

The cover art depicts a dramatic battle scene. In the foreground, a knight in dark, intricately detailed plate armor with a dragon crest on his surcoat is engaged in combat. He wears a helmet with a dragon's head crest and a visor. In the background, another knight in yellow and silver armor, wearing a helmet with large antlers, is shouting and holding a battle-axe aloft. The scene is filled with the chaos of war, including falling debris and a bright, fiery explosion in the distance. The overall color palette is dominated by the yellows and oranges of fire and the greys and blacks of armor.

A SONG OF ICE AND FIRE

— ROLEPLAYING —
A GAME OF THRONES

  EDITION  

BY ROBERT J. SCHWALB

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

A SONG OF ICE AND FIRE — ROLEPLAYING — A GAME OF THRONES

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A Song of Ice and Fire Roleplaying: A Game of Thrones Edition

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INTRODUCTION

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

—CERSEI LANNISTER, *A Game of Thrones*

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

THE BASICS

A Song of Ice and Fire Roleplaying (SIFRP) is a game in which the players take up the roles of notables in Westeros, distinctive personas that have a place and purpose within the larger society that makes up the Seven Kingdoms. These personas are called player characters (PCs) or just characters. In most games, each player creates just one character and uses that character to interact with the imagined setting

in structured or unstructured scenarios called stories. The PCs, then, are the principal characters—the protagonists—of the story.

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

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

A SONG OF ICE AND FIRE —ROLEPLAYING— A GAME OF THRONES EDITION

A GAME OF THRONES EDITION

A Song of Ice and Fire Roleplaying was first published in 2009 as a full color hardback book. A smaller format black and white softback version, the *Pocket Edition*, was published in 2010 and later offered as the PDF *Tablet Edition*. When stock on the original rulebook started getting low, we had to ready a reprint. By this point the latest novel, *A Dance with Dragons*, had been released to much fanfare and HBO’s *Game of Thrones* TV show had brought Westeros to life on the screen. With interest in *A Song of Ice and Fire* running high, we decided we had to do more than a simple reprint. Thus *A Game of Thrones Edition* was born.

The book in your hands (or on your screen) is essentially a deluxe edition of *A Song of Ice and Fire Roleplaying*. The core rules are the same, so long time players needn’t worry about wholesale changes to the game. We have tried to implement all known errata, so this becomes the definitive version of the rules. We have also added a short introductory adventure that previously appeared in the *Quick-Start Rules* and the entirety of *Peril at King’s Landing*. This is a full length adventure that was originally published separately. We have folded it into the core rulebook so new Narrators can have an example adventure at their fingertips.

A Game of Thrones Edition was also a chance to revisit the look and feel of the rulebook. The most obvious change is Michael Komarck’s stunning new cover illustrating the climactic moment of the Battle of the Trident. We’ve also added a dozen new interior illustrations and revised the presentation of stat blocks. Altogether, these changes make *A Game of Thrones Edition* the best looking and most comprehensive version of *A Song of Ice and Fire Roleplaying*. Now get thee to Westeros and begin your adventures!



THE CHRONICLE SYSTEM

Every roleplaying game is a combination of setting and game system. The rules of this game were designed specifically for *A Song of Ice and Fire*. They can, however, work just as well for settings other than Westeros. We've thus given a name to the rules engine of *A Song of Ice and Fire Roleplaying*: The Chronicle System. You'll find other Green Ronin products bearing this logo and all of them are compatible with *A Song of Ice and Fire Roleplaying*. Whether you are using these rules to run a game with a different setting or you're a SIFRP Narrator looking for new options, Chronicle System products can add more to your campaign.



It's a big responsibility being the Narrator, but it's also the most rewarding one of all.

THE GAME

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

But, to cite a cliché, rules are meant to be broken. Unlike other games, roleplaying games are famous for being fluid when it comes to rules, and if a certain rule doesn't fit with a group, it's not just okay to dump it, it's expected! Use the rules in this book to support the stories you tell, not to define them.

THE GAME SYSTEM

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

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

up, and comparing them to a number called a Difficulty. If the sum of the dice equals or beats the challenge, the test succeeds. If the sum of the dice is lower than the challenge, the test fails.

WHAT NEXT?

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

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

WHAT YOU NEED TO PLAY

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



CHAPTER 1: A WESTEROS PRIMER



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

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

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

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

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

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

—A Game of Thrones

An Almanac of Westeros

inscribed and related by Maester Jesiah



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

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

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

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

Robert Baratheon slew Crown Prince Rhaegar on the banks of the Trident. King Aerys, in desperation, opened the gates of King's Landing to the armies of his former Hand, Lord Tywin Lannister, who immediately betrayed his king and set his forces to sack King's Landing. Tywin's son, Ser Jaime, an honored knight of the Kingsguard, murdered the king he had sworn to protect and has been known ever since as the Kingslayer.

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

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

Westeros

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

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



Tully



Tyrell



Lannister



Hightower



Martell

known as Dorne. The First Men brought bronze weapons and horses with them, in addition to their own gods. They warred with the children of the forest and cut down the children's woods and their carved weirwoods—pale trees carved with the faces of their gods, which the First Men feared. The children eventually shattered the land bridge, creating the region known today as the Broken Arm of Dorne and the Stepstones, but it was too late to stop the First Men.

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

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

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

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

Both the peace of the Pact and the Age of Heroes reached their end with the arrival of the Andals, new invaders from across the sea, who landed

in what is known today as the Vale of Arryn. The Andals brought new gods and deadly weapons forged of steel with them. The Andals fought the First Men for centuries until, in time, all six southron kingdoms fell, and the Andals destroyed the weirwood groves and the children of the forest wherever they found them. The children were either all killed or fled far to the North, for they were never heard from again. The only realm of the First Men to stand against the Andals was the Kingdom of the North.

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

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

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

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

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



Targaryen



Stark



Baratheon



Greyjoy



Arryn



king of all Seven Kingdoms. Although the Targaryens had few forces and were vastly outnumbered, they had the greatest weapon of all: dragons.

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

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

One hundred and fifty-seven years after Aegon the Conqueror, his descendent Daeron the First, the Young Dragon, broke the Dornish armies when he was but 14. However, although the Dornishmen were conquered in name, they resisted brutally and won back their freedom when they slew the Targaryen king. It was almost 30 years later when

King Daeron II married the Dornish princess Myriah, and married his sister to the Dornish Prince, that Dorne was truly brought into the Seven Kingdoms.

Lands of Westeros

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

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

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

The kingsroad, which runs all the way from the Wall to King’s Landing in the south, passes by the western border of the Vale, paralleling the mighty waters of the Green Fork of the Trident. The Trident marks the riverlands, a lush and beautiful region ruled by House Tully from

Riverrun. It contains the lake called the Gods Eye, which holds the Isle of Faces. The riverlands are bordered by the Neck to the north, the Vale to the east, the westerlands to the west, and King's Landing and the Reach to the south.

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

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

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

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

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

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

King's Landing

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

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

The king rules from the Red Keep, a massive stronghold of seven huge drum-towers built of pale red stone that sits majestically on Aegon's

high hill. Construction was begun by the command of Aegon I, but it was completed by his son, Maegor the Cruel. Once the final block was laid in place, Maegor rounded up the craftsmen and workers and had them all murdered. The secrets of the Red Keep would be for the Targaryens alone.

Within the Red Keep is Maegor's Holdfast, a secure square fortress within the greater castle that holds the royal apartments. The mighty throne room in the Great Hall—once decorated with the skulls of dragons—is entered through doors of oak and bronze. Rising with sublime and terrible majesty at one end of the room is the Iron Throne, a jagged creation perched atop a dais that looms over the hall. Aegon forged the Iron Throne with the fires of his dragon, Balerion the Black Dread, from a thousand swords collected from his vanquished enemies. Even today, the throne is a weave of sharp edges, razor points, and metal teeth. "No king should sit easily upon a throne," Aegon claimed, and his legacy has forced every king of Westeros to agree.

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

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

The City

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

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

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

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

At the base of Rhaeny's Hill is Flea Bottom, the swarming slum of King's Landing. Flea Bottom is a warren of snaking streets and crooked alleys, unpaved and awash in mud and urine. Pigsties, tanneries, and stables all add to the stink, and a visitor can easily become lost in this maze of ramshackle buildings built atop one another, all falling apart or threatening to fall down in every direction.

