, Endurance, Extra Affinity (Air, Spirit), Extra Talent (Conjunction, Healing, Warding), Heroic Surge, Iron Will, Multiweave, Sense Residue, Smooth Talk, Tie Off Weave, Toughness.

Possessions: Staff, courtier's outfit, noble's outfit, traveler's outfit, light warhorse.

Affinities: Air, Fire, Spirit. Talents: Conjunction, Elementalism, Healing, Warding.

Weaves Known (4/7/6/6/5/4/ 3/2/1): Conjunction: bond Warder, false trail, pass bond, sense Shadowspawn; Elementalism: arms of air, create fire, dry, fireball, harden air, light, move water, tool of air; Healing: delve, heal, heal the mind, renew, sever; Warding: circle of silence, dream shielding, master ward, seal, shield, ward against channelers, ward against people, ward against Shadowspawn.

MIN FARSHAW

Min Farshaw is a slender young

woman with short but lush dark hair and fair skin. Something of a tomboy in nature, she prefers trousers over skirts, and can pass as a boy if she tries to.

From a young age, Min has been a Viewer, able to see auras around many individual that portend their futures. Few people believed Min's tales about what she saw, and many felt she was either a troublemaker who caused the things she claimed to see, or a Darkfriend somehow in league with the Shadow. When Min's father died she was raised by her three aunts, who tried to teach her some of the arts of a seamstress, but she hated the work and left her aunts as soon as she was able, to take up a position as a stable groom in Baerlon. It was there she first met Moiraine Sedai, who found Min's talent very useful. Since Moiraine made no effort to control or change Min, the young woman was willing to help. Because of this, Moiraine brought Rand al'Thor for Min to see, and Min fell immediately in love with him. Her visions also revealed that she would have to share Rand with two other women, neither of whom knew it yet. Min told Rand none of this, but in her heart she knew it would come to pass.



Moiraine Damodred

Somewhat after that meeting Min traveled to Tar Valon and met and befriended Egwene, Nynaeve and Elayne. She then spent time in the Dragon Reborn's camp, and was sent back to Tar Valon to inform the Amyrlin Seat of Rand's progress. To keep her safe from political enemies and Darkfriends, the Amyrlin had Min disguise herself as Elmindreda, a simpering boy-happy twit of a girl that no one would ever identify with the tomboy Min. When the Amyrlin Seat was overthrown, Min helped her and the Keeper escape, eventually making their way to Salidar. She was then sent with the Salidar embassy to Rand, where she and he admitted their feeling and became intimate. But Min knows that, sooner or later, she must share Rand with others.

Min Farshaw: Midlander Wanderer 9; hp 34; Init +4 (Dex); Defense 20 (+4 Dex); Spd 30 ft.; Atk +6/+1 melee (1d4, dagger) or +10/+5 ranged (1d4, dagger); SQ Illicit barter, sneak attack +2d6; SV Fort +4, Ref +11, Will +6; SZ M; Rep 3; Str 10, Dex 19, Con 11, Int 14, Wis 12, Cha 14.

Skills: Appraise +8, Balance +16, Bluff +8, Climb +6, Disguise +8, Handle Animal +6, Gather Information +14, Hide +16, Knowledge (local) +8, Move Silently +16, Pick Pocket +19, Ride +10, Sense Motive +13, Speak Language (Cairhien, Midlands), Spot +16.

Feats: The Dark One's Own Luck, Latent Viewer, Luck of Heroes, Point Blank Shot, Quick Draw, Skill Emphasis (Pick Pocket, Spot), Viewing.

Possessions: Courtier's outfit, 6 daggers.

LOIAL

Loial is a handsome Ogier from *Stedding* Shangtai. He stands over 10 feet tall and has long, tufted ears and thick black hair. Loial is a scholar and loyal friend. Slow to anger by human standards, he is excitable for an Ogier.

Though only ninety years old, young for an Ogier, Loial set out from his *stedding* to see the Ogier groves. He did this without permission from the elders of his *stedding*, and discovered that most of the groves had long been destroyed in any case. On his trip he met Rand al'Thor and his friends, and decided he should write a book about the three *ta'veren* and the circumstances of events around them. It was Loial who helped them to travel through the Ways, though he did so reluctantly.

When Perrin heard of trouble back in the Two Rivers and decided to return, Loial went with him. Loial proved his bravery on many occasions, traveling through Trollocinfested hills to lock a Waygate, and fighting alongside Emond's Fielders against Shadowspawn. Once the Two Rivers seemed secure, Loial set out to travel from *stedding* to *stedding*, to warn the Ogier that Shadowspawn are now using the Ways.

Loial: Ogier Wanderer 9; hp 61; Init: +0; Defense 15; Spd 40 ft.; Atk +11/+6 melee (1d12+5/×3, hafted axe) or +11/+6 melee (1d6+5/×3, quarterstaff); SQ Illicit barter, low-light vision, reach 10 ft., sneak attack +2d6; SV Fort +8, Ref +6, Will +5; SZ L; Rep 4; Str 20, Dex 10, Con 16, Int 18, Wis 12, Cha 10.

Skills: Appraise +16, Craft (treesinging) +16, Diplomacy +8, Intimidate +6, Jump +11, Knowledge (arcana) +16, Knowledge (the Age of Legends) +16, Knowledge (architecture and engineering) +16, Knowledge (history) +12, Listen +15, Move Silently +12, Profession (scribe) +13, Speak Language (Midlands), Speak Language (Ogier), Speak Language (Old Tongue), Spot +13.

Feats: The Dark One's Own Luck, Latent Treesinger, Martial Weapon Proficiency (hafted axe), Run, Skill Emphasis

(Pick Pocket, Spot), Treesinger. *Possessions:* Hafted axe, quarterstaff, books, traveler's outfit.

AL'LAN MANDRAGORAN

Last in a long and royal line, al'Lan Mandragoran is a powerfully built man with piercing blue eyes and long hair swept back by a band of braided leather. His face is hard and weathered, but not worn or haggard. He is the uncrowned King of Malkier, the Borderlands kingdom lost to the Blight shortly after his birth. There are many titles Lan can claim–Lord of the Seven Towers, Lord of the Lakes, Diademed Battle Lord of Malkier. Should Lan raise the Golden Crane banner of Malkier, an army of Borderlanders would likely answer his call.

But Lan has no desire to lead an army. He fights a war against Shadow alone, a war bound to him when his parents placed the sword of the Malkier kings in his hands and swore oaths in his name. They named him Dai'Shan, and gave him over to twenty Malkieri warriors to take to safety even as his homeland was destroyed. Lan intends to destroy every Shadowspawn and Dark One's pawn, or die trying. In truth, he knows his death is the more likely outcome.

His journeys brought him into contact with Moiraine Sedai. At their first meeting he dumped the Aes Sedai into a lake, but a bond of respect eventually grew between them. He became her Warder and served her faithfully for

ENCOUNTERS

257

Loial

illustration by Vance Kovacks

many years. Lan was with Moiraine when she found Rand al'Thor, the Dragon Reborn, and traveled with Rand and his companions from the Two Rivers. When Nynaeve al'Meara followed the boys Lan met her for the first time. Soon, Lan and Nynaeve fell in love. But Lan was unwilling to have a widow's black be his wedding gift to Nynaeve, and did his best to keep her from him.

Lan spent some time training Rand in the arts of war and instructed him on the proper way to wield the Heron-marked blade Rand carried. As Moiraine sought to guide the Dragon reborn, Lan was ever at her side. After her apparent death battling Lanfear, Lan found his Warder's bond had been passed to an Aes Sedai named Myrelle, though his heart still belongs to Nynaeve.

Lan is an extraordinary warrior and Warder,

doubtless one of the most dangerous men in all the westlands. Although it is impossible to see exactly where his future lies, it is clear his destiny shall bring him close to Nynaeve again, and his battle with the Shadow is far from over.

al'Lan Mandragoran: Borderlander Armsman 10/Warder 4/Blademaster 2; hp 134; Init +9 (+3 Dex, +4 Improved Initiative, +2 Blooded); Defense 29 (+3 Dex); Spd 20 ft.; Atk +21/+16/+11 melee (1d10+3/19-20/×2, Warder's sword); SQ Armor compatibility, Warder's bond, defensive awareness (Dex), parting the Silk 2/day, increased multiplier 1/day; SV Fort +11, Ref +15, Will +9; SZ M; Rep 9; Str 17, Dex 16, Con 15, Int 12, Wis 14, Cha 20.

Skills: Balance +7, Diplomacy +7, Intimidate +15, Knowledge (Blight lore) +8, Knowledge (history) +6, Knowledge (nobility and royalty) +6, Listen +13, Move Silently +8, Ride +11, Speak Language (Borderlands, Cairhien), Speak Language (Old Tongue), Speak Language (Trolloc), Spot +13, Wilderness Lore +12.

Feats: Alertness, Blooded, Cleave, Combat Expertise, Combat Reflexes, Dodge, Exotic Weapon Proficiency (warder's sword), Improved Initiative, Iron Will, Mobility, Power Attack, Spring Attack, Track, Whirlwind Attack.

Thom Merrilin

Possessions: Masterpiece warder's sword, masterwork breastplate, shifting cloak, traveler's outfit.

THOMDRIL MERRILIN

At first glance, Thomdril Merrilin seems little more than an older gleeman in the winter years of his life. Going simply by the name Thom, he makes no effort to conceal his graying hair or the age of his gleeman's cloak. As he traveled from town to town in the midlands, Thom brought little attention to himself for many years. But in truth, Thom led a much more active life than he's generally willing to admit. He was once the lover of Queen Morgase of Andor and a master player in *Daes Dae'mar*—the Game of Houses played by lords and ladies seeking power. In fact, he helped secure Morgase's throne early in her reign, and once bounced young Elayne Trakand on his knee, allowing her to pull at his moustache.

But Thom had a bad turn in his life. His young nephew Owyn turned out to be able to channel, and was taken by members of the Red Ajah. Thom was too busy to try to help Owyn in the early stages of his problems, and when he finally did leave Morgase to find Owyn his efforts proved to be too little too late to help his nephew. Upon his return to Andor Thom and Morgase fell out, their re-

> lationship eventually becoming hostile. He left Andor rather than lose his head.

Thom might have slipped into obscurity, had he not been at Emond's Field the night Trolloc's attacked. He soon found himself traveling with an Aes Sedai and her Warder, a local girl who could channel, and three young ta'veren. Thom took to the young men, especially Rand who was later revealed to be the Dragon Reborn. Even so, Thom tried to settle down in Cairhien with a young woman named Dena. Sadly, Dena was killed due to some perception that Thom was once again playing the Game of Houses. In response Thom killed the King of Cairhien, plunging the nation into civil war.

Thom then wandered for a time, eventually hooking up with Mat Cauthon, and later Rand. Thom has used his skills to help secure Rand's control of Tear and may become one of the Dragon Reborn's best allies.

Thomdril Merrilin: Cairhienin Wanderer 7/Gleeman 7; hp 61; Init +3 (+3 Dex); Defense 23 (+3 Dex); Spd 40 ft.; Atk +10/+5 melee (1d4, dagger) or +13/+8 ranged (1d4, dagger); SQ Distract, gleeman's music, gleeman's lore, illicit barter, sneak attack +2d6, virtuoso performance (calumny); SV Fort +3, Ref +13, Will +11; SZ M; Rep 11; Str 10, Dex 16, Con 8, Int 18, Wis 15, Cha 16.

Skills: Balance +8, Bluff +15, Decipher Script +12, Diplomacy +20, Forgery +15, Gather Information +20, Hide +8, Innuendo +8, Intimidate +9, Jump +7, Knowledge (local) +17, Knowledge (nobility and royalty) +17, Listen +12, Move Silently +13, Open Lock +8, Perform (chant, comedy, dance, drama, epic, flute, harp, juggling, singing, storytelling) +18, Pick Pocket +16, Search +9, Sense Motive +21, Speak Language (Cairhien, Midlands, Tairen), Illustration by Vance Kovacks

Speak Language (Old Tongue), Spot +7, Tumble +13.

Feats: The Dark One's Own Luck, Fame, Persuasive, Point Blank Shot, Precise Shot, Quickdraw, Rapid Shot, Skill Emphasis (Forgery), Smooth Talk, Trustworthy.

Possessions: Flute, harp, juggling balls, 8 daggers, gleeman's outfit.

DAIN BORNHALD

Dain Bornhald is an officer of the Children of the Light and a firm opponent of anyone he thinks is a Darkfriend. He's also something of a zealot, and is willing to risk harming a few innocents if it means he is more likely to capture the guilty. As far as Dain is concerned, anyone who is unwilling to support the Children is suspect at the least, and likely a secret worshiper of the Shadow.

Dain Bornhald is the son of Geofram Bornhald, a senior officer in the Children of the Light who was killed fighting the Seanchan at Falme. However, Dain was informed that Perrin Aybara was responsible for his father's death. This has built in Dain a personal vendetta against Perrin, and the belief that he is a Darkfriend. When the Children of the Light sent troops into the Two Rivers, Dain Bornhald went to bring Perrin to justice. Perrin, however, managed to bring the Two Rivers folk together and in the end drove out the Children of the Light.

Dain Bornhald: Midlander Armsman 9/Commander 1; hp 68; Init +1 (Dex); Defense 21 (+1 Dex); Spd 20 ft.; Atk +12/+7/+2 melee (1d8+4/ 19-20/×2, longsword); SQ Armor compatibility, strat- 😤 egy; SV Fort +8, Ref +6, Will +4; SZ M; Rep 4; Str 14, Dex 12, Con 13, Int

10, Wis 8, Cha 16.

Skills: Bluff +12, Diplomacy +7, Gather Information +10, Intimidate +11, Ride +11, Sense Motive +3, Speak Language (Midlands).

Feats: Bullheaded, Cleave, Mounted Combat, Power Attack, Trample, Ride-by Attack, Weapon Focus (longsword), Weapon Specialization (longsword).

Possessions: Longsword, full mail.

PADAN FAIN

Padan Fain is a thin, small man with a large hooked nose and long, gangly arms. A man of ever-changing identity, he has gone by many names besides his own, including Ordeith and Jeraal Mordeth. When it has suited him he has dressed in finery; at other times he has lived for months in a dirty, rags, covered in grime. He tends to

sneer or let his face twist into hatred, and sometimes he laughs for no apparent reason. He is driven by his hatred of Rand al'Thor and his fear of the Dark One.

Once no more than a merchant, Padan Fain became a Darkfriend as a young man. He was summoned to Shayol Ghul and made the Dark One's hound, sent to find the Dragon Reborn. His travels brought him to the Two Rivers, and from Padan's information the Dark One concluded that his prey was one of three young men in the town of Emond's Field. Padan Fain brought the Trollocs that attacked the houses of Rand al'Thor, Perrin Aybara and Matrim Cauthon, but it would be some time before they knew where to place that blame.

When the three youths escaped the Trolloc attack,

Fain felt compelled to find them. He could sense their presences, especially Rand's, and followed them to Shadar Logoth. There he was accosted by the creature Mordeth, and somehow Padan and Mordeth merged into a single entity. Padan Fain was more than a mere Darkfriend now-his very soul was so corrupted that he had become a new kind of evil. He turned from the Shadow, but is no less horrid than any Shadowspawn.

ENCOUNTERS

Padan Fain: Midlander Wanderer 16; hp 61; Init +4 (Dex); Defense 23 (+4 Dex); Spd 30ft.; Atk +14/+9/+4 melee (1d6+2 short sword or 1d4+2 dagger or 1d6+2 subdual sap), +16/+11/+6 ranged (1d4+2, dagger); SQ Illicit barter, sneak attack +4d6; SV Fort +5, Ref +14, Will +8; Rep 6; Str 14, Dex 18, Con 11, Int 16, Wis 12, Cha 13.

Skills: Balance +9, Bluff +13, Climb +15, Diplomacy +15, Disguise +7, Escape Artist +9, Gather Information +19, Hide +11, Intimidate +20, Intuit Direction +5, Jump +13,

Knowledge (Shadowspawn) +18, Knowledge (ar-

cana) +12, Listen +10, Move Silently +17, Open Lock +12, Pick Pocket +9, Profession (merchant) +7, Ride +8, Search +13, Sense Motive +19, Spot +17, Swim +6, Tumble +8, Use Rope +8.

Feats: Alertness, Bullheaded, The Dark One's Own Luck, Dodge, Improved Critical (short sword), Luck of Heroes, Persuasive, Run, Skill Emphasis (Gather Information, Intimidate, Knowledge [Shadowspawn], Sense Motive), Stealthy.

Possessions: Dagger, sap, short sword, backpack, 12 torches, 34 silver marks, 41 gold marks.

Padan Fain



The westlands-the mainland region west of the Spine of the World-possess a long, rich history, though most folk alive today regard the fabulous stories of times past as nothing more than legends and fables. But even when the tales exaggerate, they usually contain a nugget of truthand in many cases, the truth is more spectacular, more wondrous, and more full of despair than any legend.

HISTORY OF THE WESTLANDS

History is made up of great Ages, of which ours is only one. Little is known of the Ages before, although many fragmentary records refer to the Age of Legends, and the events of that era that made the world what it is today.

THE AGE OF LEGENDS: The earliest time of which the westlanders have stories (and, rarely, fragmentary written records) is an era now known as the "Age of Legends." Occurring about three thousand years before the present day, it was a time of power and wonder, a peaceful, utopian age when the miraculous was an every-day thing. Some few of those miracles, such as the span at Whitebridge, still exist today.

During the Age of Legends, the One Power played a major role in society. No taint existed on *saidin*; both men and women could channel safely. All who could channel were known as Aes Sedai, meaning "servant of all," for they were charged with using their powers to benefit society. And so they did. Channelers called Restorers used their Healing ability to counteract and correct the effects of injury and disease; channelers with ability in Earth mined ores and created alloys and structures far stronger and more elaborate than any now existing. Aes Sedai were typically ordinary people with ordinary jobs who simply came together in groups whenever some task required their powers. Thanks to their efforts, society was peaceful and prosperous but did not have to exploit or ruin the land to become so.

Although the Aes Sedai were not a formal organization of the sort associated with that name today, they possessed considerable influence and power over the world as a whole and commanded the respect of everyone for their good works and noble intentions. To govern themselves, they established the Hall of the Servants, a sort of guild that created and enforced rules and guidelines for channeling. Led by an officer called First Among Servants, the Hall of the Servants enhanced the Aes Sedai's reputation by providing governance and accountability.

Thanks to the use and benefits of the One Power, the Age of Legends was a time of enormous, elaborate, beautiful cities, urban areas virtually free of crime, overcrowding, or poverty that were a joy to live in. In Paaran Disen, V'saine, Comelle, Adanza, Jalanda, and many other cities, the people of the time lived side by side with Aes Sedai, all of them working together for the benefit of society. And each of the cities had its own unique wonders. For example, V'saine was home to the Collam Daan, the greatest university the world has ever seen, above which floated the Sharom, a thousand-foot-diameter white sphere held aloft solely by the One Power.

Using their intellects and the One Power, the people of the Age developed powerful, sophisticated technologies to satisfy their daily wants and needs. Not everyone could channel, but anyone could make use of the sciences and devices developed by the leading minds of the time. For example, those who needed to travel long distances could use antigravity devices called sho-wings to fly through the air, or jo-cars to drive along the paved roads.

THE BORE AND THE RISE OF THE DARK:

The end began for this idyllic period when Aes Sedai researchers from the Collam Daan, seeking even greater power, discovered a "thin" place in the Pattern that seemed to cover up a vast, undivided source of the One Power. Hoping to access it, they used their power to create a hole, now known as the Bore, in the weak spot. Unfortunately, what they reached was not a wellspring of new power for society, but the Dark One himself, imprisoned outside the Pattern since the moment of creation. The backblast from the drilling of the Bore shattered the Sharom and strained the fabric of reality.

Even worse, the Bore loosed evil into the world. Though still imprisoned, the Dark One could touch reality, inspiring people to horrible acts of crime and violence, and enhancing base emotions such as jealousy and fear. To those of weak will, or who sought greater status and honor in a society where such things were of great importance, the Dark One offered influence and power. Even some Aes Sedai succumbed to his wiles and promises, becoming known as "Dreadlords."

The Collapse and the War of the Shadow:

For approximately a century after the creation of the Bore, society plunged into ever-greater fear, evil, chaos, and despair. Early historians named this period "the Collapse."

After a hundred years of societal decay, forces loyal to the Dark One decided the time had come to free their lord from his prison. Attacking their enemies across the world in one fierce, bold stroke, they began a terrible conflict, reintroducing the concept of war to the world. Later generations called this the War of the Shadow, or the War of Power.

For ten years, the armies of Light and Dark strove against each other. The One Power, once used solely for peaceful purposes, became a terrifying weapon. Channelers found ways to use their powers to wreak havoc and devastation on a grand scale, bringing instant death to thousands of people. But that paled in comparison to balefire, a new channeling ability discovered by some nameless Aes Sedai. Able to burn whatever it touched into nonexistence, the "liquid white-hot fire" became the favored weapon of powerful channelers on both sides– until they realized what it actually did was burn entire threads out of the Pattern. Afraid of unraveling all of reality, channelers voluntarily stopped using balefire.

Ordinary soldiers did not find themselves powerless

in the War; the mighty technologies of the time easily adapted to wartime use. Carrying shocklances and other weapons, and outfitted in strange armors that provided some measure of protection against them, warriors rode to battle in armored air and ground vehicles and unleashed destruction nearly as vast as that caused by the Aes Sedai and Dreadlords.

WESTLANDS

261

As battle engulfed the entire world, the fortunes of war teetered back and forth. For three years the Dark One's forces triumphed more than they lost, conquering vast territories. Then the armies of the Light, led by Lews Therin Telamon, the First Among Servants, also known as "the Dragon," gained the momentum and drove the Shadow back. But after a year of stalemate, the Shadow began to creep forward again, now seemingly unstoppable.

The Breaking of the World: Determined to defeat the Shadow, Lews Therin hatched a plan to reseal the Bore, using seven *cuendillar* disks as foci for seven immaterial seals. But this required the assistance of female Aes Sedai, and under the leadership of Latra Posae Decume, the women refused to help him. Latra Posae favored another scheme: the use of two enormous statue *sa'angreal*, one near what is now Cairhien, the other in what is now the island of Tremalking. Even when attacks by the Dark One's forces deprived her of the access items needed to use the statues, Latra Posae refused to support the Dragon's plan; she feared that failure to place and activate the seals *precisely* would rip open the pattern and free the Dark Lord.

Believing he had no other alternative, Lews Therin Telamon went ahead with his plan without the women. Taking his Hundred Companions (a group of 113 powerful young male Aes Sedai who supported him) and an army of 10,000 soldiers, he attacked the Bore. There he found that the 13 most powerful Forsaken (Aes Sedai who served the Dark One) were conferring with their master in the Pit of Doom. The Dragon and his Companions struck with speed and power, sealing the Bore and trapping the Forsaken with their lord. Contrary to the women's fears, they did not rip the Pattern.

Yet all was not well. At the moment of the sealing, a strange backblast tainted *saidin* as the Dragon and his Companions drew upon it. Believed to be a deliberate counterattack by the Dark One, the taint immediately drove Lews Therin Telamon and the surviving 68 Companions insane. In their madness, they began to destroy anything that came to their attention, killing anyone they encountered. Thus began the Breaking of the World.

Over the next decade, every male Aes Sedai succumbed to madness after touching the tainted *saidin* too many times. And with their power they inflicted more destruction on the world than perhaps even the Dark One had. Cities were shattered; seas flowed over the land to reduce mountains to islands and plains to seas, new lands were raised out of the ocean, and uncounted numbers were slaughtered. For somewhere between 239 and 344 years (records differ), the people of the westlands were reduced to a daily struggle for survival. Art, honor, culture, status, and kindness were forgotten in the desperate battle

YEARS AND DATES



Tracking dates during and after the Breaking of the World is an exercise in frustration. The lack and loss of records due to war, havoc, and accident has left historians with more guesses than solid information. The far-

ther back one goes, the less reliable the dates assigned to particular events are.

Since the Breaking, the westlands have used three different calendar systems. The first, established approximately two centuries after the death of the last male Aes Sedai, is the Toman Calendar, which begins with 1 AB (After the Breaking). It remained in use until the end of the Trolloc Wars, which destroyed so many records that scholars established a new calendar, the Gazaran. It began with year FY 1 (Free Year). Historians disagree vehemently as to exactly what year AB is FY 1.

Another conflict, the War of the Hundred Years, prompted a second calendar change (again due to loss of records). The Farede Calendar, devised by the Atha'an Miere, starts with year 1 NE (New Era), though the exact correspondence between 1 NE and a specific year in the Gazaran system remains the subject of much debate (most scholars equate FY 1135 with 1 NE). The people of the westlands still use the NE calendar; Rand al'Thor left Emond's Field in the year 998 NE.

simply to remain alive in a world of chaos. Only when the last male Aes Sedai finally died did this period of destruction, horror, and madness come to an end and give humanity a chance to rebuild.

THE WORLD SINCE THE BREAKING: Two centuries of gradually decreasing anarchy and struggle followed the end of the Breaking. Finally, new kingdoms arose as powerful men began to exert control over the lands and peoples near them.

The Time of the Ten Nations: In the year 209 AB, the ten most powerful rulers, fearing the power of the Shadowspawn and the Friends of the Dark, formed the Compact of the Ten Nations. The realms who joined the Compact were: Aelgar, Almoren, Aramaelle, Aridhol, Coremanda, Eharon, Essenia, Jaramide, Manetheren, and Safer.

Amazingly, the Compact lasted as a formal political alliance for approximately eight hundred years. According to historians who have examined the few surviving records, the Ten Nations worked well together for two reasons. First, they shared a common enemy-the Shadowspawn, the remnants of the Dark One's forces who still threatened the world-so they did not fight among themselves. Second, despite the length of the Breaking, during this time memories of the Age of Legends remained strong. Humanity hoped and believed that the glories of that era could return again, and strove to recreate them as best they could.

The Aes Sedai, Tar Valon, and the White Tower: Before and during the Ten Nations period, the Aes Sedai, now an entirely female organization, set out to preserve their lore and power (much of which they lost during the Breaking), eradicate Aes Sedai pretenders, establish their influence over society, and protect humanity from the threat of the Shadowspawn. By the first half of the first century AB, they had adopted a system of Ajah, groupings based on common purposes, goals, or beliefs, which eventually evolved into the much more defined and rigid structure known today (the modern seven Ajahs had actually come into existence by about 300 AB). In 98 AB, with the help of the Ogier, the Aes Sedai began constructing the city of Tar Valon on the island of the same name in the northern River Erinin.

The Trolloc Wars: The dreams of humanity for a return to the tranquility of the Age of Legends were shattered around 1000 AB when an enormous army of Trollocs came ravening down out of the Blight to attack the westlands. The Trolloc Wars, which consumed approximately the next 350 years, destroyed much of the westlands, and, ultimately, the Compact itself.

The Trolloc armies, led by Dreadlords (both male and female) and supported by Darkfriends, used their large weapons and terrible strength to overwhelm human opponents. Whenever possible, they simply surrounded their foes and destroyed them through sheer weight of numbers—what matters the loss of a few thousand soldiers when one can suffer twenty-to-one casualties and still triumph?

The Compact's forces soon learned that trying to fight the Trollocs toe to toe was an exercise in futility; even when outnumbered, the monstrous beings were hard to defeat. They adopted new tactics designed to exploit the Trollocs' weakness—their bestiality and lack of reason. Using fast-moving cavalry and infantry units, the Compact's soldiers harassed the Trollocs with hit-and-run tactics, pincer movements, rear attacks, and other unconventional maneuvers. When successful, this strategy led to the deaths of thousands of Trollocs with relatively light human casualties.

The Compact's main weakness was its lack of a central authority. Each nation maintained its own army, refusing to give control of its soldiers to an "outsider." Likewise, the Aes Sedai kept control of the sisters assigned to help the armies. Even the closest of allies cannot work together as well as an army with a single commander. Then, as the Trollocs pushed farther and farther south, getting support from one's "allies" became harder and harder. Thus was sealed the fate of Manetheren, which, though always willing to lend aid to the other nations, received no help whatsoever when Trollocs laid siege to its capital. (Rumors persist to this day that Manetheren was deliber-

THE WESTLANDS

ately betrayed, possibly by the White Tower itself.) After a terrible and heartbreaking ten-day battle, the Mountain Home of Manetheren fell and was utterly destroyed by the forces of the Dark One.