The Last Targaryens

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

With Rhaegar slain on the Trident, Aerys murdered by his Kingsguard, and the Targaryen forces shattered and windblown, Stannis Baratheon sailed to take Dragonstone. Queen Rhaella died in childbirth, but her servants acted to protect her children. Before Stannis's forces could arrive, Prince Viserys and his newborn sister Princess Daenerys were put on a ship and sent across the Narrow Sea. Today, they are said to be hosted

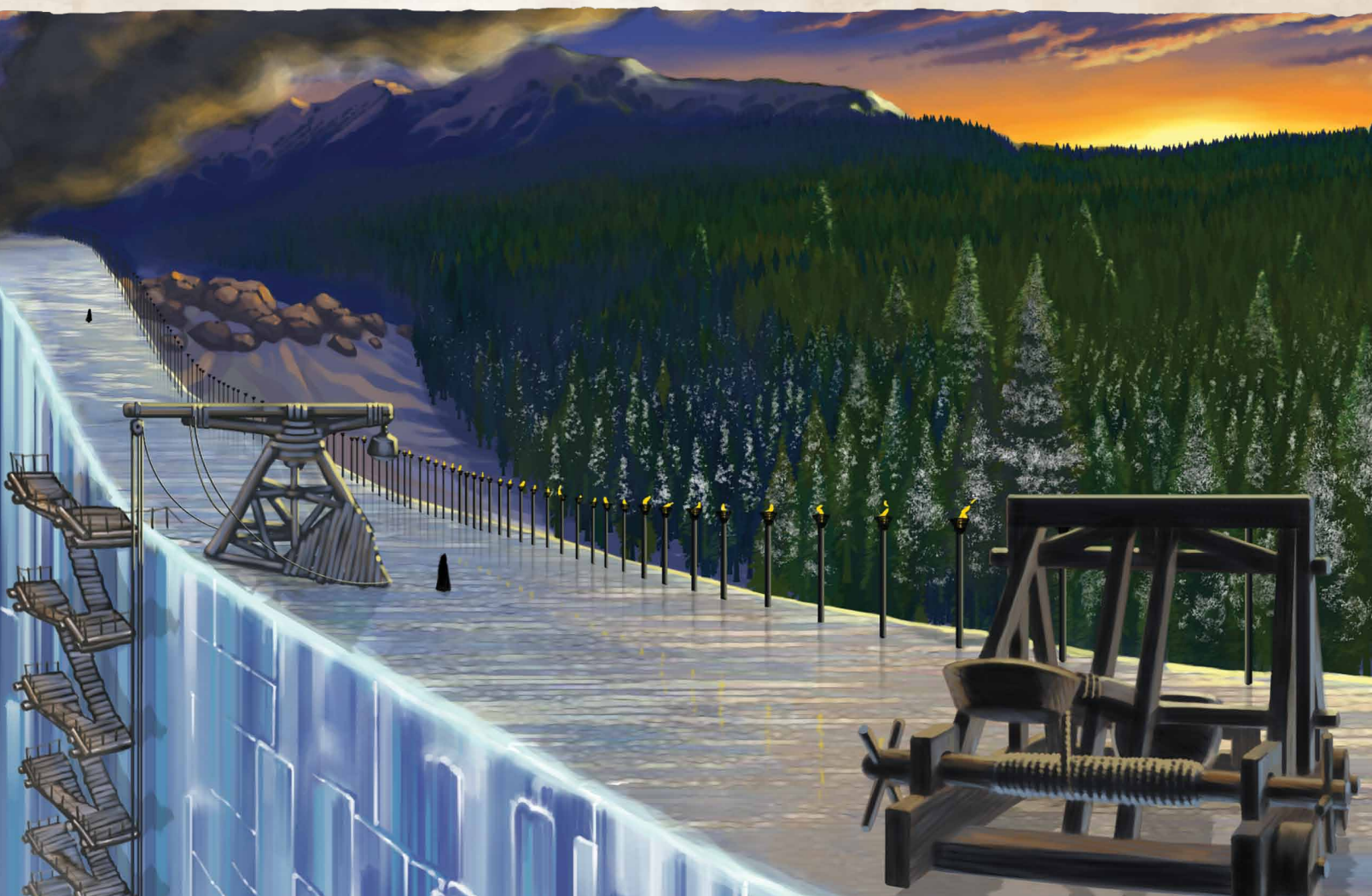
by the lords and merchants of the Free Cities. They are not welcome in Westeros, but it would be shortsighted to assume that they have no friends among the noble houses of the Seven Kingdoms.

The North

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

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

Two major rivers cut through the lands of the Starks, the White Knife that leads to the bustling port of White Harbor, and the Last River that



runs up towards Last Hearth. In the North, it snows even during the summer years, and some say it grows so cold in the winter that a man's laughter can freeze in his throat, choking him to death.

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

Lords of the North

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

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

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

The Night's Watch

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

The Night's Watch takes in men of any stripe from any part of Westeros. Many second and third sons, especially those of lesser lords, go to serve on the Wall. There, a man proves his worth by his actions, not

his blood. Even bastards and criminals given a second chance may rise to honor, though it is a lonely spot at the top of the world. Brothers of the Night's Watch are forgiven their past sins, but they give up their lands and families, and they swear to take no wives nor father any children. It is a vow taken for life.

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

The Iron Islands

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

The Ironborn

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

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

The Old Way gives some sense of coherence and tradition to their culture of reaving and judges a man on his martial skills. The ironborn must pay "the iron price" for valuables and luxuries, meaning they must be taken by force and not simply purchased with coin or barter, as is the way of the civilized mainland. The ironborn did not limit themselves to material goods and so claimed thralls, forcing their captives to work on their farms and in their mines—or warm their beds as salt wives. The ironborn claim their sons were not meant for such

a pitiful life of labor, and their daughters may fight, pillage, or even captain a ship as well as any man. The ironborn have a saying that the sea gives their women the appetites of a man. Those that marry become the rock wife of their household, nearly equal to their husbands.

House Greyjoy

House Greyjoy has ruled the Iron Islands since the days of Aegon the Conqueror. After Aegon burned Harren's line at Harrenhal, he let the ironborn lords choose their new overlord from their own. The ironmen raised Lord Vickon Greyjoy and swore to follow him. However, the ironmen lost their hold on the riverlands and were pushed back to their archipelago, the three islands of Pyke, and the isles of Old Wyk, Great Wyk, Harlaw, Orkmont, Saltcliffe, Blacktyde, and dozens of cliffs, crags, islets, and rocky spurs, some too small to hold even a village. The Greyjoys have since ruled from the Seastone Chair, the seat of the Lord of Pyke.

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

Balon's Rebellion

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

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

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

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

The Riverlands

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

The Trident

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

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

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

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

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

The Tully's Alliance

The Tullys joined with Robert Baratheon in his war against the Targaryens, and most of the river lords followed Tully's banners easily, though Lord Frey only marshaled his forces once the fighting was done, and the lords of Blackwood and Bracken would always rather continue their age-old enmity.

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

Mountains of the Moon

The Mountains of the Moon are where the Andals first set foot upon Westeros. Arriving on the stony Fingers that jut out into the sea. From there, they would spread throughout the Seven Kingdoms, but the families that live here are still marked clearly with Andal blood. House Arryn, known as the Defenders of the Vale and Wardens of the East, is an ancient house of Andal nobility descended

directly from the Kings of Mountain and Vale. This great house has long held the Vale of Arryn and the Mountains of the Moon, and it also holds dominion over the Fingers, the Bay of Crabs, and Crackclaw Point.

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

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

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

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

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

Other Vale Houses

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

The Westerlands

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

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

Rulers of Casterly Rock

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

Lord Tywin Lannister rules the Westerlands, and his family, with a heavy hand. Lord Tywin came to prominence as a young man, repairing damage to the house's name and reputation done by his father, Lord Tytos. He gained a reputation for being coldhearted and having a wrathful disposition when he put House Reyne of Castamere and House Tarbeck of Tarbeck Hall to the sword for treason to his house. Lord Tywin restored the Lannister name to glory, and he was appointed to the position of the Hand of the King by age twenty.

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

Sworn to the Lion

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

WESTEROS

THE SEVEN KINGDOMS





The Reach

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

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

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

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

The Reach has a long history of strife with its Dornish neighbors to the south. A state of continuous warfare, raids, and skirmishes has lasted for centuries, dating back hundreds of years before the time of Aegon the Conqueror. The fighting has historically been contained to the mountains and marches that border the two regions, and while it has lessened in the last few centuries, a long legacy of spilled blood still exists between them.

House Tyrell

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

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

Lordlings of the Reach

In addition to the great house of roses, there are many powerful lords in the Reach. The Florents of Brightwater Keep are quite wealthy, and the

Hightowers of Hightower in Oldtown are one of the oldest families in the Seven Kingdoms. Several families can trace their line back to Garth Greenhand, but the Tyrell claim remains strong. The Redwynes hold the Arbor and command a tremendous fleet of ships, while the Tarlys of Horn Hill are renowned for their ancient battles with the stony Dornishmen of the mountains. Other storied houses include the Rowans of Goldengrove, the Fossoways of Cider Hall, the Fossoways of New Barrel, and the Oakhearts of Old Oak.

The Stormlands

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

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

The Storm Kings

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

Baratheon's Rise

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

Lyanna Stark, and the Mad King subsequently called for the heads of Robert Baratheon and Eddard Stark.

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

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

Other Stormland Powers

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

Dorne

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

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

It was just over 100 years ago that Dorne finally joined the Seven Kingdoms, an anxious bride uncertain of the future but who knew it was her destiny. King Daeron II had married the Dornish Princess Myriah and gave his sister away to marry the Prince of Dorne. That marriage tied a strong knot between the Targaryens and the Martells, as well as between the Iron Throne and Dorne. The current Prince of Dorne, Lord Doran Nymeros Martell, married his sister, Princess Elia, to Crown Prince Rhaegar, but both were killed during Robert's Rebellion.

Although Lord Jon Arryn traveled to Dorne after the war as the Hand of the King and made peace between King Robert and the Lord of Sunspear, the Dornishmen have been withdrawn and troubled since



Elia's brutal murder. It is said that men sworn to the Lannisters killed the princess and her young children. Although Prince Doran has repeatedly called for justice, her killers remain unnamed and unpunished.

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

Iconoclasts of the South

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

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

The Martells still rule from Sunspear on the eastern coast, on the mainland part of the Broken Arm. Other notable houses include: the Blackmunts of Blackmont, lords of the Red Mountains who raided the marches through Prince's Pass for centuries; the Yronwoods of Yronwood, keepers of the Boneway, who are inordinately proud of their royal past before Nymeria's coming; the Dalts of Lemonwood, a family of greater landed knights; and the Daynes of Starfall, whose son, Ser Arthur Dayne, the Sword of the Morning, was a Sworn Brother of the Kingsguard for King Aerys.

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

Beyond Westeros

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

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

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

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

South of the Dothraki Sea and the river Skahazadhan is Lhazar, the land of the Lhazareen. Further to the southeast is the Red Waste, a desert of stunted trees, devil grass, ancient ruins, and death.

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

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

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

Maester Jesiah



OF KNIGHTS & KNAVES

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

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

And other themes run strong in *ASIF*, as well. Realism is a good example since the world turns whether one is at the center of things or not, and death comes too quickly for many. Status in society dictates that a matter of

birth can open a world of opportunities—or seemingly deny them forever. Legitimacy of children and the lines of succession and inheritance are of high import, as is a rich mythology and history, which is starting to become ever more real as the fantastic elements slowly surface from days of old.

ASIF is all about the knights—and the dragons.

CUSTOMS & LAWS

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

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

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

—*A GAME OF THRONES*

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

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

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

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

TECHNOLOGY

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

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

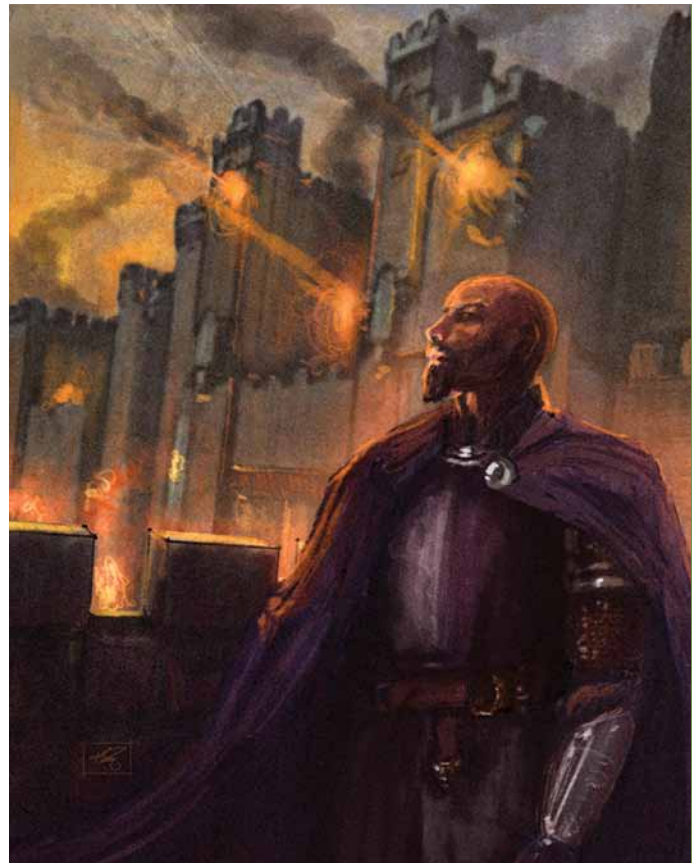
THE STATE OF THE ART

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

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

FAITH & RELIGION

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



THE SEVEN

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

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

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

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

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

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

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

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

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

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

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

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

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

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

THE OLD GODS

The old gods were originally the gods of the children of the forest, though the First Men eventually adopted them when they finally made their peace with the children. The old gods are the gods of the forests, rivers, and stones and are represented by the weirwoods—trees with

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

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

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

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

OTHER RELIGIONS

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

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

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

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

KNIGHTHOOD

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

Knighthood is also a religious matter; thus, it is only embraced by those who worship the Seven. Men of the North who follow the old gods may be excellent fighters in their own right, but they are rarely knighted. The ceremony traditionally involves keeping vigil through the night in only an undyed woolen shift. At dawn, the man walks barefoot to where a septon and knight await him. The septon anoints him with

seven holy oils, and the knight touches him upon the shoulders with a sword while calling on the Seven.

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

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

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

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

MAESTERS OF THE CITADEL

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

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

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

his maester’s chain, symbolizing his knowledge and his willingness to serve the realm.

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

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

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

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

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



CHAPTER 2: GAME RULES



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

USING THIS CHAPTER

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

THE BASICS

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

or your house, the heart and soul of your gaming group. Over time, the intertwined stories of your characters and their house become a new part of the ongoing saga of Westeros and *A Song of Ice and Fire*, your own particular corner of the world and the legends concerning it.

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

—VARYS, MASTER OF WHISPERERS

THE CHARACTER

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

THE DICE

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

USING DICE

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

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

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

MODIFIER

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

RANDOM RESULTS

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

TESTS & DIFFICULTIES

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

STEP ONE: PLAYER DECLARES THE ACTION.

STEP TWO: NARRATOR PICKS THE MOST RELEVANT ABILITY.

STEP THREE: NARRATOR SETS THE DIFFICULTY.

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

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

STEP SIX: PLAYER COMPARES THE RESULT TO THE DIFFICULTY.

STEP SEVEN: NARRATOR DESCRIBES THE OUTCOME.

STEP ONE: PLAYER DECLARES THE ACTION

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

EXAMPLE

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

STEP TWO: THE NARRATOR SELECTS THE ABILITY

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

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

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

EXAMPLE

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

STEP THREE: THE NARRATOR SETS THE DIFFICULTY

Once the ability is determined, the Narrator sets the test's Difficulty. The Difficulty describes the complexity and challenge of the action. To help assess how hard a task is, a Difficulty number has a descriptor, such as **ROUTINE** for Difficulty 6, **CHALLENGING** for Difficulty 9, and so on. See **Difficulty** on page 31 for details.

EXAMPLE

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

STEP FOUR: THE PLAYER ROLLS THE DICE

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

EXAMPLE

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

STEP FIVE: THE PLAYER SUMS THE DICE AND APPLIES MODIFIERS

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

EXAMPLE

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

STEP SIX: THE PLAYER COMPARES THE RESULT WITH THE DIFFICULTY

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

EXAMPLE

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

STEP SEVEN: THE NARRATOR DESCRIBES THE OUTCOME

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

EXAMPLE

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

PUTTING IT ALL TOGETHER

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

TYPES OF TEST

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

BASIC TEST

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

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

EXTENDED BASIC TESTS

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



COMPETITION TEST

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

EXAMPLE

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

CONFLICT TEST

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

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

WHO ROLLS?

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

SIMULTANEOUS CONFLICTS

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

IMPORTANT TERMS

ABILITY

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

ABILITY TEST (OR SIMPLY TEST)

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

BENEFIT

A character quality with a beneficial effect on the character, such as a talent or connection to important people.

BONUS DIE

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

DAMAGE

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

DEGREE (OF SUCCESS OR FAILURE)

How successful an ability test is, beyond mere success or failure.