Losses in battle, treachery, despair, or a lack of resources spelled the end of many other nations, and not a single kingdom remained free of the effects of the war. The Trollocs penetrated as far south as the Stone of Tear, besieging it unsuccessfully several times. Finally, a solid alliance of the remaining five nations confronted the bulk of the Trolloc army at Maighande. After seven days and nights of unceasing battle, the forces of the Light broke the back of the Trolloc army, sending its members fleeing northward in panic. Over the next year and a half, the alliance drove the Trollocs north, eventually forcing them back into the Blight and ending the war.

The Time of the High King: The ravages of the Trolloc Wars left the westlands in social and political turmoil, and no member of the Compact survived it. By FY 100, where once ten nations had existed, there were now nearly thirty. Mainly small kingdoms, given to political infighting, border wars, influence-peddling, and the like, they lacked the grandeur, authority, or power of their predecessors. Only Tar Valon remained a force truly to be reckoned with.

For the next eight hundred years, the westlands remained at largely peace with no all-encompassing wars, allowing peoples and nations to thrive and prosper. Trade increased, and a resurgence of art and culture gladdened hearts across the continent. But this was only the calm before the storm.

The storm broke in the early 900s FY, with the birth of two men. The first was Guaire Amalasan, who declared himself the Dragon Reborn in FY 939. Within four years he had conquered ten southern nations, and tens of thousands of people joined his crusade.

Amalasan's star fell in FY 943 when the second man, King Artur Paendrag of Shandalle, fought a decisive battle against his forces in the Maraside Mountains. Paendrag had begun fighting the Second Dragon in FY 940, earning his nickname "Hawkwing" from the speed and precision movements of his troops, and the fact that he never lost a single encounter with Amalasan's armies. The Battle of Jolvaine Pass was one Paendrag should have lost; he was outnumbered almost two to one, in a poor position, and unable to counter Amalasan's use of the One Power effectively. But after tricking his enemy with a false retreat, Paendrag launched a powerful surprise attack that devastated the Second Dragon's army and captured Amalasan himself. Rather than pursue the defeated army, Paendrag took his captive to Tar Valon, where he is rumored to have helped the Tower survive an attack by much larger armies led by two of Amalasan's best generals, Elinde Mothenos and Sawyn Muculhene, sent to free Amalasam. The truth of this rumor is sealed in the secret records of the White Tower-what is known is that the Aes Sedai despised Paendrag for having brought an army into their territory.

But Artur Paendrag was not yet done fighting and conquering. He returned to Shandalle, and soon there-

after Caembarin, Khodomar, and Tova simultaneously attacked him (perhaps at the instigation of the Aes Sedai). Thus began the Wars of Consolidation. Hawkwing's genius for matters military allowed him to defeat his attackers and capture much of their territory. Over the next nineteen years he defeated one foe after another, losing not a single battle, until he controlled the entirety of the westlands. By FY 963 he was the High King.

The High King's reign was, generally, a peaceful and prosperous one. From FY 963 until FY 986, he weathered nine rebellions, typically sparked by disgruntled nobility and lacking in popular support. Among most folk the High King was beloved and admired. Even the smallest villages erected monuments to him out of love and respect. The High King ruled with a firm hand, forcing the nobility into bureaucratic roles and promoting them solely on the basis of merit. His justice system (including his rangers), and the environment of safety it created, has become legendary.

The High King's relations with the Aes Sedai were often strained. Sometimes he worked closely with the sisterhood, but at other times strong political tensions caused problems between them. Finally, convinced the Aes Sedai were using him (or attempting to) to increase their own power, in FY 975 he put a bounty on any Aes Sedai who would not renounce Tar Valon, and besieged the city itself after taking its outer territory. The siege outlived Hawkwing himself, and it failed only because sympathetic outsiders smuggled supplies to the island.

The tenor of High King Artur's reign changed in FY 986 when a three-pronged Trolloc invasion struck at his kingdom. Although seventy-four years old at the time, Paendrag moved swiftly and surely to destroy the enemy. He fought seven major battles against them, finally destroying the Shadowspawn at the Battle of Talidar in FY 987.

Apparently the battles turned the High King's mind once more to thoughts of conquest and martial glory. In FY 992, he sent a massive expedition of approximately two thousand ships, commanded by his last surviving son (Luthair Paendrag Mondwin), to conquer the continent of the Seanchan. This force succeeded (see Seanchan below). The next year he sent a similar fleet, under the command of one of his daughters, to conquer Shara, on the far side of the Aiel Wastes; this force's fate remains unknown.

The launching of these navies was Hawkwing's last, great glory. In the summer of FY 994, at the age of eighty-two, he contracted a strange, sudden fever. After a month of delirious ravings, the High King died. Within another few months the War of the Hundred Years had begun.

The War of the Hundred Years: Since the High King left no known heirs, his vast empire was up for grabs after he died. Until FY 1117, noble fought noble and general fought general as new nations rose, crumbled, and fell. Eventually fourteen nations became strong enough to resist the constant fighting and political manipulation, establishing what would become the modern political order. Only a few villages, crumbled monuments, and ruined towers mark where once stood such kingdoms as Irenvelle, Kintara, Mar Haddon, and Malkier (this last fell to Trollocs in 955 NE).

In addition to the new nations, an order known as the Children of the Light arose at this time. Founded in FY 1021 as an organization of itinerant preachers who spoke out against Darkfriends, the Children eventually became a disciplined military force determined to destroy Darkfriends everywhere. What was once a group of simple men who fought only to defend themselves has become a potent, and often dangerous, element of the modern political landscape.

THE MODERN DAY: In the nearly ten centuries since the War of the Hundred Years sputtered to an end, the westlands have enjoyed a period of relative peace. Although lesser wars break out between some nations (such as Illian and Tear, or Cairhien and Andor), and civil wars occur in places such as Cairhien, most people live without fear of armies or violence. The only major war fought during this time was the so-called Aiel War.

The Aiel War: Nearly five hundred years ago, in 509 NE, the enigmatic Aiel granted to the Cairhienin the right to cross the Aiel Waste to trade with Shara, gifting them with *Avendoraldera*. This sapling was an offshoot of *Avendesora*, a descendant of the ancient chora trees created by the Aes Sedai of the Age of Legends (a chora created an aura of calm and peace around itself that affected anyone nearby).

In 976, King Laman Damodred of Cairhien, seeking to bolster his position against challengers to his rule, cut down *Avendoraldera* to make himself a throne with its wood. When the Aiel heard of this, they were enraged. Tens of thousands of Aiel, from four clans, poured over the Dragonwall to attack Cairhien. They slaughtered its people and destroyed the capital (except for the library), but Laman escaped them. As they pursued him, the Aiel brought war to Tear, Andor, and finally Tar Valon.

In 978, a coalition of westlands armies assembled a force of 170,000 soldiers at Tar Valon to fight the Aiel in what would become known as the Battle of Tar Valon (or of the Shining Walls, the Nations, the Red Snows, or the Blood Snow). They faced approximately 100,000 fierce Aiel spearfighters. There were three days of terrible fighting. On the third day, the Aiel found and killed King Laman. Having accomplished what they came for, the Aiel retreated east, harried by Alliance forces, and eventually crossed back over the Spine of the World and returned to their desert home. Lacking a common purpose, the Alliance quickly broke up.

Since then, the nations have gone their own ways, pursuing individual agendas or focusing on internal problems. Now that the Shadow is rising again and the Dragon Reborn has revealed himself, they may find themselves united once more-whether they like it or not.

KINGDOMS OF THE WESTLANDS

Several nations survived the War of the Hundred Years to form the lands between the Aryth Ocean and the Spine of the World Mountains. They include: Altara, Amadicia, Andor, Arad Doman, Arafel, Cairhien, Illian, Kandor, Saldaea, Shienar, Tarabon, and Tear. Three city-states of importance also survive: Far Madding, Mayene, and, of course, Tar Valon.

ALTARA

Symbol: The Golden Leopards.

Located on the southern coast of the westlands, east of Amadicia and west of Illian, Altara is a place of lowlands, coastal plains, swamps, and scrub and pine forests. Dominating the lower reaches of the River Eldar, it controls much of the trade along that river, and also engages in profitable commerce with the Sea Folk and ships of other nations at its large, bustling capital of Ebou Dar.

Filled with everything from stinking, run-down hovels, to gleaming palaces of marble, to large buildings with elaborate domes, Ebou Dar consists of two sections. The west side of the Eldar includes the houses of nobles, many businesses and shops, horse-racing tracks, and other cultural institutions. The Rahad, on the east side of the river, is a dangerous, low-class place filled with vicious thugs and ruthless tricksters. Both parts of the city have almost as many canals and bridges as they do roads; the inhabitants learn to row or pole small boats almost as soon as they learn to walk.

Altara constitutes a kingdom only in the technical sense. Many of its nobles hold power equal to the king or queen, who historically has rarely controlled much territory outside Ebou Dar. These nobles squabble, fight, and deal with one another as if each were royalty, without regard for what the ruler in Ebou Dar thinks. The Altaran people generally identify themselves as the subjects of a particular noble, or residents of a specific town or region, not as "Altarans." This political divisiveness and lack of national unity leaves Altara vulnerable to invaders, such as the Children of the Light, who have coveted it for years. During the Whitecloak War of 957, the Children would have conquered Altara easily if not for the assistance of Illian.

Dueling: Perhaps the only thing that unifies the Altarans is their culture, which other westlanders best know for two things: its many holidays and festivals, and its emphasis on dueling. Many westlanders engage in duels, but in Altara the custom of challenging those who insult you to a duel has become a societal institution. Duels take place every day, and in Ebou Dar, up to every hour. Even the women duel, frequently over men; in fact, women wear "marriage knives" hanging from chokers around their necks. The decor on the knife indicates the woman's status (single, married, widowed), number of children, and other information.

Because of the prevalence of dueling, the Altarans long ago developed an extensive code of courtesy and civility to



keep from giving offense. It often seems as if their interpersonal relationships are as complicated and interwoven as Cairhienin politics! Only when told to "lean back on your knife" (meaning to talk freely without fear of giving insult) will an Altaran speak openly and bluntly.

The Altarans do not exempt visitors from their customs. Though they will not always take offense at things an outsider says that would instantly give rise to a challenge if said by an Altaran, they tolerate "incivility" only to a certain extent. A traveler who doesn't want to find himself facing an angry Ebou Dari on the dueling ground had best learn at least the rudiments of Altaran courtesy.

Queen Tylin: From the beautiful Tarasin Palace, located on Mol Hara square in the heart of Ebou Dar, Queen Tylin Quintara, High Seat of House Mitsobar, rules her capital city and the lands within approximately one hundred miles of it, making her one of the most powerful royals in recent history. Given the instability of Altaran politics, it's unlikely her son, Beslan, will succeed to and hold the throne; if he does, House Mitsobar will become the first since House Todande to control the Throne of the Winds for more than two generations.

Though well into middle age, Queen Tylin retains much of the beauty of her youth. Combined with a fiery determination and willpower equal to that of the Aes Sedai, this makes her a formidable opponent in the political and social arenas, able to manipulate her fractious nobles as well as any Altaran queen in memory. Nor does she avoid physical challenges: She wears her marriage knife with pride and has used it often.

For more information about Altarans in general, and Ebou Dari in particular, see Chapter 2: Backgrounds.

AMADICIA

Symbol: The Thistle and Star.

South of Ghealdan and the Mountains of Mist, east of Tarabon, and west of Altara, Amadicia is a pleasant land of rolling hills, broad meadows, and light forests broken up by regions of farmland. Thanks to its position between the Shadow Coast and the mountains, it enjoys relatively cool summers and mild winters.

Amadicia does not, unfortunately, possess an equally pleasant political life. It is, in fact, a kingdom without a true king. Nominally, King Ailron rules from his court at the Serenda Palace, where even the servants wear red and gold livery and the nobles are just that much more resplendent and beautiful. But he lacks real power. The true seat of authority in Amadicia is the massive Fortress of the Light in Amador, from which the Children of the Light control the realm. Since the Whitecloaks effectively took over Amadicia during the 930s and 940s NE, their Lord Captain Commander has, for all practical purposes, ruled the land. King Ailron dares take no action that might offend the Children, and he does whatever they tell him to.

As a result, Amadician laws and policy reflect the Children's beliefs and policies. Both channelers and channeling are strictly outlawed, and the penalty for even having the ability to use the One Power can rise as high as death. (As a result, Wisdoms are rare; in Amadicia, men, not women, study herbalism and healing.) Thieves and other criminals experience similarly harsh penalties, ranging from branding, to loss of limbs, to hanging for even the most trivial of offenses. But few subjects can deny that Amadicia has become a more peaceful and safe place because of this.

ANDOR

Symbols: The White Lion; the Rose Crown.

Perhaps the largest, most powerful, and most prestigious of the fourteen kingdoms, Andor occupies an enviable position in the very center of the westlands between the rivers Manetherendrelle and Erinin, making it a crossroads of trade and thus a prosperous place (in fact, the Andoran mark has more gold in it than most other coins, making it a favored medium of exchange). Most of its land consists of plains or gentle hills, though more hilly and rural regions farther west toward the Mountains of Mist, such as the Two Rivers, nominally belong to the Rose Crown as well. However, the Queen has not exercised authority west of the Manetherendrelle in so long that the inhabitants of that area have forgotten their allegiance to the Rose Crown.

History: Andor's history begins centuries ago, shortly after the death of Artur Paendrag, when Ishara, the daughter of the ruler of what was then the province of Andor, declared it a sovereign realm with her as its Queen. Because her husband and sons all died in the wars following Hawkwing's passing, the Lion Throne passed to her daughter Alesinde. Similar events affected later rulers, until by the end of the War of the Hundred Years Andor had established laws that hold to this day.

Only women may rule Andor. The queen's eldest daughter and heir must study and train in the White Tower, thereby cementing ties between the Aes Sedai and Andor. Her sons become soldiers and generals (the eldest always studies with the Warders). No man has ever ruled Andor. In the event a queen has no daughters, the Rose Crown passes to the nearest female blood relative according to complex formulas relating to matrilineal descent from Queen Ishara. This sometimes causes conflicts, which the Andorans call "disturbances" and other people call "wars of succession."

The current Queen, Morgase of House Trakand, ascended to the Lion Throne only after one such "disturbance," better known as the Third Andoran War of Succession. The former Queen, Mordrellen, died after her Daughter-Heir, Tigraine, disappeared and was declared dead. After using her political and diplomatic skills to convince the strongest Houses to support her claim for the throne as Tigraine's nearest blood relation, Morgase married Tigraine's former husband, Prince Taringail Damodred of Cairhien. Morgase's daughter, Elayne, will be Queen after her, while her son Gawyn and adopted son Galadedrid are already skilled warriors.

Evidence of even more ancient history exists throughout Andor. Among the most noteworthy artifacts of bygone eras travelers can see there are the bridge at Whitebridge, which, though it appears to be made of



white glass, cannot be damaged; the River Arinelle bluffs, carved for half a mile with hundred-foot-tall statues of kings and queens; and the featureless, doorless, metal Tower of Ghenjei (also on the Arinelle).

Politics and the Military: Though Andor is among the most stable of kingdoms, and does not suffer from anything close to the "Game of Houses" that afflicts Cairhien, it does not lack for political conflict. The nobles of the land, many of whom belong to ancient Houses of great reputation and honor, often compete for power and position, especially during "disturbances" when the closeness of one's relation to the line of Ishara may not matter as much as one's political clout. The Queen generally enjoys the support of her nobility, or at least their acquiescence to her laws, but every ruler has more than one rival who thinks to disgrace or depose her.

Andor retains its stability in an increasingly chaotic world largely because of its powerful military. As one of the wealthiest kingdoms, Andor can afford to maintain a large, well-equipped standing army (and police force) known as the Queen's Guard. Members of the Guard wear a red undercoat with white cuffs and collar, topped by plate-and-mail armor (always polished to a brilliant sheen), with a large red cloak over all. The Queen's eldest brother, the First Prince of the Sword, commands the Guard. If the Queen has no surviving brother, she will appoint someone to the title. Until his recent retirement under something of a cloud, the redoubtable Gareth Bryne served as Morgase's Captain-General. When the Guard goes to war, the Queen often rides with them, helping to inspire her troops.

Andor needs its large army, for enemies and troublemakers assail it from without. Chief among these is Cairhien; during the New Era, only Tear and Illian have fought each other more than Andor and Cairhien. Neither seems able to overcome the other, or capable of seizing and holding large amounts of new territory. Additionally, due to its close relations with the White Tower, Andor experiences pressure from the Children of the Light, many of whom would like nothing better than to invade it and destroy its "Darkfriend" rulers and nobles once and for all.

Caemlyn: Andor's capital, Caemlyn, is one of the largest and most spectacular cities in the world. It consists of an Inner City built mostly by Ogier, surrounded by a New City of more recent human manufacture. A fifty-foottall, white stone wall, broken by round towers and several arched gates, surrounds the Inner City, rendering it virtually impregnable. Caemlyn's streets are broad and clean, its towers tall, its domes glittering, and its Royal Palace one of the most beautiful in the land (with a library second only to those of Tar Valon and the Royal Library in Cairhien). Andorans are justly proud of their Queen's city.

ARAD DOMAN

Symbol: The Sword and the Hand.

Arad Doman, a nation of plains and hills, lies between the Mountains of Mist, the Aryth Ocean, and the Almoth Plain. It claims the plain as part of its territory, as does Tarabon, creating conflict and animosity between the two nations. In fact, the dispute has caused a series of border wars between the two kingdoms, including the current struggle (which came to a halt only when Seanchan invaders conquered most of Tarabon).

Other than these petty wars with its neighbor to the south, Arad Doman is a sleepy little kingdom that involves itself little in foreign affairs. Its primary contact with other realms is in the form of trade. Domani traders (most of them women) have a well-deserved reputation as clever bargainers and skillful sailors. Its primary trade goods include foodstuffs, wool, and minerals and gems mined from the mountains.

In the eyes of many westlanders, the Domani, particularly their women, have rather "loose" habits. Domani women wear sheer gowns that cling to their bodies, leaving little to the imagination, and from a very early age practice arts of seduction and charm that few, if any, men can resist. Women from other kingdoms find their conduct scandalous at best, though men seem to have fewer objections. Domani as a whole are also known for their hedonistic lifestyle and love of languid pleasures.

The King and the Council of Merchants: Alsalam Saeed Almadar, king of Arad Doman, rules the nation from his seaside capital at Bandar Eban. The king-always a king, never a queen-is elected by the powerful Council of Merchants, made up largely of women. Ostensibly elected for life (though a 75% vote of the council can depose him), he legally holds absolute authority. In theory, rule is not hereditary, though the king must be elected from among members of the major noble houses, and the sons of previous kings are often prime candidates.

For more information about the Domani, see Chapter 2: Backgrounds.

ARAFEL

Symbol: The Roses (three white and three red roses).

In the Borderlands, hard upon the Mountains of Dhoom, and directly south of Shayol Ghul itself, the rocky, mountainous realm of Arafel lies wedged between the River Erinin and one of its tributaries. Home to a people as hard as the mountains themselves, it stands as one of the westlands' bulwarks against the power of the Shadow.

Arafel arose during the chaos of the War of the Hundred Years, one of five northern provinces of Hawkwing's empire. When it became clear to the governors of these provinces (Lady Mahira Svetanya of Arafel, Lord Rylen t'Boriden Rashad of Saldaea, Lord Jarel Soukovni of Kandor, Lady Merean Tihomar of Shienar, and Lord Shevar Jamelle of Malkier) that the empire was crumbling, they met to reaffirm measures to cooperate against the Blight and assure mutual defense against attack from the south. Each took the title of King or Queen of his or her former province, now a new nation. None of these nations would take part in any of the wider fighting of the War of the Hundred years (except to defend themselves and punish those who attacked them), though some individuals or groups, for political reasons or family connections, did become involved.

Since that time, the Arafellin, like the other Borderland peoples, have acted as the first line of defense against Trollocs and other horrors coming down from Dhoom and the Blight. They maintain a proud battle tradition, with their two-sword-carrying warriors able to use both blades at once to deadly effect. Easily recognizable by their large, far-seeing eyes and distinctive hairstyles (two braids for men, no braids for women), the Arafellin have well earned the respect of more southerly nations for their noble self-sacrifices in fighting the Dark One.

The Arafellin have a strong sense of honor, which dictates that they always speak their minds freely when asked, always keep their word, and do whatever they must to repay debts and obligations as quickly as possible. Southerners often refer scornfully to "Arafellin honor," since they don't understand it—but they're always glad to rely on it.

King Paitar: Paitar Neramovni Nachiman, an old but proud man who wears his gray hair cut short, has ruled Arafel for over twenty years. While proud and stern, he possesses keen insight and knows when to bow before the weight of superior wisdom. His capital, Shol Arbela, is a formidable city of gray-black stone, built in one of the most defensible positions in the Borderlands. Shadowspawn have never broken its walls, 30 feet tall and 10 thick, nor befouled its streets with their feet.

King Paitar's sister, Kiruna, is a channeler and an Aes Sedai of the Green Ajah. They are very close, and she often advises him on matters of state. As in the other Borderland kingdoms, Aes Sedai are well-regarded in Arafel, especially those of the Green Ajah (the Battle Ajah).

For more information about the Arafellin and other Borderlanders, see Chapter 2: Backgrounds.

CAIRHIEN

Symbol: The Rising Sun.

Occupying the midlands east of the River Erinin, south of Kinslayer's Dagger, west of the Spine of the World, and that lie above the unclaimed lands north of Tear, Cairhien is an old, proud, and powerful land. Though less extensive than it once was, with its power diminished by internal struggles and external attack, it remains one of the most prosperous and important of the fourteen kingdoms.

History: Prior to the War of the Hundred Years, Cairhien was the name of both a province within Hawkwing's empire and that province's capital city. Shortly into the war, an alliance of nobles seized Cairhien with the stated intention of restoring the nation of Tova. At a grand ball held to celebrate the supposed restoration of Tova, however, every surviving descendant of the Tovan Counselors (the last rulers of Tova) was set upon and slain. Months of assassination, infighting, and *Daes Dae*'*mar* followed, but eventually external threats forced cooperation, and Lord Matraine Colmcille was crowned first King of Cairhien. Cairhienin history under Colmcille and his successors reflects a concern over power and prestige, with the holder of the Sun Throne using his political and economic power to engage in expansionism on a wide scale. At one point, the kings of Cairhien controlled all of the eastern lands from the border of Shienar nearly to the River Iralell. Since then, for various reasons, much of that territory has slipped from their grasp, leaving a realm barely half that size.

The saga of Cairhienin life since then is a long and convoluted tale of political relationships and actions, boring to any but the Cairhienin themselves. Its most notable events are the many Wars of Cairhienin Succession, when nobles competing for the throne took to the field to fight for it with steel (though typically these wars are fought mostly in the political arena, with bloodshed occurring only at the very last).

Today, in the wake of King Galldrian's assassination, famine, another Aiel invasion, and the rise of the Dragon Reborn, Cairhienin politics are as muddled as ever. It remains to be seen who emerges as the strongest power-or who the Dragon places on the throne to rule in his name.

The Game of Houses: The Cairhienin nobility has a special name for their particularly convoluted style of political machinations and influence peddling. They call it *Daes Dae'mar*—the "Game of Houses," also called the "Great Game." It is a game in name only, for its players are deadly serious and the matters it touches on are of the greatest import. In the Game, a player's every action, or even refusal or failure to act, becomes a matter of consequence, debated at length in salons, drawing rooms, dining halls, and council chambers as other players seek deeper, hidden meanings. But soon, of course, some other action comes along to draw people's attention. Secret messages, midnight skulking, a contemptuous glance passing between two people at a party, being seen having a few words with the king's nephew—all have importance in the Game.

Aping their superiors, the common folk of Cairhien have adapted the Great Game to their own lives. Just about any class, organization, institution, or town has its own miniature version of the Game of Houses, as tradesmen, smiths, and housewives all seek for ways to come out ahead of their rivals and peers. Strangers entering Cairhienin society had best beware, lest they find themselves caught up in the Great Game without knowing it!

The City of Cairhien: Though still recovering from the ravages of the Aiel War twenty years ago, and the much more recent Shaido War, the city of Cairhien remains one of the greatest cities in the westlands. Laid out in a precise, neatly planned grid along the eastern shore of the River Alguenya, it holds something for everyone. From its Topless Towers, the envy of architects and engineers in every other kingdom, to the fabulous Sun Palace, to the Royal Library that even the Aiel left undamaged, to the school recently established by Rand al'Thor, it represents the best of what modern westlanders can achieve.

The Cairhienin penchant for order, control, and straight lines breaks down in the Foregate, a "city outside

THE WESTLANDS



THE WESTLANDS

the city" that grew out of the gate markets around the walls of Cairhien. The people living there, mostly poorer folk and tradesmen, defy many of the city's conventions, including the Cairhienin preference for dark clothing. Utterly destroyed during the Shaido War, the Foregate surely will rise again from the ashes-assuming no more wars break out.

For more information about the Cairhienin, see Chapter 2: Backgrounds.

ILLIAN

Symbol: The Golden Bees; the Laurel Crown.

Illian, one of the most powerful kingdoms of the south, occupies a central position wedged between Altara, Murandy, the Plains of Maredo, and the Sea of Storms, with the River Manetherendrelle splitting it right down the middle. The northern reaches of the realm, consisting primarily of lush, forested land, make excellent farms. The farther south one goes, the more low-lying and swampier the land gets. The coastal capital, also called Illian, seems to rise right out of a swamp itself. Despite the dismal marshes, Illian's favorable geography–specifically, its excellent seaport, and its control of the lower reaches of the river–have enriched it through trade.

History and Government: Toward the end of the War of the Hundred Years, Lord Nicoli Merseneos den Ballin captured the city of Illian. Quickly gaining a following among the nobles and commonfolk of the area, he created a kingdom out of the region and named it after its capital city. Considered a fair and just ruler, his House held Illian for nearly three hundred years until it died out in all but the most distant lines.

Merseneos founded the Council of Nine and the Assemblage as advisory bodies. These institutions quickly gained power, however, and historically the king, Council, and Assemblage have engaged in a three-way struggle for real power practically since the founding of the nation. The King, the Council, and the Assemblage each have their own opinions about any given issue, and each try to control Illianer policy on that subject. Jockeying for power, attempts to disgrace rival groups, and other such activities have become the order of the day (though Illianer politics seem simplistic compared to those of Cairhien). Even the wars with Illian's ancient enemy Tear, of which there have been many, cannot wholly unite the three groups.

Recent events have thrown Illian into turmoil. King Mattin Stepaneos has disappeared, feared dead at the hands of an advisor who turned out to be the Forsaken Sammael. The Dragon Reborn himself now wears the Laurel Crown, though whether he will keep it for good remains in doubt.

The City of Illian: Approximately half of the kingdom's population lives in the city of Illian, located at the very mouth of the Manetherendrelle. Built on swampy ground, it has no walls to protect it; the kingdom's large army can easily defend the two causeways through the otherwise impassable marshes. The city itself contains many canals and bridges in addition to roads.

As a major center of manufacturing and trade, Illian never seems to sleep, or even to quiet down. Its tanneries and tailors work to create leatherwork, textiles, rugs, tapestries, and similar goods coveted by nobles all over the westlands. The fishing fleet is so large that Illian actually exports fish. Like the many cargo ships and rakers in the harbor, the fishing boats work out of the Perfumed Quarter, a port district characterized by many distinctive stenches and odors, and by a large degree of lawlessness.

The highest and nicest parts of the city, centered around the Square of Tammaz, contain many Ogier-built towers and structures. The King's Palace (home of House Stepaneos) and the Great Hall of the Council face each other defiantly across the square. In accordance with the king's dictum that the nobles could have whatever palace they wished as long as it was smaller than his, the Great Hall is an identical copy of the King's Palace–just 2 feet shorter in every dimension.