DESTINY POINTS

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

DICE

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

DIFFICULTY

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

DRAWBACK

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

FRUSTRATION

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

INFLUENCE

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

INJURY

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

MODIFIER

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

PENALTY DIE

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

QUALITY

A trait that describes some talent, ability or background element. Beneficial ones are called Benefits; detrimental ones are called Drawbacks.

RANK

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

RESULT

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

SIFRP

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

TEST

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

TEST DIE

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

WOUND

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

MODIFYING TESTS

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

MODIFIERS

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

ASSISTANCE

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

TAKING MORE TIME

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

SPECIALTIES & BONUS DICE

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

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

EXAMPLE

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

FAILURE

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

INJURIES & FRUSTRATION

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

PENALTY DICE

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

EXAMPLE

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

DIFFICULTY

Every action has a Difficulty, a number that describes how hard the action is to accomplish. If your test result equals or exceeds the Difficulty, your action succeeds. Difficulties are ranked in three-point increments, starting at 0 for automatic actions and going all the way up to 21 or higher for truly heroic actions. See **TABLE 2-1: DIFFICULTIES** for details on the different levels of Difficulty and **CHAPTER 4: ABILITIES & SPECIALTIES** for specific examples of Difficulties as they relate to abilities.

SUCCESS

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

TABLE 2-1: DIFFICULTIES

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

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

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

DEGREES OF SUCCESS

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

USING DEGREES OF SUCCESS

Often, a Marginal success is all you need. However, the Narrator may require a success by a particular degree for an action to succeed, especially when time and quality are factors. For example, singing a dirge for the fallen son of a powerful lord may be a **CHALLENGING (9)** test, but if the character wishes a private audience with the lord, he may need an Incredible success (three degrees) on the same test, effectively making it a **VERY HARD (18)** test. Of course, not achieving the success does not bar entry to the lord; rather, it offers an expedited means that rewards the character for a great roleplaying scene.

DEGREES OF FAILURE

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

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

ARCHETYPES

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

USING ARCHETYPES

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

ARCHETYPE NAME & DESCRIPTION

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

ABILITIES

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

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

GAME ATTRIBUTES

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

GEAR

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

ANointed KNIGHT

ADULT WARRIOR

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

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



ABILITIES

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

QUALITIES

BENEFITS: ANointed, LONG BLADE FIGHTER I, SPONSOR

DRAWBACKS: FLAW (THIEVERY -1D)

ATTRIBUTES

COMBAT	9*	INTRIGUE	9
DEFENSE		DEFENSE	
HEALTH	12	COMPOSURE	6
DESTINY POINTS			1

MOVEMENT 3 / SPRINT 9
(WITH LANCE, MOVEMENT 2 / SPRINT 3)

*3 IN ARMOR, +2 WITH SHIELD

ARMS & ARMOR

PLATE ARMOR: AR 10 AP -6 BULK 3

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

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

GODSWORN

ADULT EXPERT/SCHEMER

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

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

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

ABILITIES

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

QUALITIES

BENEFITS: FAVORED OF THE SMALLFOLK, PIOUS, STUBBORN

DRAWBACKS: BOUND TO THE BOTTLE

ATTRIBUTES

COMBAT	8*	INTRIGUE	10
DEFENSE		DEFENSE	
HEALTH	6	COMPOSURE	15
DESTINY POINTS			1

MOVEMENT 4 / SPRINT 15

*+4 WITH SHIELD

ARMS & ARMOR

ROBES: AR 1 AP -0 BULK 1

MACE	2D	2 DAMAGE	
LARGE SHIELD	2D-1D	1 DAMAGE	DEFENSIVE +4
HEAVY CROSSBOW	2D	5 DAMAGE	LONG RANGE, PIERCING 2, RELOAD GREATER, SLOW, TWO-HANDED, VICIOUS

PERSONAL GEAR robes, large shield, mace, heavy crossbow, quiver with 10 bolts, icon of the Father, 9 gold dragons



HEIR

YOUNG ADULT LEADER

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

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

ABILITIES

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

QUALITIES

BENEFITS: HEAD FOR NUMBERS, HEIR, WEAPON MASTERY (LONGSWORD)

DRAWBACKS: NONE

ATTRIBUTES

COMBAT	6*	INTRIGUE	11
DEFENSE		DEFENSE	
HEALTH	9	COMPOSURE	9
DESTINY POINTS	2		

MOVEMENT 3 / SPRINT 10

*3 IN ARMOR, +4 WITH SHIELD

ARMS & ARMOR

MAIL: AR 5 AP -3 BULK 2

LONGSWORD	3D+1B	4 DAMAGE	
SHIELD	3D	1 DAMAGE	DEFENSIVE +2
HUNTING BOW	3D+1B	2 DAMAGE	LONG RANGE, TWO-HANDED

PERSONAL GEAR mail, shield, longsword and scabbard, longbow, quiver with 10 arrows, signet ring, courser, saddle, 24 gold dragons



HEDGE KNIGHT

MIDDLE-AGED WARRIOR

ABILITIES

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

QUALITIES

BENEFITS: BLOOD OF THE FIRST MEN, BLUDGEON FIGHTER 1

DRAWBACKS: FLAW (AGILITY -1D)

ATTRIBUTES

COMBAT	12*	INTRIGUE	9
DEFENSE		DEFENSE	
HEALTH	14	COMPOSURE	9

DESTINY POINTS 1

MOVEMENT 3 / SPRINT 9

(MOVEMENT 2/SPRINT 3 w/ LANCE)

*7 IN ARMOR, +2 WITH SHIELD

ARMS & ARMOR

HALF-PLATE: AR 9 AP -5 BULK 3

BALL AND CHAIN	5D+1B	5 DAMAGE	POWERFUL, SHATTERING
LONGSWORD	5D	5 DAMAGE	
SHIELD	5D	2 DAMAGE	DEFENSIVE +2
WAR LANCE	5D	8 DAMAGE	BULK 2, IMPALE, MOUNTED, POWERFUL, SLOW, VICIOUS

PERSONAL GEAR half-plate, medium shield, ball and chain, longsword and scabbard, war lance, destrier, saddle, 12 gold dragons



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

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

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

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

MAESTER

ADULT EXPERT

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

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

ABILITIES

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

QUALITIES

BENEFITS: KNOWLEDGE FOCUS (HERALDRY), KNOWLEDGE FOCUS (HISTORY AND LEGENDS), MASTER OF RAVENS

DRAWBACKS: FLAW (MARKSMANSHIP -1D)

ATTRIBUTES

COMBAT	6	INTRIGUE	10
DEFENSE		DEFENSE	
HEALTH	6	COMPOSURE	9
DESTINY POINTS			1

MOVEMENT 4 / SPRINT 15

ARMS & ARMOR

ROBES: AR 1 AP -0 BULK 1			
QUARTERSTAFF	2D	2 DAMAGE	FAST, TWO-HANDED
DAGGER	2D	1 DAMAGE	DEFENSIVE +1, OFF-HAND +1

PERSONAL GEAR robes, quarterstaff, dagger with sheath, maester's chain, writing kit, 2 ravens, bag of corn, tomes concerning the subjects of heraldry, history, and legends, 16 gold dragons



NOBLE

YOUNG ADULT SCHEMER

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

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

ABILITIES

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

QUALITIES

BENEFITS: ATTRACTIVE, CHARISMATIC, WARD

DRAWBACKS: FLAW (ANIMAL HANDLING -1D)

ATTRIBUTES

COMBAT	8*	INTRIGUE	11
DEFENSE		DEFENSE	
HEALTH	6	COMPOSURE	9
DESTINY POINTS			2

MOVEMENT 3 / SPRINT 10

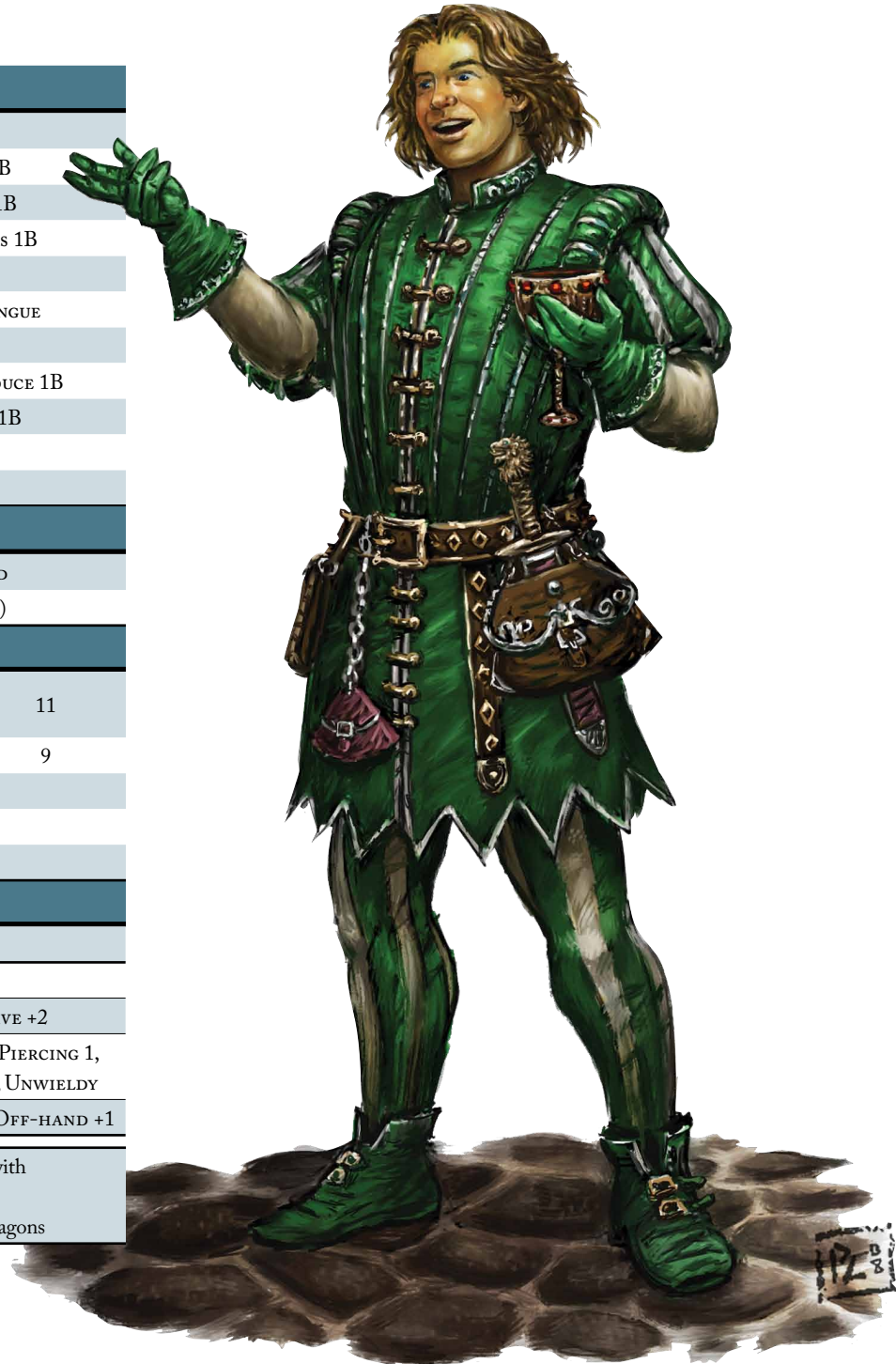
*5 IN ARMOR, +2 WITH SHIELD

ARMS & ARMOR

MAIL: AR 5 AP -3 BULK 2

LONGSWORD	3D+1B	4 DAMAGE	
SHIELD	3D	1 DAMAGE	DEFENSIVE +2
LONGBOW	3D-1D	4 DAMAGE	LONG RANGE, PIERCING 1, TWO-HANDED, UNWIELDY
DAGGER	3D	1 DAMAGE	DEFENSIVE +1, OFF-HAND +1

PERSONAL GEAR	mail, shield, longsword with scabbard, dagger with sheath, longbow, quiver with 10 arrows, fine clothing, signet ring, courser, saddle, 17 gold dragons
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RETAINER

ADULT ROGUE

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

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



ABILITIES

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

QUALITIES

BENEFITS: ARMOR MASTERY, AXE FIGHTER I, WEAPON MASTERY (BATTLEAXE)

DRAWBACKS: FLAW (CUNNING -1D)

ATTRIBUTES

COMBAT	12*	INTRIGUE	8
DEFENSE		DEFENSE	
HEALTH	15	COMPOSURE	9
DESTINY POINTS			1
MOVEMENT 4 / SPRINT 15			
*10 IN ARMOR, +2 WITH SHIELD			

ARMS & ARMOR

RING MAIL: AR 4 AP -2 BULK 1

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

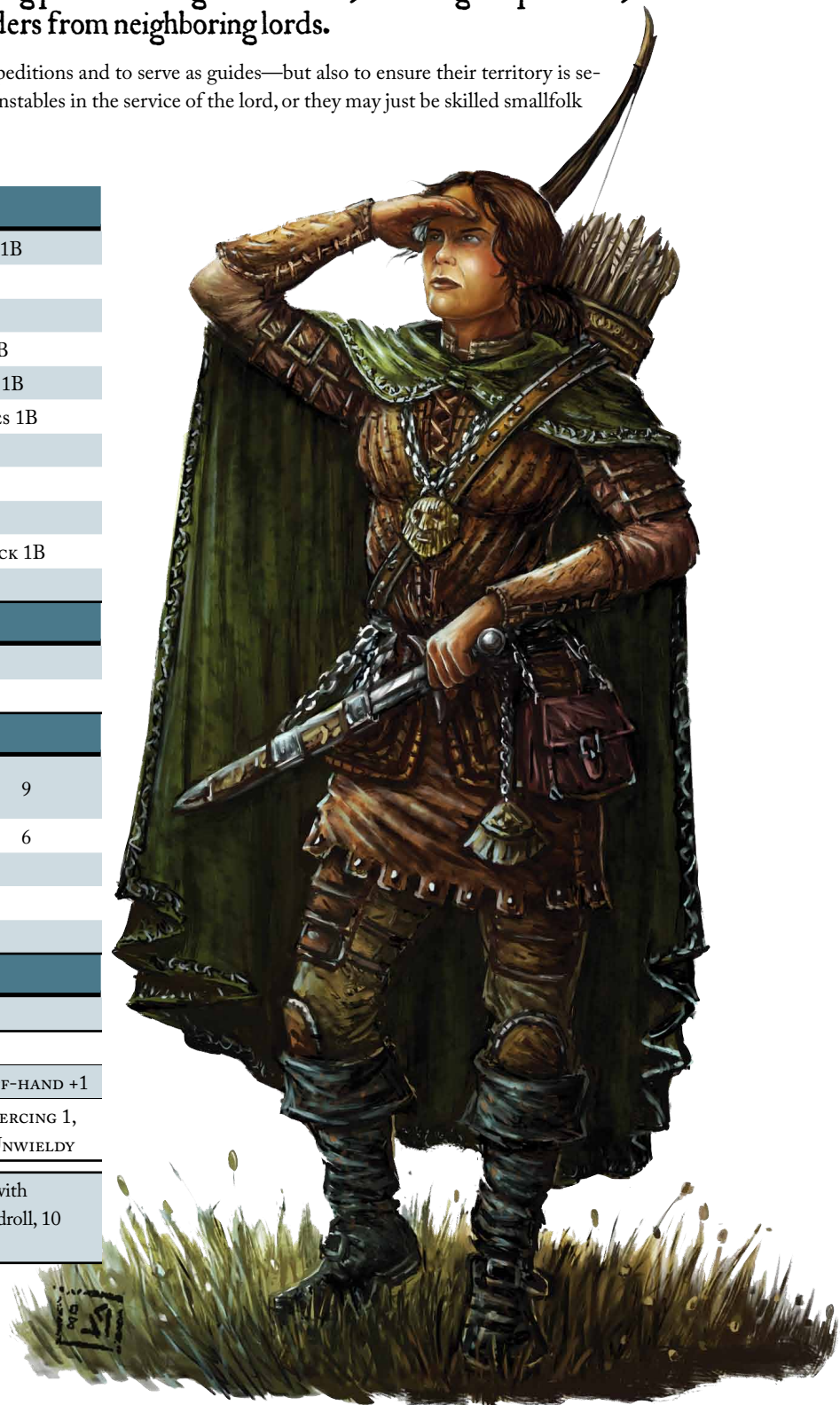
SCOUT

MIDDLE-AGED ROGUE

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

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

ABILITIES			
AGILITY	4	QUICKNESS 1B	
ANIMAL HANDLING	3		
ATHLETICS	4	RUN 1B	
AWARENESS	3	NOTICE 1B	
ENDURANCE	3	RESILIENCE 1B	
FIGHTING	3	SHORT BLADES 1B	
MARKSMANSHIP	5	BOWS 3B	
STATUS	2		
STEALTH	4		
SURVIVAL	3	HUNT 1B, TRACK 1B	
ALL OTHERS	2		
QUALITIES			
BENEFITS: ACCURATE, DOUBLE SHOT			
DRAWBACKS: FLAW (ENDURANCE -1D)			
ATTRIBUTES			
COMBAT	11*	INTRIGUE	9
DEFENSE		DEFENSE	
HEALTH	9	COMPOSURE	6
DESTINY POINTS		1	
MOVEMENT 4 / SPRINT 16			
*9 IN ARMOR, +1 WITH DAGGER			
ARMS & ARMOR			
HARD LEATHER: AR 3 AP -2 BULK 0			
SMALL SWORD	3D	3 DAMAGE	FAST
DAGGER	3D+1B	2 DAMAGE	DEFENSIVE +1, OFF-HAND +1
LONGBOW	5D+2B	6 DAMAGE	LONG RANGE, PIERCING 1, TWO-HANDED, UNWIELDY
PERSONAL GEAR	hard leather, small sword with sheath, 2 daggers with sheaths, longbow, quiver with 12 arrows, pack, bedroll, 10 gold dragons		