Located not far from the Palace, but in quarters much less fine, are barracks housing the bulk of Illian's powerful army. Led by the Companions, a guard of elite soldiers who accompany the King and/or his commanding general during war, the army is one of Illian's primary foundations of power. Having defeated the Children of the Light during the Whitecloak War, and the Tairens on many occasions, the Illianer army is rightfully regarded as one of the best militaries in the westlands.

For more information about Illianers, see Chapter 2: Backgrounds.

KANDOR

Symbol: The Red Horse.

Kandor occupies that section of the Borderlands between Arafel and Saldaea, holding back the Blight as best it can. The Plain of Lances, which takes its name from the many battles fought there, fills most of the land, making it flatter and easier to cross than many other parts of the Borderlands. For that reason, bands of Trollocs often try to break through here, and the skilled Kandori swordsmen use every ounce of their abilities to push the hated Shadowspawn back into the Blight.

Kandor arose during the War of the Hundred Years, one of five northern provinces of Hawkwing's empire. Lord Jarel Soukovni, in cooperation with the governors of the other four provinces, established Kandor as an independent kingdom. From the first, the five Borderland kingdoms refrained from participating in the War of the Hundred Years, remaining focused on defending the westlands from the Blight. See Arafel, above, for more on the formation of the Borderland kingdoms.

Kandor can have either King or a Queen. The ruler also has an advisory council, made up of both men and women. By law, half the council must be commoners. The council truly is advisory; the ruler is under no obligation to do what it wants, though wise rulers have t least paid attention to what it said. The current ruler, Queen Ethenielle Kirukon Materasu, is a strong-willed, sharpminded queen known for both her wit and her temper.



THE WESTLANDS

Like her predecessors, she has the legendary two-handed Sword of Kirukan, which once belonged to the selfsame Queen of Aramaelle, though she prefers to leave fighting to her generals whenever possible.

For more information about the Kandori and other Borderlanders, see Chapter 2: Backgrounds.

SALDAEA

Symbol: The Silver Fish.

Largest and westernmost of the Borderland, Saldaea holds all the territory between Kandor, the Mountains of Dhoom, the Aryth Ocean, and the River Arinelle and the Black Hills. Its grasslands, broken here and there by forests and the occasional small range of hills, breed some of the finest, fastest horses in all the fourteen kingdoms. They also breed the best cavalry in the westlands. The Saldaean light cavalry can perform flawless maneuvers in formations of up to nine thousand, and individual officers can perform so many stunts while on horseback that it sometimes seems as if they've never walked on their own two legs!

Saldaea arose during the War of the Hundred Years, one of five northern provinces of Hawkwing's empire. Lord Rylen t'Boriden Rashad, in cooperation with the governors of the other four provinces, established Saldaea as an independent kingdom. From the first, the five Borderlands kingdoms refrained from participating in the War of the Hundred Years, remaining focused on defending the westlands from the Blight. See Arafel, above, for more on the formation of the Borderlands kingdoms.

Queen Tenobia si Bashere Kazadi, the young woman who presently rules the realm, is said to take advice from no one but soldiers, including her Marshal-General, Davram Bashere, and her grizzled old uncle Lord Kalyan Ramsin. She has yet to marry, though not for lack of suitors. Many a nobleman has made the long journey to her capital at Maradon, only to find his overtures and gifts rejected with scorn or laughter.

In Saldaea, women often fight right beside their men, or at the very least accompany them to battle (except in the Blight) to provide support off the field. Some possess an uncanny accuracy with thrown knives. They have many other talents, ranging from poetry composition, to playing music, to knowledge of fighting Trollocs, to a distinctive language spoken by waving fans. And they learn a weapon even deadlier than knives—a seductive dance known as the *sa'sara*. Responsible for starting (or stopping) dozens of wars, feuds, and rebellions throughout Saldaean history, the *sa'sara* supposedly has the power to inflame men's hearts with desire. Though outlawed by several queens (not including Tenobia), it somehow remains a vibrant part of Saldaean culture.

For more information about the Saldaeans and other Borderlanders, see Chapter 2: Backgrounds.

SHIENAR

Symbol: The Black Hawk.

Easternmost of the Blightborder kingdoms, Shienar guards Tarwin's Gap, the largest pass through the Moun-

tains of Dhoom into the Blasted Lands, and the Niamh Passes through the Spine of the World. As such, the Kingdom of the Lancers stands first in the line of assault during most Trolloc invasions of the westlands. Its people, from King Easar Togita down to the lowliest peasant, know well how to fight Shadowspawn and don't hesitate to stop whatever they're doing to continue their age-old battle with the forces of the Dark One, if need be.

Shienar arose during the War of the Hundred Years, one of five northern provinces of Hawkwing's empire. Lady Merean Tihomar, in cooperation with the governors of the other four provinces, established Shienar as an independent kingdom. From the first, the five Borderland kingdoms refrained from participating in the War of the Hundred Years, remaining focused on defending the westlands from the Blight. See Arafel, above, for more on the formation of the Borderland kingdoms.

The later history of Shienar consists of little more than a recitation of Trolloc invasions, assaults on the Blight, the building of towers, and other matters military. Powerful fortifications exist throughout the land, giving warriors and common folk alike a place of refuge and strength when Trollocs tread on Shienaran soil. From Ankor Dail in the east, to Camron Caan in the west, fortresses such as Fal Sion and Mos Shirare have served to keep the Shienarans alive in the face of a powerful enemy. Mightiest of all fortifications, save only the king's capital at Fal Moran, is Fal Dara, the home and stronghold of Lord Agelmar Jagad, one of Shienar's boldest warriors.

Shienaran warriors, known as "lancers" for the longspears they carry, patrol their land ceaselessly, keeping a wary eye out for even the smallest Trolloc incursion. With their distinctive shaved heads and topknots, fierce attitudes, and special armor consisting of leather, mail, and plate, no one can mistake them for anything other than what they are-highly skilled warriors bent on the destruction of the Dark One and all who stand with or serve him. As heavy cavalry, mounted on their armored horses, they are unmatched in the westlands, even by the Saldaeans.

The Shienarans, particularly warriors and nobles, have a highly developed sense of pride and honor. They regard shame—the shame of failing at a task, or not being able to grant a friend's request, or forgetting to do something important—much as other westlanders regard being arrested for a terrible crime. Shienaran lords and commanders use this to their advantage, making duty a part of a Shienaran's pride, so that his fear of shame compels him to obey orders flawlessly.

For more information about the Shienarans and other Borderlanders, see page Chapter 2: Backgrounds.

TAR VALON

Symbol: The White Flame of the Aes Sedai.

The first major city built after the Breaking, Tar Valon is the home and seat of power of the Aes Sedai. Located on a long, narrow island in the northern reaches of the River Erinin, it has six high Ogier-built bridges linking it to the land (each with a village at its foot), and two large, round, high-walled harbors (one on each end of the island) so that traders can keep it well-supplied with food and goods. Situated between the Borderlands kingdoms and the southern realms, it provides an ideal meeting place for merchants, pilgrims, and other travelers, many of whom provide information to the sisterhood.

Ogier, working with plans and specifications prepared by Aes Sedai, began building Tar Valon in 98 AB, finishing the work in 202 AB. To this day, the city displays the quality of their stonework, in terms of both durability and beauty. Its buildings somehow seem to resemble breaking waves, or swaying trees, or other natural shapes instead of man-made structures. Most westlanders consider Tar Valon the most beautiful of all cities (though Andorans prefer Caemlyn for that honor).

Before the Trolloc Wars, Tar Valon controlled all the land for hundreds of miles around the city. Many sisters died during the wars, whether from Trolloc swords or overexertion, and this weakened the Aes Sedai. By FY 100, the territory controlled by Tar Valon had shrunk considerably. After High King Artur besieged Tar Valon in an effort to destroy the sisterhood, the Aes Sedai lost all territory but the island itself. To this day they claim nothing beyond the island, preferring to leave the rulership of the rest of the westlands to kings and queens.

The White Tower: The centerpiece of the city is the White Tower, headquarters of the Aes Sedai. Designed by the sisterhood and built partly with the help of the One Power, it does not look like the more "organic" stone buildings crafted solely by the Ogier. Standing 500 feet tall and 300 feet across at its base, it is so large it has *never* been fully occupied. Its top half includes living quarters for the sisters (divided into seven equal sections, one for each *ajah*) and some offices (including the large and luxurious one used by the Amyrlin Seat, head of the Aes Sedai). The bottom half holds classrooms, training areas, eating facilities, and more offices for sisters charged with administrative duties. A smaller building, attached to the back of the Tower, provides quarters for novices and Accepted.

In addition to the Tower itself, the Aes Sedai compound in the very center of Tar Valon contains many other buildings. The most important of these is the Great Library, the largest collection of books, scrolls, manuscripts, and other written records in the westlands. Outsiders may use part of the library, but its inner recesses and most secret books remain open only to Aes Sedai. Other buildings in the compound include barracks for the Warders, and a hostel for visitors come to petition the Amyrlin Seat. Several public buildings cluster around the broad, paved square in front of the Tower.

Beyond the Tower: The rest of Tar Valon resembles any other major city for the most part, though it has far more Ogier stonework and places of calm beauty decorated with fountains or statues. Unique "skybridges" link tall, delicate towers that seem almost sculpted, not built, and even minor buildings such as inns are made of stone. Despite all the transients passing through, Tar Valon remains clean and peaceful, with almost no crime to speak of. Most citizens attribute this to the presence not only of so many channelers, but the Tower Guard, a powerful army that patrols the city and keeps troublemakers in line.

Tar Valon has never fallen to invaders, be they Trollocs or the soldiers of Artur Hawkwing. Its Shining Walls protect the inhabitants from the dangerous forces of the outside world. Broad, bronze-clad, well-guarded gates pierce the Walls at each of the bridges, and watchtowers overlook their length at regular intervals.

In addition to its beautiful buildings, Tar Valon contains one of the few surviving Ogier groves. Ogier often come to visit it, and city residents find it a quiet refuge when the pressures of life afflict them. The grove also contains a Waygate (an entrance into the Ways; see Chapter 13: Other Worlds), fenced in to prevent accidental use.

For more information about the Aes Sedai, see Chapter 2: Backgrounds.

TARABON

Symbol: The Golden Tree.

Occupying the southwestern corner of the subcontinent, between the ocean, Amadicia, the Mountains of Mist, and the Almoth Plain, Tarabon is a hot, often humid country well suited to agriculture, husbandry, and craftwork. Although part of its extensive coastline includes the Shadow Coast, a region rightly feared for its dark hills and the strange creatures that live among them, the rest remains open, giving the Taraboners plenty of opportunity to fish and trade. Their capital, Tanchico, larger than either Tear or Cairhien, is one of the major trading centers of the westlands.

In FY 1006, Lord Haren Maseed, Lady Tazenia Nerenhald, and Lord Boral Amadia, three powerful nobles who had held high positions in Hawkwing's regional government, took Tanchico and proclaimed the coastal area around the city an independent nation. They adopted a form of government that had been used in Balasun, with a king or queen, balanced by a Panarch (always of the opposite gender), with an Assembly consisting of nobles, wealthy merchants, and guild representatives to balance both the ruler and the Panarch. Lord Boral, a former provincial governor and general under Hawkwing, was the leader of the three, but he was murdered, leaving Lady Tazenia and Lord Haren to become Queen and Panarch, respectively.

Tarabon consisted of little more than the city of Tanchico, and was immediately attacked by forces wanting to reestablish Balasun. But Tarabon survived, and by the end of the War of the Hundred Years had grown to its present size. The dual-ruler form of government remained unchanged for centuries, but by 500 NE the ruler was always a King, and the Panarch always female. The Assembly had lost nearly all of its power. The King is a hereditary position, and one of the few powers remaining to the Assembly is that of electing the Panarch.

Since its founding, Tarabon has enjoyed prosperity and relative peace. All that began to began to change four centuries ago, when a dispute with Arad Doman over the ownership of the Almoth Plain turned ugly. Ever since then, the two kingdoms have fought uncountable border skirmishes and diplomatic battles in an effort to win control



of the plain, draining enormous resources from each. Recently, the conflict turned into an all-out war-a war that would undoubtedly rage still, were it not for invasions by the Dragonsworn and Seanchan, which have given loyal Taraboners far more pressing concerns. Now lacking any leadership, the nobles of Tarabon find themselves searching for a way out of most desperate straits.

Tanchico: Tanchico, capital of the realm, claims to be the oldest city in the westlands. It occupies three peninsulas overlooking Tanchico Bay at the mouth of the River Andahar (from north to south, the Verana, the Maseta, and the Calpene) and the hills north of them. A dozen strong forts and a wall guard it ceaselessly. Its gleaming white buildings include the three enormous "Circles" (the Great, the King's, and the Panarch's) where the public can view special enter-tainments, such as Illuminators' displays. The two grandest buildings are the King's Palace and the Panarch's Palace; the latter includes a museum of ancient artifacts, such as the bones of enormous, fabulous creatures never seen alive.

Sadly, much of Tanchico's grandeur fades upon close inspection. As the nation itself has fallen on hard times, so has its capital. Buildings have gone long unrepaired, their white paint and plaster peeling in the heat and humidity. Many merchants have closed their shops for good, refugees and homeless folk live in the streets, and crime runs rampant. The Civil Watch no longer functions effectively. King Andric is dead at the hands of the Seanchan, and Panarch Amathera made a slave. Even if the Dragon Reborn can drive the Seanchan away, Tanchico and Tarabon may not be long for this world.

For more information about Taraboners, see Chapter 2: Backgrounds.

TEAR

Symbol: The Crescent Moons.

Situated on the southern coast to the east of Illian, Tear consists of the city of the same name and a long, broad strip of territory it controls. Like most other southern realms, its lands are low-lying, hot, humid, and often swampy. The common folk of the nation's outlying regions farm the fertile soil, though the nobles so control and dominate their lives that they live a squalid existence. Olives (often pressed to create oil), horses, and grain are the best crops; many nobles and soldiers consider Tairen horses the best in the westlands. Many commoners also support themselves with fishing.

Tear was founded in FY 994 by a group of nobles led by Lord Istaban Novares and Lady Yseidre Tirado. Declaring independence as soon as they had confirmation of Hawkwing's death, they initially held only the Stone of Tear and the surrounding city. They were immediately engaged in fighting with those trying to reestablish the nations of Fergansea and Moreina, all of whom wanted the strong port, as well as the many ambitious lords seeking to control the whole of Hawkwing's empire. The new nation overcame its adversaries, however, and by the end of the War of the Hundred Years had grown to control much of the surrounding region. The absorption of part of Mar Haddon, long after the war, increased Tear to nearly its modern size. Well before the end of the War of the Hundred Years, struggles between more than a dozen nobles of roughly equal strength led to the organization of the High Lords. ("High Lords" is the official collective term, despite the fact that noblewomen of rank, High Ladies, are numbered among the ruling council.) The chronicles of Tairen history since that era mainly relate the story of the many wars between Tear and Illian.

The High Lords have a particular dislike of channeling and have outlawed it in their land. They tolerate the presence of Aes Sedai, provided they do not channel. The Dragon Reborn has changed that law, but a deep distrust of the One Power still runs strong in Tear.

The City of Tear: The High Lords, and many other nobles, reside in the city of Tear. Situated at the mouth of the River Erinin, above the large delta known as the Fingers of the Dragon, it is the largest city in Tear, for the High Lords use taxation to prevent any town from growing large enough to challenge Tear's dominance. The High Lords use the Fingers as protection for the city, allowing no ship to pass through them without a Tairen pilot.

Tear's greatest protection is the enormous citadel known simply as the Stone of Tear. Built during or shortly after the Breaking, it consists of a small mountain of stone welded into a single, solid mass with the One Power. Although invaders have besieged it over one hundred times, it never fell to attackers until the coming of the Dragon Reborn. It contains luxurious chambers, enormous meeting halls, vast libraries, lavish feast halls, and, deep within its depths, the Great Holding-the largest collection of *angreal* and *ter'angreal* outside of the White Tower. Chief among these treasures was *Callandor*, the sword-shaped *sa'angreal* that now belongs to the Dragon Reborn (see Chapter 11: Encounters).

The Defenders of the Stone, an elite military unit, live in and guard the fortress, and also patrol the streets and put down riots. They devote most of their energies to protecting the rich and powerful, who have status and importance in Tear. A commoner or poor person has little chance of getting the Defenders, or other officials, to listen to his complaints or accusations about a wealthy merchant or important noble; in fact, they're just as likely to arrest or kill him for causing trouble.

Outside of the Stone, Tear resembles most other southern cities, though unlike Illian and Ebou Dar, it has no canals. A tall wall of gray stone divides it into two main districts, the inner and outer. The inner district houses the nobility and wealthy. Its streets are paved, well patrolled by the guard, and lined with large, beautiful buildings. The outer district, on the other hand, is unpaved and much less fine. Mud often covers the roads, forcing the residents to wear special wooden shoes to keep their feet and clothes out of the muck. Beyond the outer district lies the Maule (the rough, foul-smelling port district) and the Chalm (a neighborhood of warehouses and taverns along the docks). Another important district, the Tavar, is where farmers come to sell their crops and animals.

For more information about the Tairens, see Chapter 2: Backgrounds.



UNCLAIMED LANDS

Thanks to wars, depredations, plagues, famines, and many other disasters, large parts of the westlands lie uninhabited and unclaimed. Large stretches of land contain no notable human habitations, and sometimes no habitations whatsoever. In places such as the Caralain Grass, the Haddon Mirk, or the forests near the River Ivo, a person can walk for days without encountering another human being. In these wild places fell beasts and ruthless bandits often lurk, waiting for innocent travelers or hapless explorers to wander into their nets. Those who wish to journey into or through such areas had best learn how to protect themselves.

Shadar Logoth: In the wild, abandoned territory around the River Arinelle lies a terrible place, not of the Dark One's making, but evil nevertheless. In the time of the Trolloc Wars, the nation of Aridhol claimed this land, with its capital a city of the same name. King Balwen Ironhand, despairing in the war against the Shadow, took counsel from a mysterious man named Mordeth, who advised him to use the tactics of evil against evil. With Balwen under Mordeth's sway, Aridhol became darker and darker, full of suspicion, treachery, and cruelty. In time the peoples' feelings gave rise to an evil force that consumed them, leaving their city a wasteland. Now only that evil, called Mashadar, haunts the broken cobbles and shattered buildings of what is now known as Shadar Logoth, the Place Where the Shadow Waits. It consumes any who visit the ruined city, human or Trolloc; in fact, Shadowspawn refuse to enter the ruins unless driven inside by Dreadlords or whip-wielding Myrddraal.

The Mountains of Dhoom and the Blight:

Stretching across the northern reaches of all the worldeven Seanchan and Shara-is a terrifying region known as the Blight. Controlled by the Dark One and warped by his terrible power, the Blight is home to Trollocs, other Shadowspawn, and creatures still more terrifying. Though once confined by a world-spanning mountain range called the Mountains of Dhoom, the Blight has grown since the Breaking and now reaches slightly south of the mountains. North of the Blight, between it and the northern icecap, lie the Blasted Lands, a region so devoid of life that not even Shadowspawn or Blight-creatures dare to go there. Some say the mightiest battles of the War of Power were fought here, causing barrenness and desolation.

The most terrifying part of the Blight is Shayol Ghul, an enormous mountain north of the westlands, the prison of the Dark One. In its shadow lies the valley of Thakan'dar, where the Myrddraal's terrible weapons are forged. Though perpetually shrouded in unnatural fog, icy-cold Thakan'dar has no more moisture than the waterless Termool region of the Aiel Waste.

Few humans dare to enter the Blight, though some Shienarans and other Borderlanders raid into it on occasion. Despite its northern latitude, it is unnaturally warm and humid. Trees and plants growing there possess a weird vitality, though the mottling, bloating, and corruption of disease affects them all. Everything, from the smallest leaf or twig to the largest tree, poses danger to the traveler: Just touching them can bring sickness or death by virulent poison. Some of the trees can even move, using their branches to snatch and devour living prey. The animals are worse, and virtually all of them possess venom or terrifying natural weapons. Many are unnaturally large or otherwise altered by the Blight, which only increases their strength and the horror they inspire in humans.

However, the Blight is not uniform throughout. In some places, such as north of Seanchan, it is *slightly* safer, since the Seanchan long ago slew all the Trollocs and Myrddraal in their part of it, leaving relatively few Shadowspawn to trouble them. Perhaps valiant and powerful warriors—or the Dragon Reborn—can push back or even eradicate the Blight, someday.

THE WORLD OUTSIDE THE WESTLANDS

Though some folk of the westlands may consider the Mountains of Dhoom and the Spine of the World to form the boundaries of the world, in fact many lands exist beyond those confines. Much about those lands remains mysterious to the westlanders, the subject of wild stories and rampant speculation, but they are no less real for all of that.

THE AIEL WASTE: East of the Spine of the World mountain range, and west of the features the Aiel call the Great Rift and the Cliffs of Dawn, lies the Aiel Waste, a vast and unforgiving desert. Only the Aiel, and those they assist or permit to enter their lands, can live there; all others face death by thirst or *algai'd'siswai* spears. The Trolloc term for it–*Djevik K'Shar*, "the Dying Ground"– provides an apt description. The Aiel, on the other hand, call it the "Three-fold Land," because it makes, tests, and punishes them.

Geographically, the Aiel Waste consists of two primary areas. The first, occupying the southern fifth of the Waste (and thus bordering the Sea of Storms) is the Termool, or "Waterless Sands." This region contains little more than league upon league of shifting, blowing sand. Here and there an outcropping of rock dares to raise itself above the dunes, but nowhere can a traveler find even the smallest pool of water or bit of greenery. It is desert in its purest form, and not even the Aiel journey there if they can avoid it.

The northern four-fifths of the Waste also qualify as desert, but of a "friendlier" sort. The land here is marked not so much by sand dunes as by mountainous areas, canyons, rocky hills, mesas, strange stone "towers" shaped by wind and scouring sand, buttes, and the like. Scrub brush consisting of only the hardiest plants covers some areas; others, with water sources nearby, sprout more and greener bushes. There is water here, if one

THE WESTLANDS

knows where to look, but precious little of it. The Aiel have fought decades-long feuds over pools of water so small a grown man can easily step across them. One or more of the Aiel clans owns every known spring and stream, in accord with ancient treaties. There is but one river, recently created by the Dragon Reborn; it belongs to all Aiel.

A rocky and mountainous land, the Aiel waste would pose difficulties for travelers even if water were plentiful. Wagons and large groups of travelers that the Aiel allow into the waste (such as peddlers) must remain on certain roads and pathways during their journeys. Moving off them would likely result in getting lost, suffering a broken axle, or accidentally falling off a cliff or into a gully.

Once nomadic, the Aiel eventually expanded to the point where they had to settle down, and to do so they adapted the mountains to suit them. Today they carve homes and fastnesses out from the very rock of the cliffs, valleys, and canyons, burrowing deep to make their homesteads as cool and comfortable as possible. When necessary they build homes more in the open, using bricks carved and shaped from native stone, or sometimes made from local clay. They furnish their dwellings with goods obtained through trade, raiding, or their own manufacture.

The Aiel have only one city-Rhuidean, a place begun millennia ago by the Jenn Aiel, and thus reminiscent in many ways of the great cities of the Age of Legends. For complex reasons relating to Aiel history, the city was eventually sealed away by the Aes Sedai, for use as a testing ground by potential Aiel chiefs and Wise Ones. Recently Rand al'Thor reopened Rhuidean to the world, and created there a vast lake and a river flowing from it. Many Aiel now live there, exploring the glass columns and timeless towers their ancestors built, and building structures of their own.

Like the Aiel themselves, the animals that live in the Waste are harsh and deadly. Most feared of them is the bloodsnake, a brownish-red venomous serpent that can grow to over 3 paces long. Its bite turns a person's blood to jelly in mere minutes, and no cure exists for its venom. Its serpentine brethren include the red adder, rock snake, and the dust viper (all venomous). Many different species of scorpion also inhabit the Waste, though their stings are, in most cases, merely painful. Some of the less arid parts of the Waste house small wild pigs, a type of cat the Aiel call a *caisid*, various species of large lizards (considered delicious by the Aiel), and a wide variety of birds, among other creatures.

For more information on the Aiel, see Chapter 2: Backgrounds.

ISLES OF THE SEA FOLK: South and west of the westlands, in the Sea of Storms and the Aryth Ocean, lie several groups of islands where the Atha'an Miere, the Sea Folk, dwell. Few, if any, westlanders have seen these lands, for only the Sea Folk have the ships and sailing skills to reach them, and they guard them jealously.

Largest of all the Sea Folk islands is Tremalking, a crescent-shaped body of land southwest of Tarabon.

Here the Sea Folk maintain their largest shipbuilding and shipwright docks, facilities that allow laborers to work on several ships simultaneously. Many small coastal settlements exist, primarily to hold warehouses where the Sea Folk store bulk goods brought up from more southerly islands and destined for the mainland.

The Sea Folk also control three small groups of islands to the west of the westlands: Aile Jafar, Aile Somera, and Aile Dashar. As with Tremalking, they use them primarily as a place to repair ships and store trade goods. Few Atha'an Miere have any desire to live on land (or to remain there any longer than they have to), so these islands contain few dwellings-after concluding their landside business, the Sea Folk return to their ships to eat and sleep.

The Sea Folk lands consist of islands to the south and west of the westlands. Few if any westlanders have visited the Sea Folk islands, but it is believed, based on hints and snippets of information from the Atha'an Miere, that they are warm islands bathed in sunlight and covered with exotic, strangely colored plants (and inhabited by equally colorful and strange animals). Speculation about large Atha'an Miere cities misses the mark, however; the Sea Folk prefer to live in towns and villages. They build most of their towns right on the coast; only one or two exist more than two hours' ride inland. A few Atha'an Miere villages consist entirely of treehouses and other buildings constructed amid the enormous trees of coastal jungles.

Society and Government: Many people believe the Atha'an Miere are a matriarchal society, but this is not entirely so. Women do own and command the ships, but all matters of trade and money are in the realm of men, as are matters of defense, while property ashore can be owned by either men or women. Women hold the highest places of authority, but governors of land-based facilities are often men.

The Atha'an Miere organize themselves into clans, each with its own name and reputation, such as Clan Somarin. Each clan is led by a Wavemistress. When a Wavemistress dies, the First Twelve of that clan (the twelve senior-most Sailmistresses, ship captains) gather to elect her successor. The First Twelve among the Wavemistresses themselves elect the Mistress of the Ships, the Atha'an Miere "queen." The Mistress of the Ships wears a nose chain with many overlapping medallions and is accompanied by a servant carrying a threetiered blue parasol with gold fringe.

Beneath the Sailmistress, each ship has a Windfinder, a second-in-command and chief navigator. The Windfinder often possesses the ability to channel, using it to manipulate wind and wave and otherwise aid the ship (for more information, see the Windfinder prestige class in Chapter 10: Gamemastering). The Cargomaster, the chief male officer, oversees trading and defense. Each Wavemistress appoints a Swordmaster from among her clan's Cargomasters, and the Mistress of the Ships in turn has a Master of the Blades.

Each clan possesses not only ships, but villages,

docks, harbors, warehouses, and control over certain trade routes. Generally the Mistress of the Ships leaves the clans to govern themselves, stepping in only when disputes between clans threaten the peace and prosperity of the Atha'an Miere. The Sea Folk have a unified and wealthy society, making friction and crime rare.

The Sea Folk refuse to cross the Aryth Ocean, claiming the "Islands of the Dead" lie on its other side. Since they sail everywhere else, some westlanders believe the Sea Folk concocted this story to hide something special or valuable.

For more information on the Atha'an Miere, see Chapter 2: Backgrounds.

SEANCHAN: Far to the west of the westlands, across the seemingly endless expanse of the Aryth Ocean, lies a continent called Seanchan (pronounced SHAWN-chan). Unknown to the modern westlands until recent attacks by exotically garbed armies riding monstrous beasts, it remains an enigma, and other than the Dark One himself, may represent the most terrible threat Rand al'Thor or the Aes Sedai ever face.