SQUIRE

ADOLESCENT ROGUE/WARRIOR

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

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

ABILITIES

AGILITY	4	QUICKNESS 1B
ANIMAL HANDLING	3	RIDE 1B
ATHLETICS	3	
AWARENESS	4	
ENDURANCE	3	
FIGHTING	3	
STATUS	3	
STEALTH	3	SNEAK 1B
THIEVERY	3	STEAL 1B
ALL OTHERS	2	

QUALITIES

BENEFITS: FAST, FURTIVE, GUTTERSNIPE

DRAWBACKS: NONE

ATTRIBUTES

COMBAT	11*	INTRIGUE	9
DEFENSE		DEFENSE	
HEALTH	9	COMPOSURE	6
DESTINY POINTS			3

MOVEMENT 5 / SPRINT 25

*10 IN ARMOR, +1 WITH BUCKLER

ARMS & ARMOR

SOFT LEATHER: AR 2 AP -1 BULK 0

SMALL SWORD	3D	3 DAMAGE	FAST
HAND AXE	3D	2 DAMAGE	DEFENSIVE +1, OFF-HAND +1
BUCKLER	3D	1 DAMAGE	DEFENSIVE +1, OFF-HAND +1
THROWN HAND AXE	2D	3 DAMAGE	CLOSE RANGE
LIGHT CROSSBOW	2D	5 DAMAGE	LONG RANGE, RELOAD LESSER, SLOW

PERSONAL soft leather, buckler, small sword, hand axe, light crossbow,
GEAR quiver with 12 bolts, livery, 8 gold dragons



CHAPTER 3: CHARACTER CREATION



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

THE NOBLE HOUSE

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

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

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

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

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

—TYWIN LANNISTER

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

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

CREATING CHARACTERS

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

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

STEP ONE: HOUSE & LANDS

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

STEP TWO: CHARACTER CONCEPT

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

CHARACTER CREATION SUMMARY

STEP ONE: HOUSE AND LANDS

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

STEP TWO: CHARACTER CONCEPT

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

Pick or Roll Status: Any from 1 to 6.

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

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

Determine Goal: What does your character want?

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

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

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

STEP THREE: ASSIGN ABILITIES

Find Age to determine Starting Experience.

Purchase Status first.

Allocate all remaining Experience.

STEP FOUR: ASSIGN SPECIALTIES

Find Age to determine Starting Experience.

Allocate Experience between Specialties.

STEP FIVE: DESTINY POINTS AND BENEFITS

Find Age to determine starting Destiny Points.

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

STEP SIX: DRAWBACKS

Find Age to determine required drawbacks.

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

STEP SEVEN: STARTING POSSESSIONS

Roll a Status test to determine starting coin.

Spend at least half your starting coin on possessions.

STEP EIGHT: DERIVED STATISTICS

Calculate Intrigue Defense: Awareness + Cunning + Status

Calculate Composure: 3 × Will

Calculate Combat Defense: Agility + Athletics + Awareness

Calculate Health: 3 × Endurance

Armor Rating (AR): Find your armor's AR (**TABLE 9-2: ARMOR** on page 155), and note its effects on your character sheet.

Calculate Weapon Damage: Fill in weapon statistics from **TABLE 9-3: WEAPONS** on pages 156-157.

STEP NINE: PLAY THE GAME!

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

Carve your name into history!



you lay a foundation for your character's objectives in the game. The concept need not be fully realized at the start, but you should have some broad concepts in mind.

DETERMINE AGE

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

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

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

TABLE 3-1: RANDOM AGE

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

YOUTH

INFANT TO 9

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

ADOLESCENT

10 TO 13

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

YOUNG ADULT

14 TO 18

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

ADULT

18 TO 30

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

MIDDLE AGE

30 TO 50

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

Usurper. As with adult characters, their loyalties to the crown or the rebel during the uprising may haunt them still.

OLD**50 TO 70**

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

VERY OLD**70 TO 80**

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

VENERABLE**80 OR OLDER**

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

SET STATUS

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

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

STATUS & HOUSE

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

AVAILABLE POSITIONS

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

PURCHASE STATUS

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

DETERMINE ROLE

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

TABLE 3-2: STARTING STATUS

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

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

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

EXPERT

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

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

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

FIGHTER

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

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

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

LEADER

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

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

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

ROGUE

**TYRION LANNISTER, MEERA REED,
DAVOS SEAWORTH, ARYA STARK**

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

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

SCHEMER

**PETYR Baelish, Cersei Lannister, Grand Maester Pycelle,
Sansa Stark, Varys the Spider**

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

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

MIXED ROLES

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

DETERMINE BACKGROUND

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

TABLE 3-3: BACKGROUND EVENTS

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

TABLE 3-4: GOALS

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

TABLE 3-5: MOTIVATIONS

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

TABLE 3-6: VIRTUES

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

TABLE 3-7: VICES

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

GOAL

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

MOTIVATION

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

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

VIRTUE

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

VICE

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

EXAMPLE

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

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

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

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

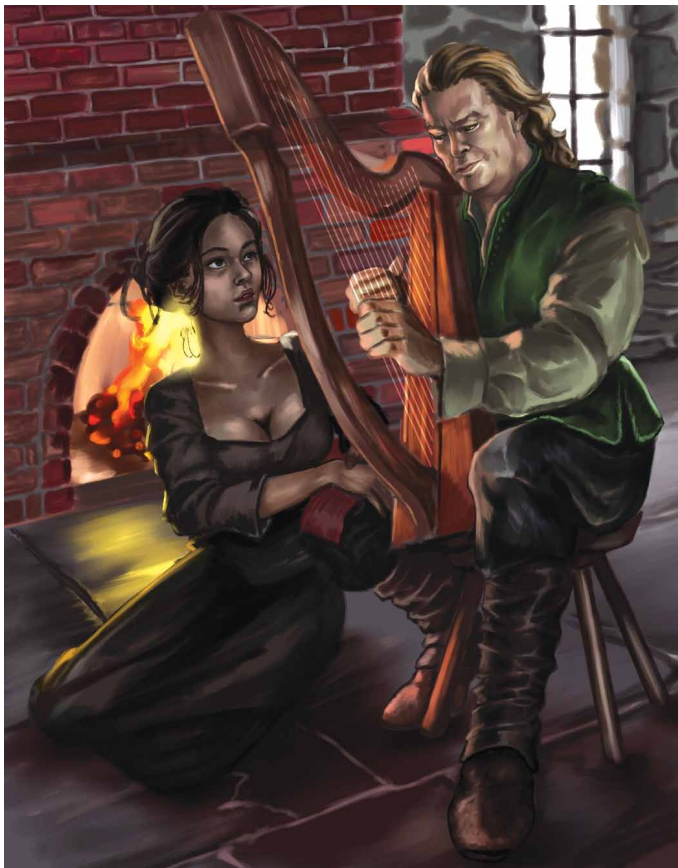
His background may be simple, but Tom has a few ideas to make this event work for him. He turns to his character's goal. He figures he wants fame, and because of that, he probably refused the offer when it was first given to him. The motivation behind wanting fame, Tom figures, is because he probably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

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

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

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

Months later, he had the misfortune of running into his old mentor at the Inn at the Crossroads. At first, it was like old times, and the pair played and sang together. But as the night grew old, Tom's character proved the better, and his old mentor darkened with jealousy and began to feel threatened by his former student. That night, after all had bedded down, the mentor snuck into Tom's chambers and tried to kill him. They struggled, but in the end, Tom's character proved the better and left his former master bleeding out on the floor. Terrified, he fled the inn lest he hang for murder. Thinking back to the house he had recently left, he returned, claiming he had reconsidered and has been there ever since.



STEP THREE: ASSIGN ABILITIES

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

GAINING MORE EXPERIENCE

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

TIPS

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

TABLE 3-8: ABILITY IMPROVEMENT

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

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

EXAMPLE

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

With his preliminary list of abilities written down, Tom's now ready to start spending his Experience. As a performer, Tom sees Persuasion as his most important ability, so for now, he invests 40 Experience to bring it up to 4. He also wants his character to be able to read, so he must invest another 10 into Language (Common Tongue). He's stubborn, so he decides to increase his Will to 3 as well. Finally, he figures he needs some semblance of knowledge to be able to recall songs and stories to entertain his audiences, so he also increases Knowledge to 4, leaving him 100 Experience to divide between his other abilities.

At this point, Tom decides to start trimming down his list. Looking at his preliminary choices, he immediately sets on Animal Handling as one he doesn't need to increase. He feels 2 is enough since he's not a knight and was a scullion as a boy, not a stable boy. He also drops Healing from his list since he knows the house has a maester, and he doesn't see his character filling the role of a healer.

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

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

STEP FOUR: ASSIGN SPECIALTIES

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

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

TIPS

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

EXAMPLE

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

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

STEP FIVE: DESTINY POINTS & BENEFITS

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

TIPS

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

EXAMPLE

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

STEP SIX: FLAWS & DRAWBACKS

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

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

TIPS

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

EXAMPLE

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

STEP SEVEN: STARTING POSSESSIONS

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

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

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

EXAMPLE

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

STEP EIGHT: DERIVED STATISTICS

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

INTRIGUE STATISTICS

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

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

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

COMBAT STATISTICS

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

$$\text{COMBAT DEFENSE} = \text{AGILITY} + \text{ATHLETICS} + \text{AWARENESS} + \text{DEFENSIVE BONUS (FROM SHIELDS OR PARRYING WEAPONS)} - \text{ARMOR PENALTY (SEE TABLE 9-2: ARMOR ON PAGE 155)}$$

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

ARMOR RATING (AR): YOUR AR IS DETERMINED BY THE TYPE OF ARMOR WORN AND IS LISTED ON TABLE 9-2: ARMOR ON PAGE 155

DAMAGE: LOOK UP THE WEAPONS ON TABLE 9-3: WEAPONS ON PAGE 156 AND CALCULATE THE BASE DAMAGE FOR EACH WEAPON

TABLE 3-9: SPECIALTY COSTS

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

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

TABLE 3-10: AGE AND DESTINY POINTS

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

TABLE 3-11: AGE AND FLAWS

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

EXAMPLE

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

STEP NINE: PLAY THE GAME!

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

REWARDS & IMPROVEMENT

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

COIN

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

SPENDING COIN

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

GLORY

Glory is the currency of the noble and is used to directly improve your family's fortunes. Whenever you acquire Glory as a reward, you

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

SPENDING GLORY

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

EXPERIENCE

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

SPENDING EXPERIENCE

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

ACQUIRE OR IMPROVE SPECIALTY

10 EXP

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

IMPROVE ABILITY

30 EXP

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

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

GAIN DESTINY POINT

50 EXP

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

CHAPTER 4: ABILITIES & SPECIALTIES



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

ABILITY RANK

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

RANK 0

LACKING

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

RANK 1

DEFICIENT

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

RANK 2

AVERAGE

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

RANK 3

TALENTED

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

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

—BALON GREYJOY

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

RANK 4**TRAINED**

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

RANK 5**ACCOMPLISHED**

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

RANK 6**MASTER**

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

RANK 7**PARAGON**

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

RANK 8 OR HIGHER**MYTHIC**

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

SPECIALTIES

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

USING SPECIALTIES

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

SPECIALTIES & PASSIVE TESTS

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

ABILITY & SPECIALTY DESCRIPTIONS

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

AGILITY

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

ANIMAL HANDLING

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

ATHLETICS

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

AWARENESS

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

CUNNING

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

DECEPTION

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

ENDURANCE

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

FIGHTING

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

HEALING

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

KNOWLEDGE

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

LANGUAGE

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

MARKSMANSHIP

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

PERSUASION

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

STATUS

Status describes the circumstances of your birth and the knowledge those circumstances grant you. The higher your rank, the more likely

you will be able to recognize heraldry, the better your reputation, and the stronger your knowledge of managing people and lands.

STEALTH

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

SURVIVAL

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

THIEVERY

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

WARFARE

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

WILL

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

TABLE 4-1: ABILITIES AND SPECIALTIES

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

ABILITY USES

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

AGILITY

SPECIALTIES: ACROBATICS, BALANCE, CONTORTIONS, DODGE, QUICKNESS

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

Agility has the following uses.

ACROBATICS

BASIC TEST

LESSER ACTION

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



DIFFICULTY

DESCRIPTION

ROUTINE (6)

Ignore 2 yards of falling damage, plus 1 yard per degree.

CHALLENGING (9)

Stand up as a Free Action—or as a Lesser Action when wearing armor with Armor Rating 6 or more.

FORMIDABLE (12)

Increase your Movement by 1 yard, plus 1 yard per degree.

HARD (15)

Swing from a rope, flip through the air, and land on your feet.

HEROIC (21+)

Ignore damage from a fall of any distance.

BALANCE

BASIC TEST

FREE ACTION

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

DIFFICULTY

DESCRIPTION

ROUTINE (6)

Move 1 yard per degree across a narrow ledge (6 inches or less), up to maximum Movement.

CHALLENGING (9)

Reduce terrain penalties to Movement by 1 yard per degree.

HARD (15)

Move 1 yard per degree on a tightrope, up to maximum Movement.

CONTORTIONS

BASIC TEST

GREATER ACTION

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

DIFFICULTY*

DESCRIPTION

EASY (3)

Move 1 yard per degree through a crowd, up to your maximum Movement.

ROUTINE (6)

Move 1 yard per degree through a dense crowd, up to your maximum Movement.

CHALLENGING (9)

Escape a net.

FORMIDABLE (12)

Move 1 yard per degree through a narrow space, up to your maximum Movement.

HARD (15)

Move 1 yard per degree through a tight space, up to your maximum Movement.

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

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

DODGE

BASIC TEST

GREATER ACTION

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

QUICKNESS

BASIC TEST

FREE ACTION

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

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

OTHER USES

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

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

ANIMAL HANDLING

SPECIALTIES: CHARM, DRIVE, RIDE, TRAIN

Expertise in handling animals is a valuable talent, one that finds the best trained employed by noble houses great and small. The reason is simple: humanity relies on beasts to survive. A trained dog is more than just a companion; it's a servant, a fellow warrior, and even a savior. Thus, from

kennelmasters to horse trainers, those trained in Animal Handling are among some of the most valued folk in the Seven Kingdoms.

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

Animal Handling has the following uses.

CHARM

CONFLICT TEST

1 MINUTE

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

DRIVE

BASIC OR CONFLICT TEST

GREATER ACTION

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

RIDE

BASIC OR CONFLICT TEST

LESSER ACTION

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

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

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

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

TRAIN

BASIC TEST (EXTENDED)

SPECIAL ACTION (SEE TEXT)

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

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

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

OTHER USES

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

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

ATHLETICS

SPECIALTIES: CLIMB, JUMP, RUN, STRENGTH, SWIM, THROW

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

Athletics has the following uses.

CLIMB

BASIC TEST

LESSER ACTION

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

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

JUMP

BASIC TEST

LESSER ACTION

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

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

RUN

BASIC TEST

GREATER ACTION

Most times, you don't need to test Athletics to Run. You simply move at your sprint speed. However, two uses require tests. Whenever you would cover any great distance, you must succeed on a **CHALLENGING (9)** Athletics test. If you succeed on the test, you may Run for an hour per degree. At the end of this time, you must test again, but the Difficulty increases by one step to **FORMIDABLE (12)**. If at any time you fail, you gain one point of **Fatigue** (see page 175). If you're not using the fatigue rules, a failed test simply means you must stop and cannot Run again until you rest for four hours.