Geography and History: Unlike the westlands, a single uniform landmass of plains and forests broken by occasional small mountain ranges, Seanchan consists of an enormous continent stretching from the Blight nearly all the way down to the southern icecap. It possesses towering, bitterly cold mountain ranges, steaming jungles, broad plains, dismal swamps, lush forests, inland seas, and virtually every other type of major geographic feature. In fact, Seanchan actually includes two major subcontinents: a northern landmass reaching down from the Blight with two long, fingerlike peninsulas; and a much larger, roughly teardrop-shaped landmass also marked by many deep bays and peninsulas. A channel containing many islands of varying sizes separates the two.

Scholars know very little of the early history of Seanchan. Records of what the Age of Legends was like there were lost during later eras, though most assume it was little different than in the westlands. For many centuries after the Breaking, a constant series of minor wars and other forms of political strife were the central fact of life in Seanchan. Dozens of tiny realms, many ruled by channelers, struggled for power and prestige, their borders and alliances shifting as easily as leaves in a breeze. Revolts, assassinations, and civil wars occurred every year, and espionage and political intrigue never ceased.

The defining event in modern Seanchan history was the arrival of Luthair Paendrag Mondwin, "the Hammer," and his massive army of conquest. Aided by the balkanized and treacherous nature of Seanchan politics and the use of *damane* (leashed channelers; see below), Luthair and his children conquered the entire continent within three hundred years. But their victory was only a partial one. While they controlled Seanchan politically, they had little effect on its culture and were eventually absorbed and integrated into the Seanchan social structure, rather than changing it to resemble that of the westlands. **Government and Society:** Since the Conquest, Paendrag's descendants have controlled the Empire of Seanchan. Known as "the Blood," they hold the place of prominence in Seanchan's rigidly stratified society. Nobles, who are also "of the Blood," mark themselves by shaving their heads in particular ways and having long, beautifully lacquered fingernails (ranging from all four nails for the Empress, to only one for nobles of the lowest rank). Not all nobles can claim descent from Paendrag; on some occasions, the Empress raises a deserving soldier or official to the nobility.

The ruler of all Seanchan, and under Imperial law the owner of everyone and everything on the continent, is the Empress (or Emperor), a direct descendant of Luthair Paendrag—and thus of Hawkwing himself. From her Crystal Throne in the Court of the Nine Moons in her capital of Seandar, the Empress directs the affairs of her vast realm. In addition to her children, the Empress has legions of nobles, officials, and slaves to help her carry out her duties. She chooses her successor from among her own descendants, selecting the one who has best demonstrated power, honor, and strength through political maneuvering, intrigue, and accomplishments of various sorts.

Other than that, very little mobility occurs in Seanchan society. A Seanchan almost always remains in the class he is born into, though even within classes, many "subclasses" and other forms of ranking exist, which are fully understandable only by someone raised within Seanchan society. Ranking below nobles are craftspeople, merchants, and commoners. Persons of this class do not shave their heads, lacquer their nails, or display any of the other physical indications of rank so beloved by the nobility. Instead, they distinguish themselves by their dress, and sometimes their manner of speech.

Below the ha'shala is an enormous class of persons known as da'covale ("those who are property") or covalein short, slaves. Slavery, a major cultural institution in Seanchan, not only survived the Conquest but earned acceptance among Paendrag's descendants. Every day, nobles, merchants, and others with money buy and sell people like any other commodity. Because slavery is so commonplace, the Seanchan generally do not regard it as shameful (nor, for the most part, do they mistreat their slaves). In fact, some slaves, such as the so jhin, the hereditary caste serving the Blood, actually outrank many free people. Other important and powerful slaves include the Empress's powerful and ruthless Deathwatch Guard (which includes some Ogier, who are not considered property), marked by its black-tasseled spears and black shields, and her Seekers for Truth, a much-feared police and intelligence-gathering organization that also hunts Darkfriends. For this reason, it's not uncommon for free persons to sell themselves and their families into slavery, since doing so can actually improve their lot in life.

Channelers: The most pathetic and despised of all Seanchan slaves are the *damane*, or "Leashed Ones"; that is, channelers. Luthair Paendrag's hatred and fear of Aes Sedai, combined with Seanchan slavery and a type of *ter'angreal* called an *a'dam* (page 293), has led to a society that ferrets out channelers, then links them to women who control them and force them to use their powers on command, much as a circus-master makes beasts perform as ordered. Fearing the agony and humiliation the *a'dam* can inflict on them, the servile *damane* do whatever they are told, without quibble or failure.

In Seanchan, all female children must test to determine if they have the ability to channel. They may also opt to test for the ability to act as a *sul'dam*, or "leashholder." *Sul'dam* possess the power to use the *a'dam* and thus control *damane*. Becoming a *sul'dam* confers prestige and honor, and no small measure of personal power as well. These privileged women are identified by dark blue dresses decorated with red panels and silver forked lightning bolts on the breast and sides.

Those few men who display the ability to channel are hunted, captured, and executed. Putting an *a'dam* on them causes a painful death both for the man and the *sul'dam*.

Honor: In Seanchan society, the concept of honor holds great importance. A Seanchan, particularly a Seanchan noble, must have *sei'taer*, literally meaning "straight eyes" or "level eyes" (since an honorable person always looks other people in the eyes). The tenets of *sei'taer* are too complex and sophisticated for outsiders to truly understand, but the central principle is the sanctity of one's word. Once a Seanchan gives you his word, he will do whatever he must, including sacrificing his own life, to keep it. Failure to keep one's word, or lying to someone's face, are the most dishonorable acts imaginable.

A person who violates this elaborate code of chivalry and conduct becomes *sei'mosiev* ("lowered eyes" or "downcast eyes"), signifying diminished honor and a loss of face. Depending on circumstances, this can occur due to one's own actions-or inactions-or even from the actions or inactions of another (for example, family leaders must take responsibility for the conduct of their families, and slaveowners for that of their slaves). The constant struggle to maintain and earn honor drives many institutions and practices within Seanchan society.

The Return: In recent months, the Seanchan have made their presence known in the westlands due to something called Corenne, "the Return." Luthair Paendrag instructed his descendants to add Seanchan to Hawkwing's empire, if necessary using their own power to help reestablish it. Now possessing the ships and technology needed to cross the Aryth Ocean, the Seanchan sent five hundred ships containing the Hailene ("Those Who Come Before," or "Forerunners") to determine the current state of Hawkwing's empire. Having found that it no longer exists, the Seanchan are following through with their historical imperative to rebuild it. An invading army of hundreds of thousands of soldiers and fearsome beasts has arrived on the western coast and begun its conquest. Unless the rulers of the fourteen nations band together to oppose these invaders, as they did the Aiel twenty years ago, the Seanchan may soon reestablish Hawkwing's rule-albeit in a very different form.

SHARA: More mysterious still than Seanchan is Shara, the land east of the Aiel Waste. Protected by vast cliffs that not only separate it from the Waste, but line its coast to make it impossible for outsiders to even see much of their land, the Sharans seem determined to keep their home and customs as secret as possible from others. Given the Sharans' predilection for lying, subterfuge, misdirection, and trickery, westlanders can establish few facts (even the ones discussed below, or the name of their land) with certainty.

At present, all contact between the westlands and Shara takes the form of trade-both overland trade via the Aiel, and oceangoing trade with the Sea Folk and some ships from southern realms such as Mayene. Traders may only enter certain cities, six along the Cliffs of Dawn and five along the Sharan southern coast, which have walls so high visitors cannot see the rest of the land. Ships that have sailed around to Shara's eastern coast have simply disappeared. To make matters worse, the Sharans do not trade honestly or honorably; they seem to consider it their duty to trick foreigners, thus forcing westlander merchants to check literally every single inch of every item they buy in Shara to ensure it meets specifications. Despite these problems, trade in Sharan silk, ivory, and other commodities brings such profit that it shows no signs of ceasing.

According to information gleaned by traders, Shara consists of one enormous, peaceful empire that has existed since the Breaking and, say the Sharans, was never troubled by any Trolloc invasions or attack by the fleet led by Artur Paendrag's daughter. The ruler, a sort of emperor called a Sh'boan (if a woman) or Sh'botay (if a man), oversees a land with many precisely organized provinces and a social structure similar to Seanchan in its rigidity. (Slavery is commonplace, though slaves seem less well treated in Shara than Seanchan.) The ruler takes a spouse upon assuming the throne and invariably dies seven years later. The spouse then remarries, in turn dying seven years after assuming total power. The Sharans call this "the Will of the Pattern."

Some reports, however, indicate that the ruler (currently a Sh'boan) may actually be little more than a figurehead. The true rulers may be the Ayyad, or channelers, who surround the throne and control virtually all contact with the ruler. Under Sharan law, the authorities segregate all channelers (male and female) in special high-walled villages only channelers can enter. The government treats male channelers simply as breeders, executing them after they sire children, and maintains elaborate breeding records to ensure that channeling abilities pass from one generation to the next. Males who travel outside the Ayyad villages to breed wear hoods so they see nothing of the land. Unfortunately, given Sharan secrecy and lying, it's unlikely the westlands will ever know the full extent of channelers' political power in the empire.

THE WESTLANDS



Our world is but one reflection of the Pattern, or perhaps one Pattern among many. Careful use of the One Power, mysterious Lost Abilities, or ancient *ter'angreal* opens gateways to other realities. Human beings created some of these realms with great feats of channeling; others are windows into completely different worlds, as real and expansive as our own. Still others are transient reflections of what might have been, or still might be.

Just a few of these worlds are detailed here. Others certainly exist, but little is yet known of them-let alone how many others there might be.

TEL'ARAN'RHIOD

Tel'aran'rhiod is called the world of dreams, and that's a somewhat apt description. It is a world much like the natural world—a reflected universe that mirrors the entire physical world: mountains and rivers; cities and palaces; forests and oceans. But it's an empty place. Living creatures are not reflected; they appear only briefly when they dream themselves into Tel'aran'rhiod, and even more rarely when they enter it physically.

Tel'aran'rhiod is not the world in which most dreams occur; on the contrary, most people's dreams are set within their own temporary realities, which form as bubbles within a realm known to dreamwalkers as "the space between dreams." Only the tiny stars of thousands of sleeping, dreaming people light this vast, dark space. For most, that is the extent of it: Their dreams exist as brief flashes in the space between dreams, cuddled in tiny realities of their own devising. But occasionally, while a sleeper is in a deep, deep slumber, his dreams wander out of the bubble and into *Tel'aran'rhiod*.

Inanimate objects are not always reflected perfectly in Tel'aran'rhiod. Permanent objects-those that don't generally move for months or years-usually appear in Tel'aran'rhiod exactly as they are in the natural world. More transient items are likely to move, disappear, or change in appearance. A door, for example, may at one moment appear open, and then suddenly, without sound or visible motion, closed. Dishes in a kitchen might change in shape or color, or appear and disappear. A chest might be locked one moment, open the next. These odd movements are metaphoric of the transient nature of these objects, a reflection of where they might be at any given moment. They do not directly represent movement within the natural world-a sword carried by a man in the real world does not simultaneously float across the same room in Tel'aran'rhiod.

It is impossible to affect inanimate objects in the natural world from *Tel'aran'rhiod*. An object moved, altered, or destroyed in *Tel'aran'rhiod* is simply not affected in the real world. In fact, the object in the dream world will eventually revert to its original form—the reflection of the unaffected item in the real world.

Although empty of most living creatures, any two creatures or characters that enter *Tel'aran'rhiod*-perhaps by dreaming themselves there at the same time-can encounter one another. In fact, some dreamwalkers (people with the Lost Ability that allows them to visit and control dreams, as well as enter *Tel'aran'rhiod*—see Chapter 5: Feats) use the dream world as a meeting point. Such people meet one another at some specified location in *Tel'aran'rhiod* to exchange information even when they're thousands of miles apart in the real world.

In addition to dreamers and other visitors, *Tel'aran'rhiod* is also inhabited by wolves, which come to what they call the "wolf dream" when they die to await rebirth. Because their time there is generally short, and they prefer the remotest of locations far from the sites generally visited by human dreamers, they are rarely encountered.

Some visitors to *Tel'aran'rhiod* learn to control their appearances. Indeed, since the appearance of the visitor is really just a reflection of his consciousness, it is possible– with sufficient practice–to control every aspect of oneself: clothing, possessions, hair color, facial features, etc. See the Bend Dream feat, in Chapter 5: Feats.

THE ORIGINS OF TEL'ARAN'RHIOD:

Tel'aran'rhiod is not a man-made place. Rather, it is believed that the Pattern woven of men's lives-the Pattern that makes up the world as we know it-is but one reality among many. The Patterns of other possible realities are themselves woven into a greater Pattern, and it is in the spaces between the weave of this Great Pattern that Tel'aran'rhiod exists.

ENTERING *TEL***'ARAN'RHIOD:** The most common

way of entering *Tel'aran'rhiod* is to dream oneself into it. For most people, this method is completely unreliable; the few accidental visits most dreamers might experience are brief and indistinguishable (to them) from their ordinary dreams. Even those who might somehow stay longer in *Tel'aran'rhiod* cannot actively explore this empty dreamland, since most people have little ability to consciously control their actions in dreams.

There are a few, however, who can do so. Individuals with the Dreamwalk Lost Ability feat (see Chapter 5: Feats) often develop the capacity to enter *Tel'aran'rhiod* at will as they sleep. These dreamwalkers can then move about and explore the dream world as they wish.

A few known *ter'angreal* allow access to *Tel'aran'rhiod*. Some of these simply aid dreamwalkers in finding their way there, while others allow those without that Lost Ability to do so, just as if they had it. Usually, simply falling asleep with the *ter'angreal* against his skin is enough to deliver the dreamer into *Tel'aran'rhiod*.

Another way of entering *Tel'aran'rhiod* is via the One Power. It is possible to channel a gateway directly from the natural world to *Tel'aran'rhiod*, and to enter the latter through this gateway. This takes the traveler physically into the Dream World. Unlike a dreamwalker, who leaves her physical body behind, one who crosses through a gateway takes her body with her. Gateways into *Tel'aran'rhiod* connect at the same point in both the real world and the dream world. In other words, a channeler opening a gate from the Stone of Tear would walk di-

rectly into the *Tel'aran'rhiod* version of the Stone, in the same room she departed from. THER WORLDS

Entering the dream world corporeally is dangerous in several ways. For starters, unlike a dreamer, a character physically in Tel'aran'rhiod needs rest, food, and water just as he would in the real world. The dream world's reflections of food and water provide no nourishment. A character who becomes trapped in Tel'aran'rhiod has only what food or water he has brought with him, and without a means of returning to the real world will eventually die, his body fading into nonexistence over the weeks and months to follow.

Second, a character physically in *Tel'aran'rhiod* cannot leave by simply waking up. He can only return through another gateway. If

Tel'aran' rhiod

he is unable to channel a return gateway, he may be trapped in the dream world until he dies.

Finally, each time a physical visitor returns from *Tel'aran'rhiod*, he risks losing a bit of himself. Every character returning physically from *Tel'aran'rhiod*, by any means, must make a Fortitude save (DC 10). Failure results in the permanent drain of 1d4 points of Charisma. This Fortitude save is not made upon physically entering *Tel'aran'rhiod*, just upon leaving.

How a visitor gets about in *Tel'aran'rhiod* depends on her dreamwalking abilities. Any visitor can walk about, just as in the real world. There are no horses to ride or to draw wagons, however, leaving faster movement options limited. Some dreamwalkers learn to "jump," traveling instantaneously from point to point. See the Dream Jump feat in Chapter 5: Feats.



HAZARDS OF TEL'ARAN'RHIOD: Although *Tel'aran'rhiod* is a dream world, things that affect you there also affect you in the real world. If you are injured—or killed—in *Tel'aran'rhiod*, your injury or death is just as real as if it had occurred in the real world. The popular myth that if one dies in a dream, he dies in the real world has its roots in this aspect of *Tel'aran'rhiod*.

The realm of *Tel'aran'rhiod* is empty of domesticated creatures, but wild animals and insects can be found there. The chances of running into another visitor are small-but there are other visitors, and they can be hostile. The dreamwalking talent is kept alive among the Aiel Wise Ones, and there are a handful of other beings that have the ability to enter *Tel'aran'rhiod*. Wolves, for instance, enter *Tel'aran'rhiod* when they die, remaining there until their rebirth. Other beings seem to be regular visitors as well: A man (or manlike creature) known as Slayer sometimes wanders *Tel'aran'rhiod*, apparently interested only in killing whatever other creatures he can find.

THE WAYS

The Ways are a series of paths through a netherworld void, connecting points all across the westlands, including all Ogier *stedding* and most of the great cities. Few people are even aware that the Ways exist-but those who know, and are willing to face the grave dangers of the Ways, can use them to cross vast distances in short periods of time.

The Ways consist of a series of bridges and ramps built across a dark and seemingly limitless void. One enters via Waygates, stone portals located in the natural world. From the Waygate, the traveler weaves his way along the labyrinth of stone ramps and bridges, which hang in the darkness without any visible means of support. These bridges join and branch at stone platformsequally unsupported-some of which bear markers instructing the traveler, in Ogier script, on his route.

The Ways are unnaturally dark; the light of lanterns, torches, or even the One Power seems to simply fall away, extending mere paces into the darkness where it might normally illuminate a much larger area. Similarly, the darkness of the Ways seems to swallow sound, giving the realm an oddly muted nature. Light and sound travel only one-half the distance they travel in the real world. Torches, for instance, only illuminate an area with a radius of 10 feet.

The most distinctive feature of the Ways is the deterioration of the stonework itself. The floors and railings of the bridges and platforms are pitted and scored, almost as though the stone is decaying. In some areas it crumbles under the touch; in others, entire bridges have fallen away, blocking routes through the Ways.

THE ORIGINS OF THE WAYS: During the Breaking of the World, there were many male Aes Sedai (remnants from the days before the Breaking, when *saidin* was untainted and men and women channeled side by side) who had not yet succumbed to the madness

brought on by *saidin*'s taint. Seeing their comrades succumb to the madness, and knowing that they would inevitably suffer it too, many of these took refuge in Ogier *stedding*, where they were mercifully disconnected from *saidin* and its taint.

The Ogier had found that they were all but trapped in their *stedding*-travel between *stedding*, common in the Age of Legends, was all but impossible during the turmoil of the Breaking. In gratitude for their sanctuary, one group of Aes Sedai made a gift to the Ogier: a set of otherworldly pathways between each *stedding*. These pathways, called the Ways, were grown with the One Power, and their location outside the natural world made them immune to the turmoil of the breaking-regardless of what happened to the land between two *stedding*, the Ways joining them would remain unaltered and safe.

Because the growing of the Ways required the One Power, which cannot be touched within a *stedding*, the Ways do not actually connect from *stedding* to *stedding*. Instead, each *stedding* has a Waygate just outside its boundaries.

Ultimately, no male Aes Sedai could forever hold out against the pull of the One Power, and all eventually left the *stedding* and suffered the fate of all male channelers. Before this happened, however, the Aes Sedai made one additional gift to the Ogier: the Talisman of Growing. This *ter*'angreal, triggered by Ogier treesinging, allowed the Ogier to grow additional Ways to rediscovered *stedding* and other locations. Years later, when Ogier were called upon to build the great cities, they grew new branchings of the Ways to those sites, creating Waygates at or near them that still stand today.

For almost two thousand years, the Ways provided safe and valuable transit for Ogier and human alike. But about a thousand years ago, during the War of the Hundred years, something changed the Ways. When originally built, the pathways hung in a bright open space. The islands and their thin arched bridges were visible across the brilliant void, each a garden lushly planted with fruit trees and carpets of thick grass, upon which travelers could rest and feed their beasts of burden. But the Ways began to dim, eventually growing dank and completely dark. Travelers who entered the Ways began to disappear, and some of those who did emerge came out mad, often ranting about something they called the "Black Wind," (or as it is called in the Old Tongue, "Machin Shin").

It is thought that because the Ways were created by male Aes Sedai, the taint on *saidin* also tainted their creation. Whether or not this is true, for centuries use of the Ways has been banned by Ogier Elders. Few, even among those who remember the existence of this ancient route, dare use the Ways now.

ENTERING THE WAYS: A Waygate is an ethereal portal protected by a heavy stone door. From the outside, the Waygate looks like a wall of stone, perhaps 8 feet tall by 12 feet wide, ornately carved as though covered in dense vines and leaves. Built into this wall is a double door, so cleverly concealed by the delicate carvings that



The Ways

its seams cannot be discerned among the stone leaves and vines. One special leaf-the trefoil *Avendesora* leaf-sits in the center of this door; the door is opened by moving the leaf to a different position, and closed by replacing it in its original position. The door closes slowly, allowing a person time to enter the Waygate before it seals shut.

Figuring out how to open a Waygate requires a Knowledge (arcana) check against DC 22, but anyone who has previously opened a gate, or seen someone else do it, can skip the check.

Beyond the door is the portal itself: a film of oily darkness that vaguely reflects the outside world. Stepping through this film is like stepping through a line of ice, but it is not difficult and offers no resistance. From the inside, the portal looks like a large round window into the outside world. It floats in the darkness, with nothing behind it. A traveler brave enough to wander through the darkness behind the portal would find nothing there–just endless dark.

When closed, the stone door can be opened from within the Ways in the same manner as it is opened from without. The interior surface is also carved in the intricate form of vines and leaves, and there is a second *Avendesora* leaf that can be removed to open the door and replaced to open it. It is possible to lock a Waygate from either side. Simply removing the *Avendesora* leaf from one side and placing it among the carven vines on the opposite side of the door prevents the Waygate from being opened from the far side. Removing the leaves from both sides causes the door to close and leaves it locked from both the inside and outside. However, leaves removed from the door for more than a single day lose their power to unlock the Waygate. Its leaves dead, the gate remains sealed forever, or until the Talisman of Growing can be brought to create new leaves.

There is no other known method of entering the Ways. If a weave has ever been developed to directly access the Ways, it has long since been lost.

TRAVEL IN THE WAYS: Each Waygate opens to a broad expanse of pitted stone, surrounded by darkness. Leading from the Waygate is a white stripe embedded in the stone floor. Following this stripe leads the traveler to a marker, a stone pedestal covered in the flowing, vine-like script of the Ogier. For those who can read Ogier script, the pedestal is a guidepost of sorts, telling the traveler how to get to a variety of destinations. Interpreting the instructions requires a Knowledge (arcana) check against DC 16–again, presuming the traveler can read Ogier writing.

285

THER WORLDS

From this first pedestal, the traveler takes one of any number of ramps or bridges leading out into the dark void. This path does not take the traveler directly to his destination, however. Instead, the first bridge leads the traveler to a rectangular platform floating in the darkness. Numerous other bridges lead away, and the traveler makes his choice based on the instructions from the pedestal. After crossing over many bridges and islands, the traveler comes to an island with another pedestal. The instructions on this pedestal lead him to yet another, and so on, until the traveler finally arrives at his destination Waygate.

The number of pedestals between locations varies widely, and does not seem to correlate directly to the distance between the Waygates in the real world. In general, though, travel between Waygates at *stedding* (the Waygates originally created by the Aes Sedai) is typically quicker than travel between Waygates at the great cities (which were later grown by the Ogier). The table below indicates the number of pedestals between two Waygates.

A separate Knowledge (arcana) check against DC 16 is required at each pedestal. Failure indicates that the traveler takes the wrong path. The traveler isn't irrevocably lost, however. Instead, the total travel distance is increased by one pedestal. Thus, if the route was going to go through four pedestals, a failed Knowledge check at one of them increases the total trip to five pedestals.

Sometimes, due to the corruption that has afflicted the Ways or the vandalism of passing Shadowspawn, the pedestals are damaged or otherwise unreadable. Make a percentile roll every time a party reaches a pedestal. There is a 5% chance (01–05) that the pedestal is unreadable. In such a case, the party must choose their path randomly. Have them roll 1d6; on a 1, the bridge or ramp they choose is the correct path, and they continue on. A 5–6 result is the same as failing the Knowledge check–the total travel distance increases by one pedestal.

Route	Number of Pedestals	
Stedding to stedding	2d4	
Stedding to city, or city to stedding	2d6	
City to city	2d8	

The distances between pedestals also varies, but averages around 4 hours of travel at a walking pace. Thus, the distance between two cities might be nine pedestals, which takes the traveler around 36 hours of walking time. Given that most travelers need some rest, that probably equates to a three-day trip even as a forced march, or a four-anda-half-day trip at a normal walking pace.

Owing to the odd nature of the Ways' extradimensional void, time spent in the Ways does not equate directly to the passage of time in the real world. When a party exits the Ways, divide the time spent in the Ways by the roll of 1d4. The result is the amount of time that has passed in the real world since the party first entered the Ways. In our example above, assume that the characters manage to force march the entire distance, making the trip in three days, or 72 hours. Rolling 1d4, you get a 3. While the heroes have traveled for 72 hours within the Ways, only 24 hours have passed in the real world. **HAZARDS OF THE WAYS:** The Ways are a dangerous realm, and those who venture into them do so at grave risk.

Lost in the Ways: The single greatest danger is getting lost. For those who can read Ogier script, the stone pedestals at many junctions tell the traveler where to go to reach his destination. However, relying on these is fraught with peril. While most pedestals remain intact, some have succumbed to the degeneration of the Ways, splintering or even disintegrating with time. Others have been vandalized by Shadowspawn, which have begun traveling the Ways in recent years.

Those not willing to rely on the pedestals might be able to research the route and create a map or set of instructions to follow. Doing so requires research materials likely to be found only in the most esoteric and obscure of sources—the White Tower, perhaps, or maybe the libraries at some of the larger *stedding*. To create a map or instructions leading from one Waygate to another, have the character make a Knowledge (arcana) check against DC 20. If successful, keep track of how much she beat the DC by.

Determine the number of pedestals in the overall trip (see Travel in the Ways, above). Although the pedestals are meaningless to a traveler relying on a map, the number of pedestals dictates the number of checks against the map that must be made. For example, if the trip has a distance of seven pedestals, the traveler will have to make seven checks against the map. Each of these is a Knowledge (arcana) check with a DC equal to 16 minus the amount by which the mapmaker beat her DC. For example, if the character rolled a 24 when making her map (beating the DC by 4), her checks to follow it would be against DC 12 (16 minus 4).

Unlike travelers following the pedestals, a traveler who fails a Knowledge check while following a map becomes lost.

Lacking a map or the ability to read Ogier script, there is simply no chance of successfully navigating the Ways in any reasonable amount of time. Characters who find themselves in the Ways with neither map nor the ability to read the pedestals become lost.

Characters lost in the Ways might eventually find a Waygate-but they have no way of knowing where it leads until they open it. When searching for a Waygate, there is a 5% chance of finding one for every 4 hours spent searching.

The Endless Plummet: A second hazard of the Ways is falling. The void of the Ways is bottomless, and any character or creature that falls into it is likely lost forever. There's a 5% chance, however, that the fallen character might land on a bridge, ramp, or island not too far down. Roll 3d6 and multiply the result by 10–that's the total distance fallen. Apply falling damage as usual. The fallen character is now separated from any companions above.

If the character does not land on a bridge or island, he plummets forever through the void (eventually dying

OTHER WORLDS

of thirst, starvation, or sheer terror), or strikes some surface so far down that she is instantly killed.

Shadowspawn: In recent years Shadowspawn have begun to use the Ways to travel from the Blight to other locations in the westlands. Trollocs fear the Ways and would not use them of their own volition, but are driven to by their masters.

Encounters with Shadowspawn in the Ways are rare but dangerous. Once per trip, make a percentile roll. If the result is less than the number of pedestals in the overall trip, an encounter occurs. Make another percentile roll and check the result against the following table.

d%	Number and Type of Shadowspawn	
01-55	A single Trolloc straggler lost in the Ways	
56-70	A gang of 2d4 Trollocs	
71-90	A Myrddraal	
86-100	A band of 2d8 Trollocs and 1 Myrddraal	

Machin Shin: The greatest terror of the Ways is the Black Wind, or *Machin Shin*. Since the darkness fell upon the Ways some thousand years ago, a cold wind that howls with the voices of death, decay, and madness has blown through the Ways where no wind should blow. Nobody-not even the Ogier-knows what exactly this Black Wind is, but it is thought to be another manifestation of the corruption that now erodes the Ways.

Machin Shin steals the minds and souls of those it embraces, leaving the survivors empty, but living, husks. Some of those empty beings have found their way out of the Ways in years past, but most never do, and simply wander to die of thirst or starvation, alone and mindless, in the dark.

The chance of encountering *Machin Shin* varies according to location. The Black Wind shows a slight tendency to lurk near Waygates. Roll for an encounter when entering or exiting a Waygate, and when leaving each pedestal along the trip. The table below gives the chance of encountering the Black Wind.

At a Waygate	5%
Within 1 pedestal of a Waygate*	4%
Not within 1 pedestal of a Waygate	2%
*Between the first and second pedestals of	of a trip, or be-
tween the last pedestal and the destination	n Waygate.

Machin Shin moves at a speed of 30 feet and covers an area 30 feet across. As it approaches, allow the characters a Listen check (DC 15) to hear the whisper of its breeze. Heroes fleeing *Machin Shin* may be able to escape it: Each round that they stay out of its grasp, *Machin Shin* has a cumulative 10% chance of losing them (01–10 after 1 round, 01–20 after 2 rounds, and so on). Should it catch one character, it will pause until it has devoured her before pursuing the remaining characters.

A character caught within *Machin Shin* must make a Will save (DC 20) each round or suffer a permanent drain

of 1d4 points of Wisdom and 1d4 points of Intelligence. When either ability is reduced to 0, the character is a soulless husk, completely devoured by *Machin Shin*.

Machin Shin is a phenomenon, not a creature. Physical attacks cannot harm it, and no weave of the One Power has ever been proven to damage or even slow it.

Note to GMs: *Machin Shin* can easily destroy an entire party. As in the novels, it may best serve as a device to keep heroes on their toes when in the Ways, rather than being treated as an actual encounter.

THE MIRROR WORLDS

Our world is but one reality, one facet of the Great Pattern. Beyond the world as we know it are many other realities-reflections of our world, variations of different pasts, and fleeting images of what might be. The Mirror Worlds are an infinite assortment of universes, some much like our own, others radically different.

Each of these infinite worlds is different. Many seem identical to ours. Others are unrecognizable. Some swarm with people much like those of our world; others are devoid of life. Many feature bizarre and ferocious creatures—in fact, it is believed that the exotic beasts of the Seanchan were originally imported from one or more of the Mirror Worlds.

THE ORIGIN OF THE MIRROR WORLDS:

It is likely that the Mirror Worlds are, like our world, as ancient as the pattern itself-indeed, it may be that our world is really the mirror of some other, primary universe.

No one knows who created the Portal Stones that grant access to the Mirror Worlds. They have certainly been in existence since the Age of Legends, and it is generally thought that they were created then by the Aes Sedai, who are known to have been much more powerful than any channeler living today. The odd historical reference to the Portal Stones seems to indicate that they were primarily used for transportation across our natural world, and that though the ancients knew how to reach the Mirror Worlds, they rarely did so.

ENTERING THE MIRROR WORLDS: It may be possible to enter the Mirror Worlds via a channeled weave, but if so, such weaves have been long lost. Some gatewaylike *ter'angreal* seem to transport the user to mysterious, unknown places, but the nature of such places is not clear—some may in fact be Mirror Worlds, while others may be alternate realms of an entirely different variety.

The one known method of entering the Mirror Worlds is via a Portal Stone. The ruins of these monolithic columns, some 20 feet tall by 3 feet across, dot the westlands and beyond. No one knows how many there are, but scores at least are thought to exist.





The Mirror Worlds

STEDDING

Each Portal Stone is covered with symbols representing Stones elsewhere, both on our world and others among the Mirror World. Using the Stone requires that the traveler pick a symbol for her destination and then channel into it (see the weave *use Portal Stone*, page 181). Not every Stone that exists in our world also exists in every Mirror World, and there are probably many Mirror Worlds touched by no Portal Stones at all.

Once someone is in a Mirror World, his or her travel options vary according to the exact nature of the world. In most, the terrain is identical or very similar to that of the real world. The One Power generally works the same, and Portal Stones within the Mirror World generally connect to one another in the same manner as in the natural world.

HAZARDS OF THE MIRROR WORLDS: The hazards of the Mirror Worlds are as myriad as the worlds themselves. Many of the Mirror Worlds resemble the real world in all but the smallest detail. Others have been overrun by Shadowspawn, or are crawling with exotic predators. Still others are even more dangerous: Ancient records state that in some the very air is poisonous, while others are torn by unimaginable chaos. Traveling to the Mirror Worlds is fraught with dangers almost beyond imagination.

Stedding, the homes of the Ogier, are localized regions with unusual properties. They are pleasant, natural-feeling environments. The air within a *stedding* always seems fresh and sweet, trees and plants grow to huge heights and live for ages, and a feeling of peace seems to pervade everything.

More important, channelers cannot touch, use, or even sense the One Power while within a *stedding*. Weaves cast from outside a *stedding* cannot affect anything within. And *stedding* within *Tel'aran'rhiod* are off limits: A visitor to the dream-world cannot enter a region that reflects a *stedding* in the real world.

Shadowspawn do not like *stedding*, and Trollocs will not enter one unless forced to. Myrddraal enter *stedding* only at the direst need, and even then with great reluctance. It is said that even Darkfriends-truly dedicated Darkfriends-feel uncomfortable and unwelcome in *stedding*.

Stedding are not large places: Few are bigger than ten or fifteen miles across. Most of the active *stedding*-those occupied by Ogier-are located in mountains or remote forests.

THE ORIGINS OF THE STEDDING: It's not known how the *stedding* came to be, or exactly what their properties are, but they have been in existence since before the Breaking of the World. During the Age of Legends there may have been hundreds or even thousands of
stedding, but the sundering of the land was so dramatic that many were lost or entirely swallowed up.

Although *stedding* are closely tied to Ogier, even the Ogier's long memories cannot account for the creation of the *stedding*. Indeed, it is thought that the Ogier did not create the *stedding*.

There are known to be some *stedding* that are not occupied by Ogier, but that retain their mystical properties. In some cases, the Ogier that lived there died out; others might never have been occupied since the Breaking of the World.

Within the *stedding*, Ogier settlements are dotted with moundlike homes built into the earth, often scattered among the Great Trees, which tower hundreds of feet into the air and have trunks scores or more feet across. Frequently, the stump of one such tree, shaved flat and polished on the top, serves as a meeting space and centerpiece of the village.

ENTERING STEDDING: Stedding provide no barrier to entry; anyone can simply walk into a *stedding* from any point along its perimeter. Indeed, other than the lush appearance of vegetation, and the feeling of peace and beauty that one feels on entering a *stedding* (or the feeling of unease among Shadowspawn and Darkfriends), there is nothing to mark the edge. **HAZARDS OF** *STEDDING: Stedding* are generally havens, refuges from the hazards of the world. Peaceful places, they offer no natural dangers to good travelers, and even to Shadowspawn offer no threat worse than a nagging unpleasant sensation.

Indeed, travelers may find that *stedding* offer a comfortable and relatively safe resting spot-even those that have long been abandoned by the Ogier.

AELFINN AND EELFINN

Very little indeed is known about these two realms, other than that they are inhabited by mysterious and potentially dangerous races of powerful creatures. The only known method of reaching these realms is via certain *ter'angreal* and the Tower of Ghenjei, which is somewhere in the Mountains of Mist. Some scholars have suggested that the children's game Snakes and Foxes is a metaphor for dealing with the inhabitants of Aelfinn and Eelfinn.



A stedding

OTHER WORLDS

FOURTEEN FOURTEEN WONDROUS ITEMS

The Aes Sedai are quick to remind nonchannelers, often in haughty tones, that objects cannot channel the One Power. A sister may carry a staff, a wand, or an amulet, but those items don't channel; they simply aid the channeler's concentration and help her focus her abilities. Only living beings can channel. But some items do exist that allow a channeler to manipulate the One Power more easily, safely, or powerfully. And some other items permit even a nonchanneler access to the awesome might of the True Source.

ANGREAL AND SA'ANGREAL

Created during the Age of Legends (or shortly thereafter, before the secret of their making was lost, perhaps forever), items of power known as *angreal* and *sa'angreal* allow a channeler to control more of the One Power than she normally could. More important, they allow her to do so safely, without risk of accidentally burning herself out or stilling herself.

Of the two, the *sa'angreal* are the more powerful, and also rarer. According to the most reliable authorities, a *sa'angreal* allows a channeler to channel much more of the One Power than with an *angreal*.

The channelers of the Age of Legends made *angreal* or *sa'angreal* in many forms. Surviving examples include statues and statuettes, weapons, jewelry, tools, and the like. At the time of its making, each one was attuned to either male or female channelers (or, to put it another way, to *saidin* or *saidar*); men cannot use *angreal* or *sa'angreal* attuned to women, and vice versa. Any channeler can determine that an object is an *angreal* or *sa'angreal* by touching it—provided it's attuned to his or her gender. One attuned to the opposite gender seems like an ordinary item.

ANGREAL AND SA'ANGREAL RULES: When

using an angreal or sa'angreal, a channeler can overchannel without as great a risk of burnout or stilling (see page 162 for rules on overchanneling). Each item possesses a power rating from 1 to 10. Angreal have ratings from 1 to 3; sa'angreal ratings vary from 4 to 10. The power rating represents the number of levels the object can add to any weave slot, if the channeler so desires, without having to make a Fortitude save to prevent burnout or stilling. Naturally, she must have a weave slot available to make use of the angreal or sa'angreal, unless she wishes to overchannel by casting a weave without a slot. For example, Hidara Sedai possesses an angreal of power rating 2. She can, if she wishes, use weaves two levels higher than any given weave level. She could use a 1st-level weave slot to channel a 3rd-level weave instead, or a 5th-level weave slot to channel a 7th-level weave, without having to check for burnout or stilling.

If the user wants to overchannel further than the item allows, normal overchanneling rules apply. However, calculate the effects of overchanneling after applying the power of the *angreal* or *sa'angreal*. For example, if Hidara Sedai wished to channel an 8th-level weave using a 5thlevel weave slot, she would only check for overchanneling as if channeling a weave one level higher than safely allowed—her *angreal* automatically allows for two safe levels of overchanneling.

A character can only use *angreal* and *sa'angreal* attuned to his or her gender. The character must touch the item while channeling, or at least carry it on his or her person. For this reason, most *angreal* and *sa'angreal* are small enough for anyone to carry easily. If a character possesses multiple *angreal* and/or *sa'angreal*, only the most powerful applies; the effects of multiple ones do not stack. Using an *angreal* or *sa'angreal* in combat does not require an action unless noted otherwise.

Angreal and sa'angreal are virtually unbreakable. A very strong channeler with enhanced powers might have the ability to break a weak one; extreme physical force might also break one.

In storytelling terms, characters using *angreal* and *sa'angreal* feel as if they can channel a much greater flow of the One Power than they can without the object. Even the weakest *angreal* often makes them feel as if they can channel twice as much power as they can normally. Similarly, they may seem less fatigued after using the object than they would without it. Gamemasters should include this sort of appropriate "color" when describing how an *angreal* or *sa'angreal* feels when used—that adds a lot more to the game than simply mentioning the item's rules effects.

SAMPLE ANGREAL AND SA'ANGREAL: Following are descriptions of *angreal* and *sa'angreal* that can

Wondrous Items and the White Tower



The White Tower believes that all angreal, sa'angreal, and ter'angreal are rightfully the property of the Aes Sedai. As such, Aes Sedai are likely to challenge any who claim to possess an angreal, a sa'an-

greal, or a ter'angreal. The policy of the White Tower is that, since these items are all historically the property of the Aes Sedai, they must be turned over upon demand, without negotiation or compensation.

This policy extends as far as the power and authority of the Aes Sedai reaches. That's pretty far throughout most of the westlands, but it's not universally absolute. The Stone of Tear, for example, is known to contain a large store of *ter'angreal*, which the High Lords refuse to turn over to the White Tower. Short of a major direct confrontation, there is little the White Tower can do to force the issue. exist in a campaign. Each entry provides the power rating of the item and the gender to which it is attuned, as well as a brief description of the item's appearance and history.

STATUETTES

Power Rating: Usually 1–2, sometimes 3 **Attunement:** Either (see text)

One of the most common forms of *angreal* and *sa'angreal* are small statuettes, usually no more than about 8 inches tall and typically made of ivory or polished stone. Most statuettes depict a human form, the gender usually indicating whether the creator attuned the item to *saidan* or *saidar*.

WONDROUS ITEMS

Moiraine Sedai possesses one of these *angreal*, a longhaired woman in flowing robes carved out of age-darkened ivory, with a power rating of 2. Aviendha has a similar one that Elayne found in the Ebou Dar hoard, depicting a seated long-haired woman; it has a power rating of 1. Verin Sedai has a carved ivory flower *angreal* with a power rating of 1. Rand al'Thor at one time possessed a power rating 3 *angreal* of dark green stone carved to look like a seated bald fat man with a sword across his knees, but it was taken from him when the Aes Sedai captured him and has not yet been recovered; by now it could be anywhere in the westlands.

AMBER TURTLE

Power Rating: 2 Attunement: Female

Among the many useful items Elayne Trakand found in the Ebou Dar trove was this brooch, made of amber carved in the shape of a turtle. Although of only middling strength, it has the advantage of being able to pass unnoticed as a simple item of jewelry.

GOLDEN RING

Power Rating: 3 Attunement: Female

The Forsaken Graendal found this *angreal*, a golden ring barely large enough to fit on a woman's little finger, amid what were once the possessions of another (male) Forsaken, Sammael. At present she holds it in reserve, as a surprise for those who think they know the extent of her already awesome powers.

WHITE WAND

Power Rating: 7 Attunement: Female

This *sa'angreal*, perhaps the most powerful possessed by the White Tower, is a fluted wand the length of a human forearm, made of bone, ivory, or some similar substance. The Amyrlin Seat holds it in reserve for the most dangerous and desperate tasks.



CALLANDOR

Power Rating: 8 Attunement: Male

The most powerful *saidin*-attuned *sa'angreal* ever made (except for the items described below), and certainly the most powerful known to have survived the Breaking (again, except for the next items), is *Callandor*, the Sword That Is Not A Sword, the Sword That Cannot Be Touched. Made of crystal in the shape of a single-edged, two-handed sword with a slightly curved blade, *Callandor* was kept in the Stone of Tear for centuries, specially shielded to prevent male channelers from taking it, since with it they could easily level entire cities.

According to the Prophecies of the Dragon, only the Dragon Reborn could touch *Callandor*. Rand al'Thor proved these prophecies correct, and himself the Dragon Reborn, when he seized *Callandor* and took it for his own. Fearing its power, he later drove it into the very heart of the Stone, there to remain until he had it brought to him (which he later did, feeling he needed its power).

Unfortunately, *Callandor* poses several dangers for Rand. First, it lacks the buffers other *sa'angreal* have. This allows him to channel so much power that using it sometimes threatens to overwhelm his sanity—he tries to raise the dead, or lashes out at his enemies in ways that cause as much harm to his own forces as to them. Second, according to Cadsuane Sedai, he can only use *Callandor* safely by linking with two women when he does so. Whether her words hold the truth, or she is simply trying to manipulate the Dragon Reborn for her own ends, remains to be seen.

THE STATUES OF THE CRYSTAL GLOBES

Power Rating: 10 Attunement: One male, one female (see text)

Called *Choedan Kal* in the Age of Legends, the most powerful *sa'angreal* ever created were two gigantic statues, each many times the height of a human, built during the War of Power as weapons against the Dark One (but never used). One, built near Cairhien, depicts a kingly man holding a large crystal orb aloft in his right hand. The other, on Tremalking, is a queenly woman with a similar orb held aloft in her left hand.

The creators of these *sa'angreal* built them so that only a man and a woman channeling together (not uncommon during the Age of Legends) can use them to full effect. They channel so much of the One Power that they could, if used together, allow the users to shatter the world beyond any possibility of rebuilding. Used separately, the male statue is attuned to men, and the female statue to women, and each only has a power rating of 9. Even at that, each is so powerful that a channeler of less than 10th level who tries to use one must make a Fortitude save (DC 30) or suffer 5d20 points of damage per round due to having too much of the One Power coursing through him or her at once.

ITEMS FROM BEFORE THE BREAKING



During the Age of Legends, people possessed technology that today seems like magic (some of it, in fact, used or depended on the One Power). A few such items have survived to the present day,

often in the strongholds of the Forsaken.

Glowbulbs: These small bulbs, seemingly of glass but much more resistant to harm, emit light a brighter, cleaner, and steadier light than that provided by a flame. They do not become hot, nor run out of power or fuel. The user can vary the intensity and color of the light emitted by a glowbulb by touching it and thinking a command.

Shocklances: These fearsome weapons from the War of Power emit devastating bolts of energy. Using one requires the feat Exotic Weapon Proficiency (shocklance), which characters can only develop through (often dangerous) trial and error after acquiring a shocklance to practice with. A shocklance has a range increment of 150 feet, does 4d10 points of damage, has a threat range of 16–20, and has a critical multiplier of ×4. A shocklance contains an internal power supply that allows it to fire eight energy bolts before recharging; each charge regenerates 4 hours after being used.

Transcribers: These marvelous scribing devices act as the user's tireless personal secretary. He need only dictate into the transcriber and it takes down his words, prints a copy of the document on paper, and allows him to make corrections quickly and easily. Some types can only print in black and white, while others can print as many colors as the user desires. A transcriber never runs out of power or requires a new supply of paper and ink.

These sa'angreal are too powerful to be used directly-doing so would result in death. Instead, they were designed to be used through two special *ter'angreal*-miniature versions of each statue. Using one of these allows a channeler to control the flow of power through the statue regardless of where he is or whether he can touch it. Rand al'Thor found both statuettes in Rhuidean, and has hidden them (though Lanfear, at least, knows he has them).

The male statue was recently discovered, and work crews controlled by the now-deceased King Galldrian of Cairhien began unearthing it. (Galldrian's death, and other recent troubles in that land, have led them to abandon the work for the time being.) The female statue is in Tremalking.

TER'ANGREAL

The other type of wondrous item found in the westlands is the *ter'angreal*. Unlike *angreal* and *sa'angreal*, which amplify a channeler's raw power, *ter'angreal* use the One Power directly. Each was created for a specific function or to emit a specific power. Most require the use of the One Power, or at least that the user have the ability to channel, but some can be used by anyone regardless of channeling ability or the lack thereof. Some *ter'angreal* can be used by both men and women.

For many centuries, the ability to make *ter'angreal* was a lost art, one the Aes Sedai could only dream of possessing. But recently, a powerful and talented young channeler, Elayne Trakand, rediscovered this ability and has tried to teach it to others—so far with little success. This development may herald a new age of power for the Aes Sedai.

Like *angreal* and *sa'angreal*, *ter'angreal* are almost unbreakable. The user must carry most *ter'angreal* on his or her person, but some, such as the archway *ter'angreal* described below, are so large or heavy that they must be left in one place.

Using a *ter'angreal* is an attack action unless noted otherwise.

TER'ANGREAL DESCRIPTIONS: Along with each of the descriptions below are several specific items of information common to each *ter'angreal*.

Activation: This is the action necessary to make the *ter'angreal* function.

Enter: The user must enter or pass through the *ter'an*greal. Any person can use a *ter'angreal* with this activation requirement unless otherwise specified.

Touch: The user must be in direct physical contact with the *ter'angreal* (his skin must be touching it). The *ter'angreal*'s effect lasts for as long as it remains in contact with the user. Any person can use a *ter'angreal* with this activation requirement unless otherwise specified.

Wear/Carry: The user must carry the *ter'angreal* on him, or wear it appropriately (for instance, a necklace must be worn about the user's neck). The *ter'angreal*'s effect lasts for as long as it worn or carried by the user. Any person can use a *ter'angreal* with this activation requirement unless otherwise specified.

Weave Sacrifice: The user channels the One Power into the ter'angreal. This channeling does not take the form of a specific weave, but it does use up a weave slot as if the channeler had cast a weave. If the user does not have the specified slot available (if she can't cast weaves that high, for example, or has already used her slots of that level for the day) she cannot use the ter'angreal. Methods of increasing available weave slots, such as overchanneling, linking, and using angreal, can be employed to fulfill this requirement. A higher-level slot can be used, just as when casting a weave. The channeler must touch the ter'angreal when activating it. Only channelers can use ter'angreal that have this activation requirement. See Affinities, below.

Wield: The user must wield or use the *ter'angreal* in the manner described in the text. Any person can use a *ter'angreal* with this activation requirement unless otherwise specified.

Affinities: *Ter'angreal* that require a weave sacrifice for activation often have Affinities associated with them. A channeler who has some but not all of the listed Affinities uses the listed weave sacrifice. A channeler who has none of them must sacrifice a weave slot one level higher than that listed. A channeler who has all of them may sacrifice a weave slot one level lower than that listed.

Size: This is the size of the *ter'angreal*. The size categories (Tiny, Small, Medium-size, Large, Huge) are the same as those for weapons and other equipment (see Chapter 7: Equipment).

Weight: This is how much the ter'angreal weighs.

Occurrence: This is how common the *ter'angreal* is. Most *ter'angreal* are unique. All are rarely encountered–even those listed as "common" are very few and far between.

Common: Many versions of this *ter'angreal* have been made; there may be hundreds of them in existence. Small variations in design are typical, but all function in the same manner.

Rare: Several versions of this *ter'angreal* exist. Some may be significantly different in design from the version described here, but all function in the same manner.

Unique: Only one ter'angreal of this description is known or thought to exist.

A'DAM

Activation: Wear (female channeler only) Affinities: None Size: Small Weight: 2 lb. Occurrence: Common

Created by the Seanchan as a means of controlling channelers, an *a'dam* resembles a silver metal collar attached to a silver bracelet by a ropelike metallic leash. The user places the bracelet around her wrist and the collar around the neck of the channeler to be controled. Once "leashed" in this manner, the target channeler cannot remove her collar; any attempt to do so inflicts excruciating levels of pain and deals 1d6 points of subdual damage. Any other person (except a male channeler; see below) who knows how to operate the latch can remove the necklace.

The user can control the channeler's actions by inflicting pain. Seanchan *sul'dam* wield this pain like a weapon to break the channeler's spirit and, eventually, instill unquestioning obedience. In game terms, the *sul'dam* can deal 1d6 points of subdual damage as a free action. Doing so forces the leashed channeler to make a Will save (DC 20); if she fails, she can do nothing but writhe on the ground that round. If the user takes off the bracelet and puts it somewhere (hangs it on a peg, places it on a shelf, or the like), the leashed channeler cannot move it, directly or indirectly, without experiencing the same excruciating pain, suffering 1d6 points of subdual damage per round and making the same Will save to act.

The Seanchan believe only certain women can become *sul'dam*; they consider it a special gift some women receive. In reality, Seanchan *sul'dam* are simply channelers without fully developed abilities. If leashed with an WONDROUS ITEMS

a'dam, a *sul'dam* suffers its effects like any other channeler. Any female channeler can use or be leashed by an *a'dam*; nonchannelers cannot use them or suffer the pain and subdual damage they cause.

A'dam are intended only for women. If a male channeler neler simply touches an a'dam while a female channeler wears either part of it, he and the female channeler both take 2d6 points of damage. If he wears either the bracelet or the collar while a female channeler wears the other, both take 2d6 points of damage per round. If a nonchanneler touches or wears an a'dam, nothing happens to him, and the leashed channeler (if any) suffers no effects.

AMULET OF ALERTNESS

Activation: Wear (channeler only) Affinities: None Size: Small Weight: 1 lb. Occurrence: Rare

This *ter'angreal*, which looks like a simple decorative necklace or medallion, keeps the wearer alert, aware, and wakeful. It has two powers.

First, it provides a +2 resistance bonus on any saving throw to resist the effects of a special ability, weave, poison, or anything else that would make the wearer sleepy, diminish his powers of observation, or lull him into a false sense of security. (The GM determines whether this power protects against a given attack.)

Second, it makes the wearer aware of persons spying on him or eavesdropping on his conversations. Whenever someone tries to secretly watch or listen to the wearer, the amulet grows unusually warm. It does not point out who the spy is, or even her location, but often just knowing of a spy's existence allows the wearer to safeguard his secrets.

THE THREE SILVER ARCHES

Activation: Enter Affinities: None Size: Huge Weight: 800 lb. Occurrence: Rare

In the bowels of the White Tower exists a room holding an unusual structure: three silver arches, linked together at their bases, each just tall enough for an average-sized woman to walk under without ducking her head. The Aes Sedai use these arches to test novices for advancement to the rank of Accepted. Wearing only a simple dress, the candidate must walk under each of the arches, one at a time, in a specified order. They cause her to experience, in her mind, her worst fears-first for what was, second for what is, third for what is to come. The first archway requires a Will save against DC 10, the second a Will save against DC 12, and the third a Will save against DC 14. If the candidate fails any of the saves, she succumbs to her fears, collapses, and fails the test; this usually means she can never become Aes Sedai. (1st-level initiates of the Aes Sedai tradition are already Accepted, and have already successfully experienced the Three Silver Arches.)

The Aiel Wise Ones know of a similar *ter'angreal* in Rhuidean, and use it the same way. Unlike with most *ter'angreal*, a person can only use this archway once; passing through it again at any point in the user's life has no effect.

THE TEAR ARCHWAY

Activation: Enter Affinities: None Size: Huge Weight: 200 lb. Occurrence: Unique

This archway, part of the Great Holding of Tear, is made of red stone so oddly twisted that the eye has a hard time looking at it. Three deeply carved, sinuous lines running the length of each upright mark it. Anyone can use this ter'angreal. A person who passes through it enters a strange world peopled by bizarre, humanlike beings dressed in yellow (thought by some scholars to be the Aelfinn; see Chapter 13: Other Worlds). By ancient agreement, a person using the archway must carry no lamps, torches, musical instruments, or items made of iron (anyone who fails to abide by this restriction is forcibly returned to his own world and can never use the archway again). The seeker may ask these beings three questions about any subject (past, present, or future), and they answer him truly. He must ask all three questions and hear all three answers before he can leave and return to his home world. If he asks a question the beings consider frivolous, they punish him. (The GM determines what constitutes frivolous and has discretion as to the nature of this punishment, but it usually takes the form of an extended period of extremely bad luck or similar malady, not physical harm.) Questions concerning anything related to the Shadow pose dangers for the questioner; the answers may drive him mad, attract the Dark One's attention to him back in his own world, or the like. Questions regarding people other than one's self also create difficulties; the beings may not answer them with complete truthfulness, and asking them may entangle the questioner in the subject's destiny. Unlike most ter'angreal, a person can only use this archway once; passing through it again at any point in the user's life has no effect.

THE RHUIDEAN ARCHWAY

Activation: Enter Affinities: None Size: Huge Weight: 200 lb. Occurrence: Unique

Similar to the Tear Archway, but marked with three lines of etched triangles instead of simple straight lines, this archway was once kept in the lost city of Rhuidean (the Aes Sedai removed it since the Dragon Reborn reopened Rhuidean). It functions similarly, but leads to a

different world peopled by different beings (thought to be the Eelfinn). These beings do not answer questions, but they do grant requests. Any three things the seeker needs and asks for, they give her-though not necessarily in the manner she envisions. The gifts come at a price, though, and the price is always high. A wise seeker negotiates the price before leaving, though her bargaining power is not absolute. (The price is at the GM's discretion but usually involves something nontangible and extremely important to the seeker, such as part of her creativity, her capacity to love, a promise to engage in some future activity of unknown import, or the like.) In the absence of any negotiation, the beings exact whatever price they consider appropriate. Unlike most ter'angreal, a person can only use this archway once; passing through it again at any point in the user's life has no effect.

BALEFIRE ROD

Activation: Weave sacrifice: 2nd level Affinities: Air, Earth, Fire, Spirit, Water Size: Small Weight: 4 lb. Occurrence: Rare

Once held by the White Tower but stolen by the Black Ajah, this fluted black rod is about an inch in diameter and as long as a human forearm. It produces *balefire* (as a 9th-level casting), but using it is exhausting and dangerous. Every round the user wields it, she must make a Fortitude save (DC 18). If she fails the save, she takes 1d6 points of damage from the Rod; if she succeeds, she takes 1d6 points of subdual damage.

THE BELL OF FAR ALARM

Activation: Weave sacrifice: level varies Affinities: Spirit Size: Large Weight: 15 lb. Occurrence: Unique

This *ter'angreal* consists of a large bell with no clapper, seemingly made of bronze though far lighter than an object of solid bronze should be. Etched around its outer rim are words in the Old Tongue. They say "Wheresoever thou shalt be, thou shalt hear my call." The rest of the outside of the bell has pictures depicting men fighting Trollocs.

Using the bell requires a Concentration check (DC 16). Failure means the chan-

The Bell of Far Alarm

neler wastes her weave slot and cannot attempt to use the bell again for a day. Success makes the bell ring. It emits no actual sound that anyone can hear; instead, its distinctive ringing occurs only in the minds of designated persons. The user specifies who can hear the bell



BIRD STATUETTE

Activation: Weave sacrifice: 0 level Affinities: Spirit Size: Tiny Weight: 1/2 lb. Occurrence: Rare

This type of *ter'angreal* is a small statuette of a bird. The materials and species vary from statuette to statuette, though all the ones known are small enough for a person to carry easily in a belt pouch. They grant the user the power to see through a single bird's eyes. The user must be able to see the bird and has no control over where the bird goes or which way it turns its head. If the bird ever passes out of the user's sight, the link between her and the bird instantly ends. The user may switch directly from one bird to another; this is a free action, but requires a Concentration check (DC 15).

THE BOWL OF THE WINDS

Activation: Weave sacrifice: level varies Affinities: Air, Water Size: Medium-size Weight: 2 lb. Occurrence: Unique

Hidden for many years in the trove of Ebou Dar, this object resembles a shallow bowl over 2 feet across made of thick, clear crystal, carved on the inside with a pattern of clouds. When used, the bowl itself turns sky blue while the clouds become white and move along the bowl's surface.

The bowl allows the user to change the weather to an extent not possible through any known weave. The degree to which the weather is changed, the duration of the change, and the area affected all depend upon the weave slot sacrificed.

Changing the weather by one season (for example, changing springlike weather into summery weather) requires a 1st-level weave slot. Changing to the opposite season (changing winter into summer, for example) requires a 3rd-level slot. In both cases, the change lasts for one day and covers an area five miles in radius from the bowl. Increasing the duration and the radius requires increasing the level of the sacrificed weave slot, as follows:



WONDROUS ITEMS

Duration

	One week	+1 weave level
	One month	+2 weave levels
	One season	+3 weave levels
r	ea	
	10-mile radius	+1 weave level
	50-mile radius	+2 weave levels
	250-mile radius	+3 weave levels
	1,250-mile radius	+4 weave levels
	Worldwide	+5 weave levels



Activation: Carry Affinities: None Size: Tiny Weight: 1/2 lb. Occurrence: Rare

This item is a statuette of a housecat, small enough to fit comfortably in a human palm, made of various types of stone or metal. The bearer can move with the silence and grace of a cat. The statuette provides a +1 enhancement bonus to Dexterity and an additional +10 competence bonus on Move Silently checks.

THE CIRCLET OF KARIM TAY

Activation: Weave sacrifice: 1st level Affinities: Fire Size: Small Weight: 1 lb. Occurrence: Unique

This *ter'angreal* resembles a Dreamring (see below). It consists of a ring of twisted green-colored stone large enough for an Ogier to wear as an armband or a man as a headband. It grants the power to project bolts of green fire that cause 3d10 points of damage and have a range of 100 feet. The user must succeed with a ranged touch attack to strike the target.

Use of the circlet tends to exhaust the wielder. After firing each bolt, the user must make a Fortitude save (DC 16). If she fails the save, she takes 1d3 points of damage from the circlet; if she succeeds, she takes 1d3 points of subdual damage.

No existing record reveals who Karim Tay is, or why his or her name has become associated with the circlet (the name may refer to a place rather than a person). The circlet first enters history during the Trolloc Wars, when one Rhinella Sedai found it "in the Caralain Grass" and used it to slay many Trollocs.

THE CRYSTAL SPAR OF TEMARHWIN

Activation: Wield Affinities: None Size: Small Weight: 1 lb. Occurrence: Unique This *ter'angreal* resembles a short, round, smooth ivory rod about 5 1/2 inches long and 3/4 inch in diameter, topped by an unusual blue-green crystal of similar diameter but almost twice the length of the ivory. When the user holds it firmly in his hand and concentrates on it, it emits a bright, wholesome light covering a radius of 25 feet around him. Not only does this light illuminate dark places, it also deals 4d6 points of damage per round to any Shadowspawn it falls upon (a Fortitude save against DC 20 halves the damage).

The White Tower once owned the Crystal Spar, naming it after the sister who discovered and first studied it. Eighteen years ago, the Amyrlin Seat issued it to Maraela Sedai, who went on a secret mission into the Blight. Neither Maraela nor her Warder returned, and the fate and whereabouts of the Crystal Spar remain unknown.

DAGGER OF RESISTANCE

Activation: Carry Affinities: None Size: Tiny Weight: 1 lb. Occurrence: Unique

This *ter'angreal*, though shaped like a dagger, actually has a very dull blade. Its purpose is to blunt the effects of weaves used against the possessor. It provides a +4 resistance bonus on all saving throws to resist or diminish the effects of weaves.

DREAMRING

Activation: Weave sacrifice: 0 level Affinities: Spirit Size: Tiny Weight: 1 lb. Occurrence: Rare

> This item resembles an arm-ring made of stone, twisted to give it an unusual appearance. When worn by a sleeping channeler, it allows her to enter *Tel'aran'rhiod*, the world of dreams. Many other *ter'angreal*, of every shape, substance, and size, have similar powers; some can even be used by nonchannelers.

EBON SCEPTER

Activation: Weave sacrifice: 1st level Affinities: Fire Size: Small Weight: 2 lb. Occurrence: Unique

As thick as a man's wrist and 12 inches long, this smooth rod made of polished black stone (or some stonelike substance) always feels hot to the touch. It responds to a flow of Fire. When a user channels Fire into it, the rod allows her to create

The Circlet of Karim Tay

elaborate visual and aural illusions of up to 30 feet in diameter. Touching the illusion, or touching something with it, reveals its nature. Similarly, a Will save (DC 20) allows someone viewing the illusion to realize its unreal nature.

The scepter poses some danger to the user, however. When activating it, the user must make a Concentration

check (DC 18). If she succeeds, the rod functions normally, with no side effects. If she fails, the rod takes control of her mind. She passes out, awakening 1d6+3 hours later. While she sleeps, the rod creates an illusion of her fantasies and/or dreams, broadcasting them for anyone nearby to see. Typically this only causes her to suffer embarrassment, but it can create other problems in some situations.

FANCLOTH LOOM

Activation: Weave sacrifice: 1st level Affinities: Air, Spirit Size: Huge Weight: 125 lb. Occurrence: Unique

One of the most useful ter'angreal possessed by the White Tower, this object is a carved wooden trunk with elaborately engraved brass fittings but no lock. Each use produces a bolt of fancloth, enough to make three Warder cloaks. It functions up to three times per day.

THE FIVE LEAVES FOLDED

Activation: Wield Affinities: None Size: Tiny Weight: 1 lb. Occurrence: Rare

When inactive, this ter'angreal resembles a day-flower that has withdrawn its petals to hide under five large leaves of some strange substance with the flexibility of cloth but the hardness of metal. When activated by touch, it opens to reveal the flower. Made of carved and painted ivory, the flower fills the room with sunlight, the scent of flowers, and the pleasant feel of early springtime in

The Five Leaves Folded

a green and fertile land. The effect lasts for 3 hours, or until the user touches the ter'angreal again with the intent to turn it off. The item is usable once per day, and only during daylight hours (it automatically deactivates when night falls).

FOXHEAD MEDALLION

Activation: Wear Affinities: None Size: Tiny Weight: 1/2 lb.

The Crystal Spar

Temarhwin

Occurrence: Unique

Mat Cauthon received this ter'angreal from the beings who live on the other side of the Rhuidean archway in response to his request to be "free of Aes Sedai and the Power." A medallion in the form of a fox's head, when

worn it shields the wearer from any direct use of the One Power, harmful or benign. No weave has any effect on him: He cannot be Healed, moved with flows of Air, tricked by Illusion, or harmed (even by balefire!). Of

course, a channeler can still harm him indirectly-for example, by hurling boulders at him or setting on fire the building he is in. When someone channels against the wearer, or even embraces the Source within 30 feet of him, the medallion turns icy cold, alerting him to the potential assault.

HOGARN MEDALLION

Activation: Weave sacrifice: 1st level Affinities: Fire, Spirit Size: Tiny Weight: 1/2 lb. Occurrence: Rare

This rather simple medallion is engraved with a picture of, or carved in the shape of, the famed wolfhound Hogarn. According to legend, during the Trolloc Wars Hogarn saved his master from a Darkhound, slaving the fell beast at the cost of his own life. The medallion, likewise, provides the wearer with a weapon to use against Darkhounds, allowing her to project a bolt of energy that deals 4d10 points of damage to Darkhounds (a Fortitude save against DC 16 halves the damage). The beam has a range

of 50 feet and automatically hits. The medallion can generate one beam per round.

JENASA'S GOLDEN KEY

Activation: Wield Affinities: None Size: Tiny Weight: 1/2 lb. Occurrence: Unique

A piece of thick gold wire

bent into a U-shape at one end, with a long shaft extending perpendicular to the U from the top, this object received its name because it makes it easier to open the doorways of Portal Stones. Consider it the equivalent of a sa'angreal with power rating 6 for a user casting the use Portal Stone weave. It also aids other Traveling weaves as a sa'angreal of power rating 4. Additionally, if the user makes any Concentration checks relating to a Traveling weave, she receives a +2 competence bonus on them.

Jenasa's Golden Key





THE LAPIS SPHERE

Activation: Weave sacrifice: 0 level Affinities: Spirit Size: Small Weight: 2 lb. Occurrence: Unique

This *ter'angreal* is a smooth, highly polished sphere of solid lapis lazuli about 3 inches in diameter. It seems to gather the light to itself and reflect it back in shades of deep, gentle blue. Holding it brings a feeling of peace and tranquility to most people, though some feel no effect whatsoever.

A channeler who holds the sphere and concentrates upon it

can cause it to show scenes of far-off places in the real world or Tel'aran'rhiod, or distant times in the real world. She must make a Concentration check (DC 18). If the check fails, nothing happens; the user simply wastes her weave slot. If it succeeds, the Lapis Sphere displays a picture of the desired place and/or time. If the user chooses to view the waking world, she can name any person or place within two hundred miles and/or one hundred years per weave level (or twenty miles and/or ten years for a 0-level weave). The sphere does not transmit sound, but it does provide a clear enough picture for the user to read a speaker's lips (using the Read Lips skill). If the user chooses to view Tel'aran'rhiod, increase the sacrificed weave slot by one level. Attempting to view a specific person in Tel'aran'rhiod requires, of course, that the person is in Tel'aran'rhiod at the time (either physically or dreaming); if not, nothing happens and the sacrificed weave slot is wasted.

The Lapis Sphere

MASK OF ILLUSION

Activation: Weave sacrifice: 0 level Affinities: Spirit Size: Small Weight: 1 lb. Occurrence: Unique

Resembling in its unaltered state an elaborate mask made of the finest silks and other materials, this *ter'angreal* allows the wearer to disguise herself. It provides the equivalent of the *disguise* weave at 2nd casting level (major changes to self). Any Will saves made to see through the illusion suffer a -2 penalty. The illusion of course hides the presence of the mask itself.

MEDALLION OF DISTRACTION

Activation: Wear Affinities: None Size: Tiny Weight: 1/2 lb. Occurrence: Rare This large medallion, typically made of steel, has small, detailed geometric patterns etched all over its face. When the owner wears it prominently around his neck, anyone looking directly at it (including anyone who engages the wearer in melee combat from the front) must make a Will save (DC 18). The medallion entrances anyone who fails, causing them to devote so much of their attention to the medallion that they suffer a -4 penalty on all checks, attacks, and Defense.

OATH ROD

Activation: Wield (channeler only) Affinities: None Size: Small Weight: 2 lb. Occurrence: Unique

This object, a smooth rod made of some strange white substance, is one of the greatest treasures of the White Tower. Oaths sworn on it binds the swearer "bone deep" (as the Aes Sedai say). Breaking an oath sworn on the rod requires a Will (DC 30) each time the oath is broken. If the save is successful, the oath may be broken, but the swearer suffers extreme discomfort and 2d6 points of subdual damage.

A channeler can also use the Oath Rod to remove an oath another person has sworn on it.

The Oath Rod only affects channelers; if stilled, a woman who has sworn oaths on the rod is freed from them. To bind an oath into a nonchanneler requires a type of *ter'angreal* called a Binding Chair, though so far as is known, none of these fearsome objects survived the Breaking.

According to some, the Oath Rod may be one of the "Nine Rods of Dominion" the ancient records say Lews Therin Telamon summoned. If so, it may have other powers. The nature and powers of the other eight rods, and whether they survived the Breaking, remain unknown.

PENARA'S BUCKLE

Activation: Wear Affinities: None Size: Tiny Weight: 1/2 lb. Occurrence: Unique

Named after the famed traveler for whom, legend says, it was created, Penara's Buckle is made of solid gold, though it is less heavy and more durable than most such objects. Ornate and beautiful, it is large enough for a broad man's belt, though paradoxically it seems to fit smaller ladies' belts just fine. Minute mazelike etchings cover its face; they cause headaches if looked at too closely.

Penara's Buckle diminishes the wearer's need to eat and drink. The wearer only requires one good meal and one cup of water per week. If he or she goes longer than this without eating and drinking, the effects of starvation and thirst (see page 229) set in.

THE TALISMAN OF GROWING

Activation: Wield Affinities: None Size: Small Weight: 1 lb. Occurrence: Unique

This *ter'angreal*, created by some male channelers after the Breaking but before they went insane, is a fist-sized amulet shaped like the seed of a bean and made out of crystal. Although the object has no seams, inside the seed can be seen a smaller seed; inside that is another even smaller, with another inside that one, and so on to the limits of human sight (or perhaps beyond). Ogier and channelers activate its powers by singing to it.

The talisman allows the user to expand the Ways by growing a new Waygate. The user makes a Perform (singing) check against DC 5 (the Treesinger feat grants a +5 bonus on the roll). The process takes 10 hours, minus 15 minutes for every point by which the user exceeded the Perform (singing) DC. For every 15 minutes spent in the process, the user takes 2 points of subdual damage (a DC 15 Fortitude save makes the rate 1 point per 15 minutes). If damage causes the user to go unconscious before the process is complete, the Waygate is not created and the process must be started again from the beginning.

Once the Waygate is created, it opens onto the Ways and functions in exactly the same way as all existing Waygates (see Chapter 13: Other Worlds for details).

The Ogier have not used the talisman since the Ways began to change during the War of the Hundred Years, fearing what might result if they tried to grow a new Way today. They keep it hidden in one of their *stedding*, though they have never told humans which one.

THE TWELVE RINGS OF GLASS

Activation: Touch Affinities: None Size: Small Weight: 5 lb. Occurrence: Unique

This *ter'angreal* is a set of interlocking rings made of glass. Despite its fragile appearance, it is unusually heavy and possesses the normal *ter'angreal* resistance to harm. Anyone who looks at it for more than 1 round develops a headache (-1 penalty on all rolls for the next 1d2 hours).

The rings aid channelers who wish to link. It provides a +2 competence bonus on any Concentration check made by the user to join a link, or for any subsequent channeler to join that link so long as the user remains in it. It also increases the power of the link as if two more women had joined the circle.

ZARINDA'S ROD OF THE WAVES

Activation: Weave sacrifice: 0 level Affinities: Water Size: Small Weight: 2 lb. Occurrence: Unique This *ter'angreal*, a 2-foot-long rod of turquoise weighing no more than a rod of oak, was supposedly created by the powerful channeler Zarinda dah Tharine during the Age of Legends. The carvings along its length, of fish and other water creatures, betray its powers, for it grants two abilities to the user.

First, it increases the effect of any weave with the Water Affinity by +1 casting level.

Second, it allows the user to summon fish to her whenever she is on a body of water where any fish live. She may designate the specific species of fish she wishes to summon, or multiple species, or simply all fish. All designated fish within a radius of 100 feet respond instantly, swimming as close to the rod as they can. This allows the user (or her companions) to catch the fish easily, or herd them to safety, or the like.

PORTAL STONES



These strange objects, artifacts from a time before the Age of Legends, are found in several parts of the westlands (and perhaps elsewhere in the world as well). Each consists of a column of gray stone, 3

feet thick and 20 feet tall, covered with hundreds of markings, diagrams, and runes carved deep into the stone. Even after millennia of exposure to the elements, many still appear freshly cut and etched. Some stand amid the ruins of flagstone-paved yards nestled in mountain valleys or in other areas bearing signs of former civilization; some stand by themselves on lonely hilltops or in forest clearings with nothing around them for miles.

No one is sure whether the Portal Stones are *ter'angreal* or not, but no scholar denies they have great power. The Stones are gateways, both to the Mirror Worlds (those countless lands that fill the warp and weft of the Pattern) and from place to place on this world. Activated by use of the One Power, they transport the user to whichever Mirror World he wishes to visit—assuming he knows how to choose. The carved markings on the columns apparently constitute a "road map" or directions, though few people alive today know how to read them. The markings on the top half of the column represent or lead to Mirror Worlds, while those on the bottom half represent or lead to other Stones in the westlands (and perhaps elsewhere).

Activating a Portal Stone requires the use Portal Stone weave (page 181). A Knowledge (arcana) check is required to interpret the symbols properly. The DC is set by the GM depending upon the destination-known Portal Stones in the real world typically require a DC of 15, while more exotic locales (especially in the Mirror Worlds) may require a DC of 25 or higher. WONDROUS ITEMS



It is a time of great happenings in Caemlyn. Logain, the false Dragon, has been captured by the Aes Sedai and is to be paraded through the streets. Some say this will bolster the reign of Morgase, while others see the false Dragon—and the winter that will not end—as a call for her overthrow. Red and white cockades and armbands abound, tempers flare, and Whitecloaks roam the streets. And from without the city walls come rumors—rumors of fearful things stalking the shadowed forests of Andor.

This adventure, set in Caemlyn during the time of Rand's first visit to the city, is designed for four to six 1st-level characters. These untested heroes, perhaps meeting one another for the first time, find themselves caught between a vicious minion of the Dark and its quarry: the Dragon Reborn.

ARE YOU THE GAMEMASTER?



If you are going to be playing a character in this adventure, you should stop reading now. Even if you're pretty sure you can pretend you don't know what happens next, you'll have more fun being surprised along with the rest of

the players. Just like a movie is a little less exciting the second time you see it, this adventure will be less thrilling if you read it before you play it.

If you are the Gamemaster for *What Follows in* Shadow, you should read the entire adventure at least once before you begin playing. Start with the Background to familiarize yourself with the situation into which the heroes will be thrust. Then make sure you understand the abilities and special rules for the opposition the heroes will be facing. If you encounter any rules you don't understand, look them up before you play the adventure.

BACKGROUND

The great city of Caemlyn is in turmoil. The winter that will not seem to end has drawn thousands of outsiders into the city, filling its inns and public houses and crowding the streets with transients. A simmering spirit of unrest is on the verge of boiling over into violence, as those who see a time to bring Queen Morgase's rule to an end (displaying this sentiment by wearing white cockades, armbands, and sword wrappings) confront those who support the Queen (wearing similar markings of red). Children of the Light patrol the city, keen to identify Darkfriends and impose their own brand of justice upon them. And to top it off, the recently captured false Dragon is to pass through the city within a few days, amid much fanfare, as the Aes Sedai transport him to Tar Valon to be gentled.

WHAT FOLLOWS IN SHADOW

But that is not all that troubles this city. Though few realize it, stories of shadowy creatures in the forests outside Caemlyn are more than just rumors. Trollocs and even Myrddraal lurk outside the city walls, and some have even entered the city on their ominous mission. They seek a particular young man, and they are willing to tear Caemlyn stone from stone in order to find and kill him.

And they aren't the only threat. Another individual seeks this young man as well. Among the teeming masses of human flotsam thronging the streets of Caemlyn, this man might seem little more than a particularly wretched beggar. But he is Padan Fain, and he will stop at nothing to find Rand al'Thor or some means to his destruction.

That's what draws the heroes into this story. Chapter 7: Equipment suggested that, when characters are generated, many of the items they begin with have some personal value-perhaps family heirlooms or parting gifts from loved ones. This adventure hinges upon one such item. Throughout the adventure, we assume that it's a cloak, but it can really be any sort of personal item carried by one of the heroes (see The Cloak sidebar).

Whatever the item, Padan Fain believes it to have power over the Dragon Reborn. Unbeknownst to the character who carries it, Fain happened to notice the item as the hero passed him in the thronging crowds that fill Caemlyn's streets. He has since been looking for an opportunity to approach the hero and obtain it. The events of this story will give him the chance he seeks.

GETTING THE HEROES INVOLVED

Before beginning play, decide with each of your players what his or her character is doing in Caemlyn in the first place. Some might be from Caemlyn itself, or elsewhere in Andor, drawn to the city by the unfolding turmoil over Morgase's reign. Others might simply be travelers, passing through one of the great cities on their way to other destinations. Still others might be headed for Illian, to become Hunters of the Horn. The most popular reason of all might simply be to see the false Dragon-his display, as he is paraded through the city, is a major event drawing thousands of curious onlookers from leagues around.

Whatever their reasons, the characters find themselves but a few of many guests at the Golden Stag Inn just outside the city. There, the events of this adventure will quickly overtake them.

THE CLOAK



Events of this story center around an item carried or owned by one of the player characters. Throughout this adventure, we've chosen a cloak, but you can choose any personal item carried by any of your heroes. We recommend

that you choose an item of moderate actual value but significant personal value to the character who owns it. As outlined in Chapter 7, it's a good idea for players to assign a little personal significance to some of their mundane possessions when creating their characters. Discuss these items and their significance with the players after they've made their characters but before you start this adventure. With a little finesse, you might even suggest that one such item be a cloak such as the one we describe here. But be careful: You don't want to clue the players into the key nature of the cloak, so you can't make too big a deal out of its importance to the hero. You just want to ensure that the hero values it enough to want to keep it out of Padan Fain's hands. If you choose not to use a cloak, secretly pick any other suitable item from the possessions you've discussed with the players and use that instead.

For now, we'll continue to use our cloak as an example. To most observers, it's a fairly ordinary cloak—a well-made garment, to be sure, lined with fur and trimmed with unusual, though hardly exotic, designs. It's well suited to this cold weather, but not extraordinary.

It should be more valuable to the player who owns it, however. Perhaps it is a family heirloom, handed down for generations. No one knows its exact origins, and all agree that it is not particularly valuable. But it is exceptionally warm and comfortable and has been a cherished possession of the family for uncounted years. To the hero, it is more than just your average cloak.

There's a reason why this cloak has served the family so long and so well: Centuries ago, the One Power was employed in its making. It was created to provide the wearer with exceptional comfort in inclement weather (not enough to protect the hero from any real hazards of extreme environments, but enough to keep him or her comfortable when others are shivering). Much like the cloaks worn by Warders, still crafted at Tar Valon, this cloak is not a true *ter'angreal*, though it does resonate with the One Power.

Padan Fain has somehow sensed this resonance and, in his madness, come to the conclusion that the cloak is a *ter'angreal* capable of rendering the wearer invisible to the Dragon Reborn. Is he correct? No-but that doesn't matter to our story. What does matter is that he wants the cloak and that the heroes want to keep it from him.



SCENE 1: Welcome to the Golden Stag

The first scene begins at the Golden Stag Inn, a moderately prosperous establishment of some size tucked among the warehouses and merchant shops a little ways outside the city wall. It so happens that each of the heroes, on arriving in the overcrowded city, ended up staying here. Used to serving the many merchant trains that pass through Caemlyn, the Golden Stag is currently, like every public house in or around Caemlyn, stuffed to overflowing with out-of-towners.

The events of the adventure begin one evening, after the heroes have been in town for two or three days. They've had enough time in Caemlyn to become familiar with the situation, and perhaps some of them have met one another. Read the following out loud to the players:

The mood at the Golden Stag is boisterous, almost festive. Although the simplicity of the fare reflects the long, hard winter, there is plenty to drink—and where there is ale and a lighthearted crowd, music, laughter, and games of chance quickly spring up. So many are crammed into the Golden Stag that the common room cannot contain all the guests, and tables have been set up in the stableyard to accommodate the overflow. There several open fires have been lit, to hold the wintery chill at bay and grant a cheery atmosphere. A fiddler plays as guests chatter and toss dice.

The crowd is mixed-a few wear the red of Morgase's supporters, a few wear white in opposition, but most don't openly display any affiliation. Those who have chosen sides avoid the company of their rivals, gathering in clusters at opposite ends of the stableyard. But Master Ferrin has forbidden any open strife on his property, and his men seem to have the muscle to make the order stick. So far, the antagonists have been content to shoot the occasional hostile glare across the yard at one another, avoiding more serious confrontations.

Until now. Strangers all in a strange city, you had found yourselves engaged in light conversation among yourselves. But the festive chatter of the crowd is suddenly silenced by an angry shout. Two men, one in red and another white, are closing upon one another as one of Master Ferrin's toughs moves to break up the fight.

"Only a coward turns his back on his Queen!" the man in red cries.

"Burn me, you'll eat those words!" replies the man in white, as he reaches for his dagger.

But before the fight joins, a bouncer grabs the man. The furious combatant struggles to turn his knife on the tough, but before he can draw blood the powerful bouncer hurls the man at the stable wall. He crashes against a shed door, tumbling through it as it splinters apart, to land in a heap on the floor within.

There's a gasp from the hushed crowd, but the unconscious man in white is no longer the focus of attention. For within the shadows of the shed, a dark form is shifting. Taller than a man by half, its bestial head swings toward the open door. Light glints off monstrous fangs, and disturbingly human eyes survey the crowd as a low growl emerges from its throat.

The creature brandishes a crude, curving sword and steps toward the doorway. Behind it, more such creatures stir in the darkness.

There is a collective scream as the crowd scatters in every direction. Have the heroes make Spot checks (DC 12) to notice two of the creatures in the shed hastily forcing the struggling form of a young body into a coarse burlap sack (see the map).

These creatures are Trollocs, part of a band that has infiltrated the outskirts of the city to watch for signs of Rand al'Thor. Although they should be laying low, these three snuck out in search of a snack. By prying loose some boards between the back of the shed and the narrow alleyway behind, they crept into the stablemaster's room and seized his young daughter. She's the one being forced into the sack. Unless someone steps forward to save her, she's headed for a Trolloc cookpot. Unfortunately, other than Rol the bouncer (who is unarmed), everyone else is fleeing.

Courageous heroes will stay to fight the Trollocs. Even more courageous ones might try to get into the shed, to save the victim being stuffed into the sack. As the map shows, there is no way to get to the rearmost Trollocs without going through the one in front.

Clever characters might recall that Trollocs despise bright light-make a Knowledge (Shadowspawn) check against DC 12. The bonfires in the stableyard are not bright enough to bother the Trollocs, but a quick-thinking character might light additional lanterns or channel to create a light bright enough to put the defending Trolloc at a disadvantage (see the Trolloc description in Chapter 11: Encounters for their light sensitivity penalty).

Defending Trolloc: hp 18. Fleeing Trollocs (2): hp 14, 16.

TROLLOC TACTICS: Trollocs aren't that clever, but these ones are smart enough to know that they shouldn't have been caught nosing around in town. Confident that it is more than a match for the scattering humans, the Trolloc closest to the door lunges forward to cover the escape of the other two. Once it has slain anyone who might follow, the defending Trolloc plans to exit via the back of the shed and meet its comrades back at their hideout.

Bagging the struggling girl takes the fleeing Trollocs a full round. Thus, the first pair of Trollocs do not escape until their second round. If the heroes flee along with the rest of the crowd, the defending Trolloc quickly dispatches poor Rol and immediately follows its comrades.



It takes more than 10 minutes for the Queen's Guard to arrive in response to the growing alarm-far too late for them to intervene in the Trollocs' escape.

If the heroes engage the Trollocs, it's a fight to the death. The defending Trolloc occupies the doorway, trying to prevent the heroes from getting past it (and also reducing the number of heroes who can gang up on it). The Trolloc will not flee if there's any chance of being followed to its hideout, so it won't leave anyone standingnor will it surrender or flee if the fight goes against it.

AFTERMATH: As soon as the battle dies down, a frightened Master Ferrin creeps into the stableyard, followed by a huddled mass of the bravest among the guests and servants of the Golden Stag. All are stunned—none has ever seen a Trolloc before, and many believed them to be little more than folklore. Now they have seen them with their own eyes, and perhaps (if the heroes dispatched the Trolloc that remained behind) even have a bloody corpse as lingering evidence. If that's the case, the player characters are regarded as real heroes to all that witnessed the scene, and stories of their achievement quickly ripple through the growing crowd. Either way, servants hurry to bandage and tend anyone who has been injured. One servant in particular, Mere, has a Heal skill modifier of +5 and can offer a single dose of healer's balm.

GM's Note: It's possible, though unlikely, that quick-thinking heroes might have prevented the abduction of the stablemaster's daughter. If that's the case, replace the section that follows with a happy reunion between father and daughter. The heroes will now need some alternative motivation to pursue the Trollocs in the following scene. Perhaps Master Ferrin offers a reward if the heroes track down the source of the attack on his inn.

That's not the only motion in the crowd. Someone is pushing his way toward the heroes. Read the following aloud:

The growing crowd parts to reveal a thin, hawk-nosed man, a little stooped and just shy of middle-aged, as he approaches from the rear of the inn. You recognize him as Bennet, the stablemaster of the Golden Stag Inn, who lives in a room above the shed.

"Is it true?" he pants. His eyes search past you at the wrecked door of the shed. "There were Trollocs here? Light save me, it *is* true!"

"Calm down, Ben," Master Ferrin says, gripping Bennet by the shoulder. "They were here, but they're gone now. Thank the Light, we're all safe and sound."

"But they said . . . " Bennet waves aimlessly back toward the inn. "Someone said they took her. That they put her in a sack. Is it true-did the Trollocs take Sirene?"

SCENE 2: The hunt

The excited crowd breaks apart, as servants and guests alike begin searching the stables, shed, and yard for any sign of Bennet's daughter. But it's quickly obvious, if the heroes don't point it out themselves: Sirene is gone. Hushed speculation on her fate drifts through the remaining crowd, and it runs from gruesome to worse. Ferrin turns once again to the heroes.

"You've done much already, and I fear to ask more of you," Master Ferrin says. "But-well, she's just a little girl, and she's all that poor Bennet has. Blind me, since her mother died, we've all sort of adopted her-she's like a daughter to the entire inn."

Bennet pauses to wipe the sweat from his forehead. "We're outside the city walls, and it always takes some time to call the Guard down here. The trail grows colder by the minute. Won't you help her, quickly, while there's still time?"

If the heroes appear hesitant, Ferrin and Bennet both up the ante. Although he doesn't have much, Bennet offers his life's savings-seventy-two silver marks-and Ferrin throws in another thirty. The crowd, now some three score servants, guests, and onlookers crowded into the stableyard, look on expectantly while the heroes make their decision. Merchants, travelers, and refugees all, none seem to have the weapons or skills to track and face down a pair of hungry Trollocs.

UNLOOKED-FOR HELP: As the heroes turn to set off-or perhaps step aside to consider the offer-the crowd parts. A stooped figure is shuffling toward the party.

A murmur of disgust ripples through the crowd as a stooped shape-more a filthy pile of rags than a man-pushes its way toward you.

"That filthy beggar again!" Master Ferrin exclaims. "He's been hanging around for two days now!"

He turns toward the shuffling mound. "I told you to stay away from the Stag, you vermin! Now get, or I'll have Bennet set the dogs on you!"

The beggar cringes, if such a wretched creature could possibly stoop deeper, but doesn't turn. "I saw!" the man croaks. "In the alley there. I saw the creatures pass. I can lead you!"

Ferrin's scowl turns to astonishment. "You saw where they went?" He turns back toward you. "The beggar can lead you! Hurry, please, and save little Sirene!"

The beggar is Padan Fain (see his description at the end of the adventure). A twisted and evil man, Fain has been lingering near the Golden Stag Inn since the arrival of the heroes, looking for an opportunity to approach the char-

WHAT FOLLOWS IN SHADOW

acters and get his hands on the cloak. For now, anyway, he'd prefer to do so without resorting to violence, so he isn't a direct threat to the heroes. That will probably change soon, though....

The heroes might choose to follow the beggar, or they may prefer to make their own way.

In the first case, the stooped form of the beggar leads them out into the road, down the street, and around the corner past the alleyway entrance. He says nothing, answering questions with a brief snuffle and stating only that he had been sleeping in the shadows across from the alley when the Trollocs emerged, fleeing with their sack. Characters asking for the beggar's name, or any other personal information, receive only a muted grunt in reply.

At the fringe of the fields surrounding the city outskirts, some 600 or so feet from the Golden Stag, the beggar points along a hedgerow. The Trollocs, he indicates, went into the stand of trees a quarter-mile across the fields.

FINDING THE TROLLOCS WITHOUT THE

BEGGAR: Heroes who choose not to follow the beggar might still find the Trollocs' hideout on their own. Have the players make Search checks (DC 17) to locate the Trollocs' tracks in the unpaved alleyway. From there, players with the Track feat can make Wilderness Lore rolls (DC 15) to follow the prints through the dirty streets and into the field; those without can attempt more difficult Search checks (DC 19) to follow the footprints.

The recently tilled field stretches a quarter-mile, and you can easily make out the jagged footprints of the Trollocs in the disturbed earth. They parallel a hedgerow that extends out into the field, stretching toward a copse of trees at the far edge. In the nighttime darkness, the copse is a black mass, and no forms can be discerned in the inky shadow.

There are several options for approaching the copse. The most straightforward is to simply follow the trail along the hedgerow, but that's also the most dangerous. The two recently returned Trollocs are watching that route, to see if their comrade returns—or if they were followed.

Characters following the hedgerow can attempt to take advantage of its shadow. Have the heroes make Hide checks, opposed by the Trollocs' Spot checks. Any modifiers due to darkness that the heroes might normally expect are offset by the Trollocs' low-light vision.

Craftier heroes will probably want to try a different route. Open fields or pasture surround the copse on all sides, except for a shallow ravine leading into the woods from the west. It provides some visual cover, as do occasional bushes and shrubs that dot the pasture to the north. The Trollocs are keeping an intermittent watch in all directions, including up the ravine. Have each hero make a single Hide check as he or she approaches the copse (with a +4 bonus due to the Trollocs' inattention), opposed by the Trollocs' Spot checks. **THE TROLLOCS' HIDEOUT:** There are three Trollocs in the copse. If they spot the heroes, they quickly gather behind trees and boulders in the copse in an attempt to surprise the characters as they enter the woods. This time, it's the Trollocs' turn to make Hide checks, opposed by the heroes' Spot checks. As they enter the copse, the heroes are not surprised by any Trollocs they spot, though they might be surprised by any that they miss.

Trollocs (3): hp 14, 16, 19.

Remember that two of these Trollocs were the ones that fled the Golden Stag. If the characters somehow prevented their escape, only one Trolloc (hp 19) awaits them here.

Trolloc Tactics: The Trollocs are supposed to be lying low, and they know they're in trouble with their superiors if they get caught. They fight fiercely at first, hoping to kill all of the heroes (and thus any witnesses to their presence). However, they attempt to flee combat once all three of them are wounded to below half their maximum hit points. Their snack is not that important to them, and they make no attempt to take the sack, still containing little Sirene, with them.

Aftermath: If the characters return to the Golden Stag without Sirene, they are welcomed back with resigned warmth. They may not have saved the girl, but at least they tried—an act of real courage, everyone agrees. If any are wounded, servants quickly flock around them, Mere tending their injuries as best she can.

If the heroes have rescued Sirene, of course, the reception is a celebration. Father and daughter are tearfully reunited, and Ferrin and the rest of the staff-and many of the guests-offer their warm regards. Bennet thanks the heroes with heartfelt gratitude, and Ferrin insists on moving them to his richest accommodations-a separate room for each of them, on the second floor at the front of the inn. The rest of their stay at the Golden Stag is on him. Again, wounds are tended if necessary, and several rounds of toasts are offered up to the heroes.

A patrol of the Queen's Guard, made up of a Lieutenant Jerman and two Guards, has arrived in the heroes' absence. Jerman has questioned Ferrin and many of the witnesses, and examined any Trolloc bodies left in the stableyard from Scene 1. A stocky, sandy-haired man of about 25 with a likable demeanor, Jerman is somewhat overwhelmed by the evening's events, and he's eager to return to the city to make his report and dispatch additional men to the Trolloc encampment (assuming he learns of its location from the heroes). In the meantime, he questions the heroes quickly but carefully and makes arrangements for the Trolloc body to be hauled away and burned.

He's not the only one awaiting the heroes' attention. Once Jerman has moved on, read the following, aiming it primarily at the player with the cloak. Amid the kudos, congratulations, and questioning, the beggar has been all but forgotten. But he has not disappeared. He steps forward, grasping you by the cloak.

"My reward, sir?" he coughs, carrying the fetid odor of his breath toward your face. "Much have I done. But I ask little. Only it is so cold out-give me your cloak, so that I might warm myself. That is all."

Ferrin wrinkles his nose at the stooped figure. "Well, I suppose you deserve something," he admits. "But you'll not go troubling my guests. If it's cold you are, I'll give you a blanket. Two, even—you've earned them. And you can sleep in the loft, there, above the stable. Now go on. Call for a bath if you want one, but don't come back into the Stag without."

The beggar raises his cowled head, and you can see his eyes studying you from within. After a moment, he reluctantly releases your cloak, takes the blankets that a servant offers, and turns to shuffle from the room.

The hero in question can, of course, catch up with the beggar before he exits the inn-if he really wishes to part with his cloak (if he does, this adventure is essentially over; see the epilogue for details). If they don't approach the beggar, he quickly disappears into the night, apparently uninterested in Ferrin's offer of the loft.

SCENE 3: THE FALSE DRAGON

The next morning, the heroes awaken to considerably more comfort than they experienced in the tiny, crowded rooms they had been forced to accept previously. A hot breakfast awaits them, and another round of friendly greetings marks their arrival in the common room.

This is the day that some of them, if not all, have probably been awaiting: the day that Logain is paraded through Caemlyn. Characters wishing to see the captured false Dragon will have to set off early to find a good spot from which to view the parade as it makes its way through the city.

It's possible, of course, that the heroes won't want to go see Logain. If that's the case, simply skip this scene (or find a way to work the following events into whatever activities they choose for the day).

The route that will bring the false Dragon through the city has been public knowledge, off-discussed, for days, and there's a small square just inside the New City where you should enjoy a fine view. As you approach the square, you can see the dense crowd already pressing against the line of redcloaked pikemen who keep the street itself clear. Although you have arrived in plenty of time, the scene is dense with onlookers. Some sit in windows or





The false Dragon is borne through Caemlyn

crowd balconies, but most swirl around you in the street, chattering in speculation as they jockey for the best positions along the parade route.

A disturbance in the turbulent throng catches your attention, and you turn to see a gap appearing in the crowd. Four men emerge, glaring at the onlookers who part before them. They are heavily armed, armored in gleaming mail, and wear cloaks of pure white with a golden sunburst pattern, the leader's augmented with a silver lightning-flash emblem.

"You there!" the leader calls out, pointing toward your group as they approach.

The four armsmen are Whitecloaks, as any hero who has ever seen one can attest. They are still several paces away when they hail the heroes, so the characters have a couple of options if they wish to avoid an encounter with the Children of the Light. Slipping away into the crowd is one such option: Have the heroes make Hide checks, opposed by Underlieutenant Arlvin's Spot check. (His Spot skill modifier is +4.) If the officer succeeds against any of the heroes' Hide checks, he and his men run in pursuit of that character (or characters).

A second option, especially if hiding heroes are spotted, is simply to run. Have the heroes and Whitecloaks roll for initiative. Any character who acts before the Whitecloaks can simply run away. The crowd, though unwilling to openly face down the Whitecloaks, deliberately slows their progress enough to prevent any attack of opportunity and allow the heroes to escape. However, any Whitecloak who gets a chance to act before all of the heroes will attempt to grab one of the remaining characters. If the Whitecloak fails, the hero can run away on his or her action. Otherwise, the Whitecloak holds onto the hero, to be questioned by Underlieutenant Arlvin.

The Whitecloaks aren't looking for armed confrontation (and actually have no real authority in Caemlyn), so they won't draw their weapons unless the heroes do first.

Of course, having no real reason to avoid them, most heroes will probably not try to hide or flee but simply wait for the Whitecloaks to approach.

The Whitecloaks make their way through the parting crowd, continuing to shoot suspicious glances at those around you. A few feet away, the group halts, and the leader looks you up and down.

"We're looking for a group of backcountry bumpkins, Darkfriends all," the leader sneers. "You certainly have the look."

The crowd has opened a space around you, the onlookers watching with interest.

"What is your name, child?" the Whitecloak officer continues. "And tell me: Do you walk in the Light?" WHAT FOLLOWS IN SHADOW

Underlieutenant Arlvin, the leader, is looking for a group of travelers from the Two Rivers area of Andor. He's stopped the player characters because one or more of them might fit the vague description he has been given. Although his manner is rude and demanding, the heroes will have no real trouble with him so long as they cooperate and make it clear they're not the ones he's looking for. The officer questions them closely for several minutes, demanding their names, their origins, the routes they have traveled to arrive in Caemlyn, where they are staying, and their reasons for coming to the city. Once he's had his answers, he warns the heroes to "stay in the Light" and moves on with his men.

If any of the heroes do claim to be from the Two Rivers, Arlvin attempts to arrest them. His men start to draw their weapons, but the surrounding crowd, watching the exchange with interest, quickly begins to heckle the soldiers, pressing in around them. Faced with the hostile mob, the Whitecloaks hesitate, and after a moment a patrol of the Queen's Guard appears. Arlvin won't risk a fight with them around, so he and his men back off.

Whitecloaks (4): hp 9, 7, 7, 6.

THE CAGE: Shortly after Arlvin disappears, a peal of fanfare from down the street announces the arrival of Logain.

The crowd surges forward, straining at the line of Guards who barely hold the street clear. As the lead elements of the procession round the corner, the air is split by the pealing of trumpets and the responding roar of the crowd. Rank after rank of trumpeters appear, followed by scores of drummers. As these musicians pass your position, a hundred ranks of horsemen flanked by scores and scores of archers and pikemen file around the corner, the first ranks carrying aloft the banners of Andor: white lions on fields of red. Armor glitters in the cold sunshine, lances are held proudly aloft, and crimson banners flutter in the breeze.

Then a massive wagon appears. Four hitches of four giant workhorses pull the enormous vehicle, upon which sits an iron cage surrounded by stately women, two at each corner–Aes Sedai, surely. As the wagon appears you can make out a dozen men on horseback around it, wearing strange cloaks that shimmer and seem to disappear as they blow in the breeze. Their eyes scan the crown relentlessly.

But it is not they who hold your gaze as the wagon draws nearer. For there, in the cage, is Logain himself. The false Dragon is a tall man, with long dark hair that hangs in curls about his shoulders. He stares out at the crowd defiantly, suddenly making the processional seem a regal escort rather than a capturing army; the cage a stately coach rather than an iron prison. As he passes, his eyes seem to fall, for just a moment, on you, and you sense the power of the man.

DISRUPTING THE PARADE



Although unlikely, it's possible that the characters may decide to disrupt the parade or even try to kill Logain the False Dragon. Fortunately, they don't have much chance of succeeding.

The parade's first line of defense is the legion of pikemen that lines the entire parade route. These soldiers stand every few feet, watching the crowd and ready to take action should any problem erupt. Any character who actually makes it through the pikemen would then have to contend with the thousands of soldiers that make up the parade itself. It's very unlikely that any disruption the heroes cause could even momentarily slow the parade.

Finally, Logain and the eight Aes Sedai are protected by a *master ward* weave that surrounds the entire wagon. Ranged attacks against the wagon simply bounce off the invisible dome over the cage.

The parade draws to a close, and the crowd begins to disperse. The heroes are free to return to the Golden Stag or wander the streets of Caemlyn. But either way, eyes are upon them.

A WATCHER: Have any alert heroes make Spot checks (DC 14). On a success, read the following.

A form catches your eye some sixty feet down the street. A weasel-faced man with hunched shoulders leans against a building, watching you. As your gaze meets his, the man's eyes narrow, and he turns and disappears into an alleyway.

The weasel-faced man is Grom Fetchit, a toady of the Whitecloaks. The heroes may choose to pursue him, but by the time they make their way through the crowd to the alleyway entrance, Fetchit is long gone. With a Gather Information check (DC 14), however, the heroes can learn from a local resident Fetchit's name and the location of his tiny home, a few blocks away.

Catching the suspicious Fetchit there, though, is a different matter. He watches the road from an upper window and flees via a back door if he sees any of the heroes approaching openly. (Heroes approaching surreptitiously should make Hide or Disguise checks opposed by Fetchit's Spot check.) If the heroes do catch him (either by sneaking up to his house, chasing him down, or awaiting his return and catching him then) he does not physically resist.

Getting information out of Fetchit requires an Intimidate check (DC 11). On a success, Fetchit admits that he was paid by the Whitecloaks to keep an eye on the heroes. He knows nothing about what they want, other than that they're looking for a group of young men and women from the Two Rivers area of Andor.

Grom Fetchit (Commoner 1): hp 3.

SCENE 4: THE BEGGAR RETURNS

Some time after the heroes return to the Golden Stag, a visitor calls for them.

A bustle at the doorway attracts your attention. A servant is turning to look your way, and beyond her you can see the hunched form of the beggar in the daylight of the street. After a few more words and gestures are exchanged, the maid heads your way.

"Your pardon, sirs," she says apologetically, "but it's that beggar fellow again. He says that lieutenant from the Queen's Guard has sent him, with a message meant only for your ears.

Master Ferrin won't let the beggar into the Stag, so if the heroes wish to speak to him, they must join him on the street. If they choose not to, the beggar loiters in the road outside the inn, waiting for the heroes to emerge. He then approaches them.

"That lieutenant from the Guard sent me for you," croaks the beggar. It's immediately clear that he didn't accept the bath Ferrin offered him. He turns to point, extending a clawlike hand toward the gates of the New City. "He bids you join him–I will take you there."

If asked why Lieutenant Jerman sent him instead of a regular Guard, the beggar mumbles something about soldiers being "too busy after the parade." A successful Sense Motive check (opposed by Fain's Bluff check) indicates that the beggar is hiding something, perhaps about why Jerman wants to see the heroes. He refuses to answer any more questions, however, even if it means that the heroes won't go with him.

In reality, his crude attempt at gaining the cloak through service to the heroes having failed, Fain is now putting into motion a more direct method. He has hired some thugs to ambush the heroes and intends to lead the characters into the trap. Once the heroes are disabled or slain, he figures, he'll simply take the cloak and slip away to continue his pursuit of Rand al'Thor.

UNDER THE BANNER OF ANDOR: If the heroes follow the beggar, read the following. If they don't follow, skip to Turning the Tables, below.

The hunched form of the beggar, lurching slightly as he shambles ahead of you, leads you away from the Golden Stag. You head up the street, in through the massive city gate, and up the boulevard some five hundred feet or more. Signs of the parade lie everywhere, in the debris strewn across the streets and banners hanging from windows. You turn down a side street crowded close with shops and homes three, four, and sometimes even five stories tall. Though the city remains crowded, the throngs are nowhere near as dense as they were earlier, and you easily make your way through the remaining bustle, past merchants and townspeople, transients and refugees.

The beggar stops before a plain building, marked only by a crimson banner of Andor hanging from an upper window. "Here is the officer you seek," he says, motioning toward the open door. Inside, you can see a soldier in a crimson tabard sitting at a table in a small room.

"You the ones from the Golden Stag?" he asks. "C'mon in-the captain wants to talk to ya."

The "soldier" is really one of Fain's thugs. (Have any hero who voices suspicion make a Spot check against DC 16. On a success, the hero notices that the thug is somewhat disheveled for a Guardsman and that his tabard is worn and frayed.) The thug invites the heroes in, leading them through a door at the back of the small antechamber. The room beyond is an empty storeroom, and it is here the ambush is to take place. Two additional thugs, along with the one who led the heroes in, attack as soon as most of the heroes enter the room. A fourth is hiding in the stairwell off the antechamber and moves to attack from the rear, cutting off their escape. The beggar does not participate in the fight but quickly slinks down the street to lose himself in the crowd.

Thugs: hp 7, 6, 6, 4.

Development: The heroes may question captured or incapacitated thugs. With a successful Intimidate check (DC 13), they learn the following. The thugs were hired by the beggar to kill or subdue the heroes, and paid good gold (5 gold crowns each, with another 5 when the job was done) to do it. They were told to strip the subdued heroes of all possessions; they were allowed to keep any cash, but were specifically told to give all other belongings to the beggar, who would meet the thugs after the ambush. No specific meeting place was set—the beggar said that he would find them. The thugs have no idea what the beggar wants with the heroes' possessions, nor how a beggar has so much money to pay them—but they weren't asking questions.

Confronting the Beggar: One or more heroes might decide to remaining outside the ambush site, to keep an eye on the beggar. When Fain departs, the lingering hero must either follow him (and thus leave her companions to their fate) or lose sight of him. If following, the hero must make

a Hide check opposed by Fain's Spot check. If successful, the hero follows the beggar into a nearby alleyway. If the beggar notices the hero, he follows a winding path through the New City. If he cannot lose the hero (by succeeding at a Hide check opposed by the hero's Spot check), he eventually turns into a side alleyway. In either case, a hero following the beggar into the alley has a chance to confront him.

The beggar initially plays dumb, crouching in the alleyway as if seeking a place to shelter from the wintery breeze and perhaps even asking the hero for a few coins. If the hero presses him with questions or simply doesn't leave after a few moments, Fain suddenly attacks, pulling a sap from beneath his many rags. Have the hero make Sense Motive checks (opposed by Fain's Bluff check); if she fails, she is flat-footed. Fain takes advantage of a flatfooted hero by using his sneak attack bonus to damage.

A hero in this fight–especially if there are only one or two of them–is quite probably outclassed. Fortunately, the alleyway isn't a great place for a fight, and passersby on the adjoining street quickly call out the alarm. At the end of the second regular round (or before, if a hero is incapacitated), the beggar flees the scene as Guards come running.

TURNING THE TABLES: If the heroes don't leave the Golden Stag with the beggar, the hunched figure briefly attempts to cajole them, growing increasingly angry if they continue to refuse. Ultimately, however, there is nothing he can do to make them go with him, and he gives up his efforts after a few moments. Suspicious characters may want to follow the beggar after he departs. If so, have them make Hide checks opposed by Fain's Spot check. If the beggar notices the heroes, he follows a winding path through the gates into the New City. He then leads the heroes to a shop-and right into the ambush he has prepared for them.

If the heroes simply ignore the beggar, Fain may still have an opportunity to attack them. He gathers his thugs and watches the Stag, waiting for the heroes to leave. When they do, the thugs follow. This time, have the heroes make Spot checks opposed by the thugs' Hide checks. If a character notices the thugs, read the following.

Someone is following you: a burly man with squinty eyes and a broken nose. There's an axe at his belt. He may have companions.

To lose the thugs, each character must succeed at a Bluff check opposed by the thugs' Sense Motive checks. If the Bluff succeeds, the character can make a Hide check opposed by the thugs' Spot checks. If a character's Hide check is successful, the character eludes the thugs.

Alternatively, the party may try to lure the thugs into an ambush—a simple affair, since the thugs themselves also hope to catch the characters in a dark alley. If the heroes continue on their way, the thugs attack them as soon as they enter a secluded area—a deserted alley, a shop with few customers, or the like.



WHAT FOLLOWS IN SHADOW

THE BEGGAR'S PLAN FOILED: Finally, if the party gives Fain no opportunity to ambush or attack them, he's simply forced to skip this step of his strategy. He waits until evening to try to steal the cloak. Move on to Scene 5.

SCENE 5: SHADOWS IN THE DARKNESS

His previous efforts having come to naught, Fain is now ready to resort to direct action. Just before dawn the next day-when most of the world is sound asleep in their beds-he sneaks into the Golden Stag to steal the cloak.

Attracted to the cloak by the same arcane resonance that brought it to his attention in the first place, he has no trouble identifying the room in which it is kept, even from outside the inn. Climbing the stone walls to the window presents him little difficulty (using his Climb skill, DC 18); neither does using a thin dagger to lift the bar on the inside of the shutters (using Open Lock, DC 14). Alternatively, if the heroes have taken any unusual steps to secure the windows of their rooms, he can slip into the Stag elsewhere, to sneak through the halls to the room with the cloak.

Despite the comfort and security of the Golden Stag, recent events might have stimulated the adventurer instinct in the heroes, encouraging them to double up in their rooms or even set watches through the night. If anyone is keeping watch in the room with the cloak, have them check to see if they remain awake. Wariness in the wilderness, surrounded by shadows and eternal danger, is one thing; wariness in a luxurious inn room, with a soft bed and warm fire crackling merrily on hearth, is another. Require a Concentration check (DC 15) for the hero taking the last watch, with a +4 bonus if he or she has the Endurance feat. Failure indicates that the hero has dozed off.

Assuming the heroes are asleep or dozing, Fain needs to succeed at two tasks to get his hands on the cloak: sneak into the room, then locate and remove the cloak. Both these tasks require Move Silently checks opposed by the heroes' Listen checks. Fain creeps into the room, at well under half his normal speed, so he suffers no penalty for moving. Also, the check result for a sleeping hero is equal to his or her skill modifier; such a character does not get to add the result of a 1d20 roll. Dozing characters (any heroes who tried to remain awake but failed) make their Listen checks normally but suffer a -5 penalty for dozing off.

If any hero is awake in the room with the cloak, have the character oppose Fain's first Move Silently check with a Spot check, with a +4 bonus. If the hero succeeds, he notices Fain quietly lift the window bar or turn the door handle. If he fails, he is surprised when Fain enters the room. Either way, there is no chance of Fain reaching the cloak without being spotted; the room is simply too small to allow him to sneak past a character on watch.

If Fain is spotted, he drops any pretense and lunges for the cloak. If he must run past a character to do so, he won't hesitate, even if this provokes an attack of opportunity (or more than one, if he must run past once to get the cloak and a second time to escape). He does not fight back or make any attempt to defend himself—he simply takes his blows as he must to grab the cloak and make a run for it. Remember that even alert characters are flat-footed the first round, and surprised characters cannot act at all. Drawing a weapon, or rising from a bed, is a move action; a character can combine one, but not both, with an attack so long as he or she doesn't have to move more than 5 feet to make the attack.

Whether he is seen and attacked or not, Fain makes a run from the inn as soon as he has the cloak in his hands. Any character not already awake will probably be awakened by the commotion as the beggar plows down the staircase and through the common room-have sleeping characters make Listen checks (DC 8 if it's just Fain, DC 5 if other characters are fighting or chasing him) as outlined above, using only their skill modifiers.

A DAWN PURSUIT: Quickly moving characters, especially any heroes who confronted him in the room with the cloak, can chase after the beggar.

As you careen out of the inn's front door, you see the beggar up the street—a dark shadow in the dimness before the dawn. Someone has stepped out from the stableyard gate as if to stop the fleeing form. The beggar lunges at the man with a weapon. The man quickly returns a strike, perhaps drawing blood. The beggar staggers back, then quickly runs past the man and up the street.

As you give chase you pass the man, now crouched in the darkness clutching a bleeding arm. It's Bennet the stablemaster-he must have heard the commotion as he went about his early chores. "He ran off up there," Bennet cries, pointing toward the New City. "He got me, but I'll be all right. I matched his cut-look, he's bleeding!" Sure enough, you can see spatters of blood on the paving stones.

The beggar runs on as if every Trolloc in the Blight were after him. He has a good 120-foot lead on you, but if you hurry you can keep him in sight. As you round the bend in the road, you see the open city gates ahead.

Like some few of Caemlyn's denizens, Bennet was up before the dawn, tending to early morning errands. The commotion in the Stag alerted him, and he stepped out through the stableyard gates and into the street just as the beggar sprang from the front door of the inn. Seeing the beggar with a bundle in his arms, obviously fleeing the scene of some illicit act, he barred the man's path up the street. Although he did not stop the beggar, he delayed him just a moment—perhaps long enough for the heroes to catch him.

Fain has the Run feat and is moving all-out, for a total movement of 150 feet per round. Other characters with the Run feat can keep pace with him (remaining about 120 feet behind him the entire way). After a lengthy run, they see him disappear into a narrow alley.

Heroes without the Run feat fall behind, at the rate of 30 feet per round. It takes the beggar 10 rounds to reach his target, which means that by the end of the race he is 420 feet (120 feet initially, plus 300 feet gained over 10 rounds) ahead of them. The heroes lose sight of him after about 3 rounds of running when they're 200 or so feet behind.

But observant characters might not lose the beggar completely. There are still occasional spots of blood on the street. Require two Search checks, each against DC 12. Success on the first picks up the trail; the second leads the party to the alleyway and the cellar. Failure on either sets the heroes back a few moments but allows a retry.

Whether they kept up with the beggar or followed his bloodstained trail, the heroes should eventually make it to the cellar door.

Glimmers of dawn pearl the sky above the eastern rooftops, but in the alleyway the darkness concedes few traces of the daylight to come. Only one shape is visible in the gloom: a contour darker than the darkness around it, lying low to the ground against the side of the merchant shop that flanks the alleyway. An opening, it appears—a doorway into a cellar or vault below the building. There is no other exit to the alleyway. The beggar is nowhere to be seen.

As you approach, you see that it is indeed a cellar door, set almost flat against the ground. A rusty iron lock lies open beside it. Within, the dark space appears to be an unused storeroom of sorts, as deep and wide as the building above it. The room is crowded with stout brick pillars supporting the heavy vaulting above. Aside from some baggage at the foot of the steps and a few broken barrels stacked against one wall, the only sign of use is the mass of recent footprints in the thick dust at the foot of the stair.

Though three of the walls are ordinary brick, the fourth is of stone. It is covered in intricate carvings, in the center of which is a heavy stone double door of odd design. The beggar stands at the doorway, barely visible in the dim light, but your view through the door is blocked. The beggar looks back at you briefly, then steps through the doorway and out of sight.

second man appears around the corner-a heavily armored man with sword in hand, his pale cloak swirling as he turns. A second armed man appears, and then a third.

"You there!" the first armsman shouts. "Halt! The Children of the Light command it!"

INTO THE CELLAR: There is no other exit from the alleyway, so the heroes are faced with two options: retreat into the cellar in pursuit of the beggar, or fight the Whitecloaks. There are a full twelve Whitecloaks, so the odds in a fight don't look good. Should the heroes choose to fight, this adventure is probably over: Even if they overcome or escape the Whitecloaks, Fain will be long gone before the heroes resume their pursuit.

Whitecloaks (12): hp 8, 7, 7, 6, 6, 6, 6, 6, 5, 5, 4, 4. If the heroes flee into the cellar, they can easily seal the door behind them. A sturdy bar lies alongside the steps just inside the door, and the lock-rusty but serviceable-lies in the alley just outside. Either can be used to bar the portal from the inside, and it will take the Whitecloaks several minutes at the very least to bust through the sturdy door.

The cavernous cellar is nearly devoid of contents. Some baggage, including a bundle of torches, sits at the foot of the stairs, and there's some ancient debris stacked against the far wall. There do not seem to be any entrances or exits beyond the one by which you entered and the odd double door of stone. Dust lies heavy on the floor. It's clear that the beggar was not the only person to pass through here lately. The center of the room is thick with fresh tracks, and it doesn't take an expert to see that several people-and even some horses or mules-were recently in the room. It looks as though they, too, went through the stone doorway.

Closer examination makes that last fact clear: The tracks come down the stair from the cellar door in the alleyway, gather in the center of the room, and exit via the stone door. Any character making a Search check (DC 13) sees not only the tracks of several people and pack animals, but also Trolloc tracks. The tracks are all recent—prior to these visitors, no one has disturbed the dust in this cellar for years.

The heroes' attention almost certainly turns to the stone portal.

The stone wall is finely carved in a pattern of vines and leaves so delicate that if it were painted green, you might almost believe the plants to be real. The fronts of the double doors are carved in this manner as well, and if they were closed it would be hard to discern the doorway's edges.

But they are not closed, and the opening is what truly draws your attention. For it is black: not black like a darkened room beyond, but black like a thick curtain lying smooth across the opening, like the surface of a dark lake somehow upended and affixed to the wall. As you look, you can see your reflection mirrored faintly in the darkness.

The beggar entered this darkness, and all the footprints in the dust lead into it.

The door is a Waygate. Although that fact may be apparent to players who have read *The Wheel of Time* novels, within the game world Waygates have long been forgotten by all but the most esoteric students of history. Allow a Knowledge (arcana) check against DC 22 to recognize the gate for what it is (give any Ogier characters a +4 bonus).

This Waygate was used by Rand al'Thor and his companions just an hour or so earlier, on their way from Caemlyn to Shienar. As the heroes witnessed, Padan Fain has entered it as well, in pursuit of Rand-and with the heroes' cloak.

SCENE 6: THE DARK ALONG THE WAYS

Your reflection seems to reach out to meet you as you touch the darkness. The filmy curtain ripples as your fingers contact it, sending a shimmer through your dark image. The surface feels like a line of ice, as if you were reaching through a frigid waterfall. For a moment, time seems to stretch as you step through; it seems you can feel the cold envelope each hair on your head one at a time.

And then the cold bursts like a bubble, and you are through the doorway. Ahead is only darkness–a close darkness that seems to lean in upon you. Behind, you can see the cellar through the doorway as if through smoked glass, the dim room even dimmer from this view. There is no wall, however, only the doorway itself. You could walk around, into the darkness behind the doorway–but somehow the cellar isn't there.

The ground appears to be stone—flat, but unworked by the hands of man. Other than pits and crevices that belie great age and neglect, it is as featureless as the darkness around you. Only a single path points the way: a broad strip of white inlaid in the floor, running away from the door and into the darkness. From that direction come the diminishing sounds of footsteps.

Following the beggar into the darkness is not hard. His footsteps echo ahead of them, even through the muting quality of the darkness. He is proceeding at a quick jog, so the heroes will have to run to catch up with him. Before they do so, however, they'll need a source of light. They can take some of the torches from the cellar or channel a light if they don't have their own light sources.

The white line on the floor leads, after some three hundred feet or so, to a tall slab of stone set on end. Sinuous curves of metal are inlaid upon the flat surface-some form of writing, it seems, a delicate form that vaguely calls to mind drawings of vines or leaves. The stone is as worn and pitted as the ground you have been walking upon. Beyond, just at the edge of your light, the dim forms of stone-walled bridges and ramps lead up, down, and away across an unimaginable void. The footsteps ring through the darkness across a bridge leading almost directly away.

Presumably, the heroes will choose the bridge along which the footsteps can be heard. Any other choice (except, of course, to turn back to the Waygate and return to Caemlyn) simply gets them lost in the Ways, with no chance of catching Fain. If that's the case, skip on down to the epilogue—this adventure is at an end. **INTO THE DARKNESS:** If they follow the footsteps, the heroes find themselves on a high arching bridge that seems to cross an enormous, bottomless gulf. The stone of the bridge, like that of the ground, is cracked and pitted.

The bridge runs several hundred feet through the darkness, eventually coming to a square platform. Like the bridge, this platform seems suspended in the dark, floating with no visible means of support. Two additional ramps or bridges lead in new directions. At the far limits of your light, you can just make out what might be other bridges or ramps cutting through the darkness dozens of feet above and below you.

To follow Fain through the Ways, the heroes must succeed at either Listen or Wilderness Lore (with the Track feat) checks at several junctions like this one.

If making Listen checks, make the first one against DC 10. On a success, the heroes hear the footsteps of Fain and his Trollocs and can easily follow down the correct bridge. If all the heroes fail the check, they hear nothing. They can retry once, but the DC increases by +2 as Fain's footsteps fade away.

If the heroes hurry in pursuit of Fain, have them repeat the process at the next island. Reduce the DC by -2. (For example, if they failed the first check against DC 10 but made the retry against DC 12, this check is against DC 10. If they succeed at this one, they'll make the next one against DC 8.) Continue on from island to island in this manner until they reduce the Listen check DC to 4, at which point they have caught up to Fain. Move on to Shadows and Shadowspawn, below.

Heroes with the Track feat can choose to use Wilderness Lore instead of Listen to follow the tracks of Fain's party. This is somewhat harder, however: The DC to track Fain and his Trollocs across the hard stone of the Ways is 19. It does not get smaller as they get closer to Fain. On the other hand, if they lose the trail, they can backtrack and try to pick it up at an earlier island. Heroes must slow down at the islands to make these tracking checks, but they can still hurry across the bridges-they do not have to track as they cross them. Assuming they make all their checks successfully and hurry along, they'll catch Fain on the fourth island (but if they're delayed by a failed Track check, it may take them much longer to catch up).

SHADOWS AND SHADOWSPAWN: The heroes finally catch Fain on one of the floating junctions. He has two Trollocs with him.

As the heroes approach, have them make Spot checks (DC 8) and have Fain and his Trollocs make Listen checks (DC 10). Characters and creatures who fail their checks are surprised as the heroes catch up with Fain's party; those who succeed are not. As you near the next platform, a dim light resolves itself from the darkness. It's torchlight, and just a few dozen feet ahead. Several figures move in the light. As you approach closer, you make out two huge forms—Trollocs!—as well as the disheveled outline of the beggar holding a torch aloft.

But the beggar is transformed. No longer stooped, he stands tall and proud. His rags have been replaced with the sturdy traveling clothes of a wanderer or merchant-grimy and worn, to be sure, but a definite improvement over the rags. And there, atop the baggage stacked at his feet, you see the bundled shape of the cloak.

The beggar turns to command the Trollocs. "Kill them," he orders.

The bigger Trolloc turns toward you, a malicious glint in its almost-human eye. It draws its heavy, curved sword. "Fain say you die," it gloats as it steps forward.

This is the final battle of the adventure. With luck, the heroes will defeat the Trollocs, drive off Fain, and retrieve the cloak.

Trollocs (2): hp 18, 15. Fain: hp 43. **Villain Tactics:** The Trollocs have been ordered to kill the heroes, and that's just what they set out to do. They move forward to meet the heroes where their bridge reaches the platform. They don't spread out farther than 10 feet apart, but other than that they observe few tactics.

Fain remains behind the Trollocs, at the foot of a bridge opposite the heroes. "Hurry! We must catch al'Thor!" he urges the Trollocs in the first round. If any heroes rush past the Trollocs to attack him, Fain drops his torch to the ground, steps forward from his pile of baggage, draws his short sword, and engages.

He's not a brave man, though. When one of the Trollocs goes down, or Fain takes more than 15 points of damage, he decides to withdraw. If he has taken 20 points or more of damage at this point, he takes a full-round action to disengage and flees up the bridge behind him. If he has taken fewer than 20 points of damage, he makes one attempt to reach for the cloak. That draws an attack of opportunity from any hero who threatens him. If they hit him, Fain pulls back and does not grab the cloak. Otherwise, he does. Either way, he takes a 5-foot step and a total defense action for the remainder of his turn. On his next turn, he takes a disengage action to flee up the bridge behind him.

If the heroes don't pursue, he runs off into the darkness, getting well out of earshot within a couple of rounds.

If they do pursue, Fain reaches the apex of the bridge and stops. With one last scowl at the heroes, he jumps up



onto the crumbling railing and shouts, "I don't need the cloak to kill al'Thor!" He then jumps from the edge into the darkness, down toward another bridge that can barely be seen below. Make a Jump check (DC 15) for Fain. (See the skill description in Chapter 4 for details.)

Smart heroes will probably let him go. Those who want to jump can of course make the attempt. Success lands a hero on the lower bridge, from which point he or she can continue to pursue the fleeing Fain. Failure results in an endless plummet through the dark of the Ways, and eventual death. Heroes who become separated from their friends may have some real difficulty in reconnecting in the labyrinthine Ways.

EPILOGUE

If the heroes followed the general course of the adventure all the way into the Ways, they have likely recovered their cloak and seen Fain escape into the Ways to continue his pursuit of Rand al'Thor. Although this is a successful conclusion for the heroes, it does leave them stranded in the Ways. Finding their way back to Caemlyn requires three Intelligence checks, each against DC 15.

Becoming lost in the Ways seems a bad turn of events for the party, but it's really an opportunity for you, the GM. Heroes wandering through the Ways will eventually (probably within a few hours, or a day or two at most) find a Waygate leading back to the real world. But who knows where they will emerge? That's up to you-you can bring them out wherever your next adventure calls on them to be.

What happens if the party doesn't enter the gate? For starters, they don't get the cloak back-Padan Fain is gone for good and will soon discard the cloak in the Ways, once he realizes that it doesn't have the properties he thought it had. Additionally, they will have to deal with the Whitecloaks outside the cellar. They may choose to fight them or to surrender-how you handle that is up to you. Finally, this adventure is designed as a lead-in to *Prophecies of the Dragon*, the *Wheel of Time Roleplaying Game* adventure book. If the heroes don't enter the Ways, getting them involved in that series of adventures will require a bit of effort-though it is by no means impossible.

In any event, the main plot of this adventure is essentially over. Play out the heroes' encounter with the Whitecloaks and any subplots they set in motion here in Caemlyn. *Prophecies of the Dragon* begins at Toman Head, so if you intend to use that adventure next you'll need to create a plausible reason for the heroes to go there.

REWARDS: Assuming all the heroes actively participated in the adventure, the party gets to split a total of 1,000 experience points for completing the adventure, regardless of whether they defeat Fain or succeed in recovering the cloak.

Padan Fain: Midlander wanderer 10; HD 10d6; hp 43; Init +3; Defense 20 (+7 class, +3 Dex); Spd 30 ft.; Atk +9/+4 melee (1d4, dagger or 1d6, short sword or 1d6 subdual, sap) or +10/+5 ranged; SA Illicit barter, sneak attack +2d6; SV Fort +4, Ref +11, Will +8; Rep 4; Str 14, Dex 17, Con 10, Int 16, Wis 12, Cha 13. Challenge Code: E.

Skills: Balance +7, Bluff +11, Climb +13, Diplomacy +11, Disguise +7, Escape Artist +7, Gather Information +9, Hide +9, Intimidate +13, Intuit Direction +5, Jump +11, Knowledge (Shadowspawn) +7, Listen +8, Move Silently +9, Open Lock +12, Pick Pocket +5, Profession (merchant) +7, Ride +6, Search +7, Sense Motive +7, Spot +12, Swim +4, Tumble +6, Use Rope +5.

Feats: Alertness, Bullheaded, The Dark One's Own Luck, Luck of Heroes, Persuasive, Run, Skill Emphasis (Intimidate, Knowledge [Shadowspawn]), Stealthy.

Possessions: Dagger, sap, short sword, backpack, 12 torches, 34 silver marks, 41 gold marks.

Whitecloaks: Midlander armsman 1; HD 1d10 each; hp 6 (average); Init +1; Defense 16 (+5 full chain, +1 Dex); Spd 30 ft.; Atk +3 melee (1d8+2, longsword); SV Fort +3, Ref +2, Will +0; Rep 0; Str 15, Dex 12, Con 13, Int 10, Wis 10, Cha 11. Challenge Code: B.

Skills: Climb +6, Intimidate +4, Jump +6, Ride +5. Feats: Endurance, Mounted Combat.

Grom Fetchit: Midlander commoner 1; HD 1d4; hp 3; Init +0; Defense 10; Spd 30 ft.; Atk +0 melee (1d4, dagger); SV Fort -1, Ref +0, Will +0; Str 10, Dex 11, Con 9, Int 13, Wis 11, Cha 9. Challenge Code: A.

Skills: Craft (brewing) +4, Listen +4, Spot +4. Feats: Alertness, Skill Focus (Craft [brewing]).

Thug: Midlander warrior 1; HD 1d8; hp 7 (average); Init +0; Defense 14 (+4 chain shirt); Spd 30 ft.; Atk +3 melee (1d8+2, longsword); SV Fort +6, Ref +0, Will +0; Rep 0; Str 14, Dex 10, Con 15, Int 10, Wis 10, Cha 12. Challenge Code: A.

Skills: Intimidate +4, Jump +4. *Feats:* Great Fortitude, Run.

INDEX

ability checks 71 ability damaged 229 ability drained 229 ability modifiers 17 ability scores 16 changing 21 actions in combat 137, 138 adventuring gear 122 Aes Sedai 30, 38, 39, 51, 53, 54, 154, 155, 156, 157, 164, 166, 167, 181, 206, 217, 260, 261, 262, 263, 274 Affinities 160 (initiate) 52 (wilder) 59 age (of a character) 103 aid another (action) 149 Aiel 27, 32, 47, 52, 58, 156, 279 Aiel War 264 Aiel Waste 47, 278 aiming a weave 161 Alertness 89 Altara 34, 35, 36, 264 algai d'siswai 47 Amadicia 36, 39, 266 Ambidexterity 91 Andor 32, 33, 37, 39, 264, 266 angreal 159, 290 Animal Affinity 91 Animal Empathy 71 appearance (of a character) 103 Appraise 72 Arad Doman 34, 39, 268, 274 Arafel 31, 268 armor 119, 120 getting into and out of 121 for unusual creatures 121 armor compatibility (armsman) 50 Armor Proficiency 91 arms of air 171 armsman 48 Asha'man 51, 53, 54, 157, 207 Atha'an Miere 29, 53, 58, 156, 218, 279 Athletic 91 attack action 137, 139 attack bonus 134 attack an object (action) 149 attack roll 133, 140 modifiers 146 attacks of opportunity 138 attacks, multiple 141 attitude (of NPCs) 200 automatic misses and hits 140 awarding experience 202 background feats 23, 42 background skills 23 Balance 72 Balefire (Talent) 164 balefire (weave) 164 barrier to sight 181 Bend Dream 97 blade of fire 171 blademaster 208 Blight, the 30, 248, 278 Blind-Fight 91 blinded 229

block (wilder) 60 Bluff 72 bond Warder 166 bonuses, stacking 197 Borderlander 30 breaking items 150 bridge between worlds 179 bull rush (action) 150 Cairhien 29, 261, 264, 268, 269 Cairhienin 32 call in a favor (noble) 55 carrying capacity 110 carrying loads 111 casting time 160 casting weaves 159 1-action weaves 139 full-round weaves 143 Challenge Code 227 channeler skills 68 channelers, abilities and 17 character condition summary 229 character creation 10 planned 11 random 10 characters 6 customizing 105 charge (action) 142, 148 Charisma 20, 21 checked 229 circle of silence 182 class feature 47 class skill 46 class tools and skill kits 126 Cleave 91 Climb 73 clothing 126 Cloud Dancing 164 cold (environment) 228 combat 130 actions 137 basics 132 example 130 sequence 132 statistics 133 Combat Casting 96 Combat Expertise 91 Combat Reflexes 91 command (noble) 56 commander 209 commoner 223 Composure 86 compulsion 167 concealment 147 Concentration 74 Conjunction 166 Constitution 19, 145 corlm 237 coup de grace 148 cover 146 cowering 229 Craft 74 create fire 171 create gateway 180 creature advancement 236 creatures 232-236 critical hits 140 cross-Talent weaves (initiate) 53 (wilder) 60

current 172 cutting lines of fire 172 damage 134 damage rolls 140 dance the spears (algai d'siswai) 48 Dark One's Own Luck 92 Darkhound 237 darkness and light 228 dazed 229 dead 144 deafened 229 Decipher Script 75 Defense 134 delve 176 Dexterity 18 dice 6 Diplomacy 76 diplomat 224 Disable Device 76 disabled 144, 229 disarm (action) 151 disease 231 disengage (action) 143 Disguise 76 disguise 178 distant eye 178 distractions 74, 162 Dodge 92 dodge bonuses 135 Domani 33 Draghkar 238 Dream Jump 97 dream shielding 182 Dreamwalk 97 Dreamwatch 98 drowning 230 dry 172 dying 144, 229 earth delving 169 Earth Singing 169 earthquake 169 eavesdrop 178 Ebou Dari 34 Elementalism 171 Eliminate Block 92 encounters 226-228 encumbrance 110 Endurance 92 entangled 229 equipment 112 availability 112 eras and places of play 7 Escape Artist 77 exhausted 229 Exotic Weapon Proficiency 92 experience, awarding 202 expert 225 Extra Affinity 96 Extra Talent 96 falling 231 false trail 168 false wall 173 Fame 92 Far Shot 92 fast movement (algai d'siswai) 48 fatigued 230 favorable and unfavorable conditions 68 feats 88, 90

fiery sword 173 fighting defensively 141 fireball 173 fire trap 182 flanking 146 flat-footed 230 fly 174 Flyby Attack 236 folded light 179 followers 106 food, drink, and lodging 127 foretell weather 165 Foreteller 98 Forgery 77 Forsaken, the 157 free action 138 frightened 230 full attack (action) 142 full-round action 138, 142 Gamemastering 186-205 Gather Information 78 gender (of a character) 102 gholam 239 gleeman 212 goals (of a character) 105 goods and services 122, 124 grapple (action) 151 grappled 230 Gray Man 240 Great Cleave 92 Great Fortitude 93 grenade 169 grenadelike weapons 128, 152 grolm 241 hampered movement 108 Handle Animal 78 harden air 174 hardness 150 barness the wind 165 heal 176 Heal 79 *heal the mind* 176 Healing 176 healing 145 heat and cold 228 height and weight (of a character) 103 held 230 helpless 230 helpless defenders 148 hero template 9 Heroic Surge 93 Hide 79 hit points 135 loss of 144 objects 150 temporary 145 holding a weave 162 horse 241 Illian 33, 38, 264, 268, 271 Illianer 35 illicit barter (wanderer) 57 Illusion 178 immolate 174 Improved Bull Rush 93 Improved Critical 93 Improved Disarm 93 Improved Initiative 93 Improved Trip 93 Improved Two-Weapon Fighting 93

Improved Unarmed Strike 93 Infamy 93 initiate 50 initiative 136, 148 injury and death 143 Innuendo 79 inspire confidence (noble) 56 Intelligence 19, 21 Intimidate 80 Intuit Direction 80 Invert 86 Iron Will 93 Jump 80 Kandor 31, 271 Knowledge 81 language, bonus choices 26 language, home 23 Latent Dreamer 99 Latent Foreteller 99 Latent Old Blood 99 Latent Sniffer 99 Latent Treesinger 99 Latent Viewer 99 life experience (of a character) 104 light 175 light sources 228 lightning 166 Lightning Reflexes 93 linking 159 Listen 81 local movement 109 lopar 242 Low Profile 93 madness 53, 210 male channelers 53 Martial Weapon Proficiency 93 master ward 183 measurement 104, 201 melee attacks 139 melee, shooting or throwing into 141 Mental Stability 94 midlander 36 Mimic 94 mirror of mists 179 Mirror Worlds, the 287 miss chance 148 Mobility 94 modes of movement 108 mountain cat 243 Mountains of Dhoom 278 Mounted Archery 94 Mounted Combat 94 mounted combat 152 mounts 110 and related gear 127 move action 137, 141 Move Silently 81 move water 175 movement 108, 145 Multiattack 236 multiclass characters 44, 62 multiplying damage 135 Multiweave 97 Myrddraal 243 name (of a character) 102 nature's warrior (woodsman) 61 Nimble 94

noble 54 NPC attitude 200 NPC classes 222 objects 149, 150 off-hand weapon 135 Ogier 38, 40, 262, 268, 274, 276 Old Blood 99 One Power, the 154 history 154 traditions 155 Open Lock 82 opposed check 65, 68 overchanneling 162 (initiate) 53 (wilder) 59 overland movement 109 overrun (action) 153 panicked 230 paralyzed 230 pass bond 168 Perform 82 personality (of a character) 104 Persuasive 94 Pick Pocket 82 pinned 152, 230 Point Blank Shot 94 poison 231 polish 170 Portal Stones 299 Power Attack 94 Power-Heightened Senses 97 Precise Shot 94 prestige classes 205 Profession 83 prone 230 Quick Draw 94 raise fog 166 raken 245 range (of a weave) 160 range penalty 134 ranged attacks 139 Rapid Shot 94 Read Lips 83 ready (action) 148 recovering hit points 144 rend 177 renew 177 Reputation score 105 restore the power 177 rewards (for PCs) 202 Ride 83 Ride-By Attack 94 riven earth 170 Run (feat) 94 run (action) 143 sa'angreal 159, 290 saidar 157 saidin 157 Saldaea 31, 273 save or check? 198 saving throws 136, 161 for items 162 seal 183 Seanchan, the 157, 280 Search 84 Sense Residue 97 sense Shadowspawn 168 sever 177 Shadar Logoth 278

Shadow-linked vermin 245 Shadowspawn 160, 233, 235, 249, 262, 263, 269, 278, 287 shaken 230 Shara 281 Sharp-Eyed 94 shield 183 Shield Proficiency 94 Shienar 31, 273 Shot on the Run 95 Simple Weapon Proficiency 95 size modifier 134, 135, 232 skill check 65, 67 time and 69 trying again 68 Skill Emphasis 95 skill points 64 skill ranks 66 skills 64, 65, 67 combining 70 synergy 71 skimming 180 slow aging (initiate) 54 (wilder) 60 smoke 231 sneak attack (wanderer) 57 Sniffer 99 Speak Language 85 special and superior items 127 speed 135 Spirited Charge 95 Spot 85 Spring Attack 95 s'redit 246 stable 230 stacking bonuses 197 staggered 230 starvation and thirst 229 Stealthy 95 stealthy movement (algai d'siswai) 48 stedding 288 Strength 18 strike of death 183 stunned 230 subdual damage 148 suffocation and drowning 230 surprise 136 Swim 85 tactical movement 109, 145 Tairen 37 taking 10 70 taking 20 70 Talents 158 (initiate) 53 (wilder) 59 Tar Valon 151, 156, 262, 263, 264, 273 Tar Valoner 38 Tarabon 33, 34, 268, 274 Taraboner 39 ta'veren 189 Tear 32, 33, 36, 39, 264, 268, 276 Tel'aran'rhiod 282 ter'angreal 293 terms and definitions 8 thief-taker 214 thirst 229 Tie Off Weave 97 to'raken 246

tool of air 175 torm 247 total defense (action) 140 touch attacks 135 touch of death 178 Toughness 95 trace 168 CONTEN Track 95 Trample 96 Traveling 179 Tree Warden 100 Treesinger 100 trip (action) 153 Trolloc 248 Trolloc Wars 262 Trustworthy 96 Tumble 85 Two-Weapon Fighting 96 two weapons, attacking with 142 unarmed attacks 141, 153 uncanny dodge (algai d'siswai) 48 unconscious 230 untrained skill check 65, 68 use Portal Stone 181 Use Rope 85 vehicles 110 Viewing 100 voice of power 179 Waking Dream 101 wand of fire 175 wanderer 56 ward against people 184 ward against the One Power 185 ward against Shadowspawn 185 ward bore 185 Warder 217 Warding 181 warmth 166 warrior 225 Ways, the 284 wealth and money 113 Weapon Finesse 96 Weapon Focus 96 Weapon Specialization 96 (armsman) 50 (woodsman) 62 weapons 113, 116 weaves, casting 159 lost and rare 158 Weavesight 87 westlands, the 260–281 calendar 262 history 260 whirlpool 175 Whirlwind Attack 96 White Tower, the 155, 274, 291 wilder 57, 157 Wilderness Lore 86 Wilders 157 Windfinder 51, 53, 54, 58, 156, 218 Wisdom 19, 21 Wise One 51, 53, 54, 58, 156, 219 wolf 249 wolfbrother 220 woodland stealth (woodsman) 61 woodsman 60

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Skills marked with \blacksquare can be used normally even if the character has zero (0) skill ranks. Mark cross-class skills with \boxtimes *ARMOR CHECK PENALTY, if any, applies. ** -1 per 5 lb. of gear.

CAMPAIGN

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SPECIAL ABILITIES/FEATS

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