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

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

STRENGTH

BASIC TEST

GREATER ACTION

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

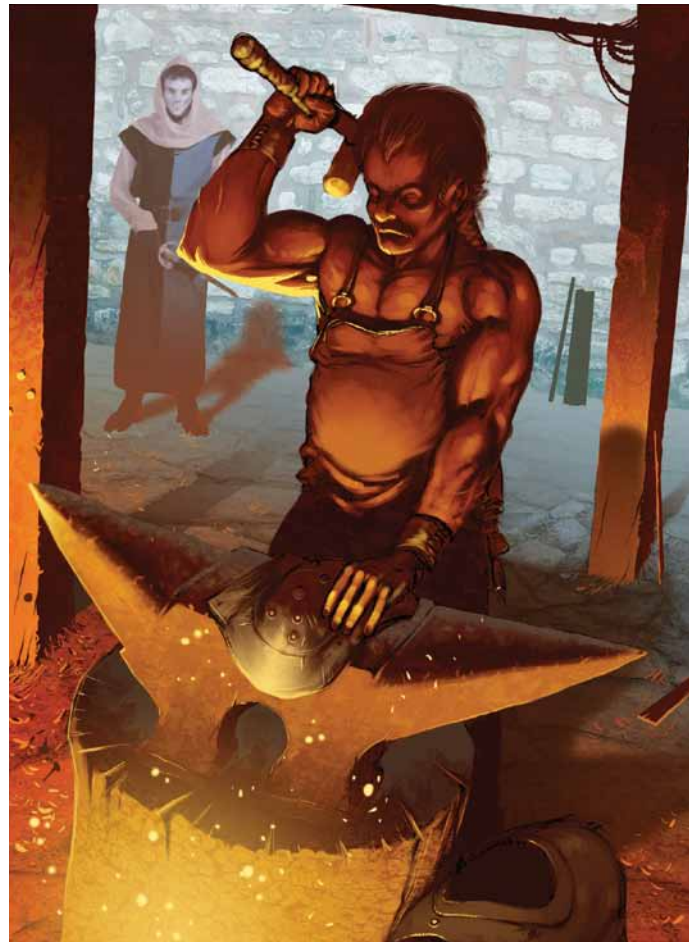
DIFFICULTY	DESCRIPTION
AUTOMATIC (0)	10 pounds
EASY (3)	25 pounds
ROUTINE (6)	50 pounds
CHALLENGING (9)	100 pounds
FORMIDABLE (12)	150 pounds
HARD (15)	250 pounds
VERY HARD (18)	500 pounds
HEROIC (21+)	750 pounds, plus 250 pounds per degree after the first

SWIM

BASIC TEST

GREATER ACTION

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



If you have the Swim specialty, you need not make Athletics tests unless you are in severe conditions, such as trying to ford a swollen river or keep your head above water in a storm-tossed sea. The test Difficulty depends on the conditions of the water, factoring in such things as depth, undertow, current, wind, and so on. The Narrator sets the Difficulty based on all of these issues but can use the following as benchmarks.

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

A successful test allows you to move at half your Movement plus 1 more yard for each degree of success after the first. A failed Athletics

test indicates no progress. A second failed test means you slip beneath the water's surface. On the next round, you must pass another Athletics test to break the surface. Each round spent under the surface requires another successful test to get back to the air. So if you fail three consecutive tests, you need three consecutive successful tests to get back to the surface.

THROW

BASIC TEST

LESSER ACTION

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

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

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

OTHER USES

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

- Your damage with a Fighting or Thrown weapon is equal to your Athletics rank plus the weapon's base damage.
- Your Run specialty rank can modify how fast you move.
- Your Athletics rank is used to determine your Combat Defense.
- When hit by an Entangling weapon (a net), you must succeed on a **CHALLENGING (9)** Athletics test to escape.
- When wielding a Powerful weapon, you increase the weapon's damage by your rank in the Strength specialty.
- You make an Athletics test to pull a rider from his mount.
- In order for an enemy to grab you with a Grab weapon, the enemy must hit you and the Fighting test result must also beat your passive Athletics result.
- You test Athletics to break objects or burst through barriers.

AWARENESS

SPECIALTIES: EMPATHY, NOTICE

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

The Awareness ability has the following uses.

EMPATHY

CONFLICT TEST

FREE ACTION

You may use Awareness to look into the hearts of others and perceive the truthfulness of what they say and whether or not they seem genuine.

Make an Awareness test against your target's passive Deception result, with a success revealing the target's general disposition toward you or the topic of your conversation. Attaining additional degrees reveal a greater sense about the target's motivations, attitudes and so on. This use of Awareness doesn't provide mind-reading; it merely lets you get an instinctual hunch about a target's motives based on his manner, expressions, and the tone of his voice.

NOTICE

TEST: NONE OR CONFLICT

FREE ACTION

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

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

OTHER USES

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

- Your Awareness rank applies toward your Combat Defense and Intrigue Defense.
- You can also use Awareness (Empathy) in an intrigue to Read Target, as described on page 149.

CUNNING

SPECIALTIES: DECIPHER, LOGIC, MEMORY

Cunning encapsulates cleverness, intellect, and the application of all your collected knowledge. Typically, Cunning comes into play whenever you might recall an important detail or instruction, work through

a puzzle, or solve some other problem, such as when researching and deciphering codes. While it's an important ability to those who hold power, even those who fight on the battlefield can take advantage of being smarter than their enemies.

The Cunning ability has the following uses.

DECIPHER

BASIC TEST (EXTENDED)

GREATER ACTION

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

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

LOGIC

BASIC TEST

GREATER ACTION

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

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

MEMORY

BASIC TEST

FREE ACTION

You can test Cunning to recall a piece of useful information that relates to a challenge you currently face. The Difficulty depends on the nature

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

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

OTHER USES

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

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

DECEPTION

SPECIALTIES: ACT, BLUFF, CHEAT, DISGUISE

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

Deception has the following uses.

ACT

CONFLICT TEST

LESSER ACTION

Whenever you would pretend to be someone other than who you really are—in a stage performance or when impersonating someone else—you test Deception. Acting requires a conflict test in which you test Deception against your opponent's passive Awareness result. If your op-

ponent has cause to suspect your duplicity, the Difficulty is equal your opponent's Awareness test result. Under certain circumstances, you may be entitled to add your Disguise bonus dice to acting Deception tests provided the costume is integral to your performance.

BLUFF

CONFLICT TEST

LESSER ACTION

Deception is also a useful tool in intrigues. You may test Deception whenever you would test Persuasion to compel another target but only if your role in the intrigue involves concealing information, misleading your opponent, or blatantly lying about your intentions. As well, when a target attempts to discern your motives, your opponent's Difficulty is equal to your Deception test result.

CHEAT

BASIC TEST

FREE ACTION

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

DISGUISE

CONFLICT TEST

LESSER ACTION

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

OTHER USES

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

ENDURANCE

SPECIALTIES: RESILIENCE, STAMINA

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

Endurance has the following uses.

RESILIENCE

BASIC TEST (EXTENDED)

FREE ACTION

Any time you are exposed to a hazard (poison, disease, and similar), you may roll an Endurance test to resist the effects of the hazard. Most hazards require multiple successful tests to overcome them fully, and a failed test could impose an injury, wound, or even kill you outright. Each hazard includes difficulty, virulence, and frequency. Difficulty describes the complexity of the Endurance test. Virulence describes the number of successful tests required to overcome the hazard, and frequency describes the time between Endurance tests. Generally, each additional degree of success on a test counts as an additional success. For details, see **Hazards** on page 210 in **CHAPTER 11: THE NARRATOR**.

STAMINA

BASIC TEST

SPECIAL ACTION

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

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

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

OTHER USES

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

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

FIGHTING

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

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

Fighting has the following uses.

ATTACK

CONFLICT TEST

LESSER OR GREATER ACTION

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

HEALING

SPECIALTIES: DIAGNOSE, TREAT AILMENT, TREAT INJURY

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

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

Healing has the following uses.

DIAGNOSIS

BASIC TEST

GREATER ACTION

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

TREAT AILMENT

BASIC TEST

1 MINUTE

You can roll a Healing test to treat a patient suffering from sickness, poison, or some other hazardous effect. You substitute the result of your Heal-

ing test for the patient's Endurance test to resist the hazard's effect. You must use your result, even if it is worse than what the patient could achieve on his own, and you must test Healing before the patient tests Endurance.

TREAT INJURY

BASIC TEST

VARIES

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

KNOWLEDGE

SPECIALTIES: EDUCATION, RESEARCH, STREETWISE

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

Knowledge has the following uses.

EDUCATION

BASIC TEST

FREE ACTION

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

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

RESEARCH

BASIC TEST (EXTENDED)

ONE DAY

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

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

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

SUCCESSFUL RESEARCH TESTS	EXAMPLE
1	A single book
2	A small collection of two to four books
3	A modest collection of five to eight books

SUCCESSFUL RESEARCH TESTS	EXAMPLE
4	A considerable collection of up to a dozen books
5	A large collection of books, up to a score
6	A huge collection, up to several score; the Library of Winterfell
7	A massive selection of books, tomes, scrolls, numbering in the hundreds; Ten Towers
8	An enormous collection; the Citadel in Oldtown

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

STREETWISE

BASIC TEST

VARIES, AT LEAST ONE HOUR

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

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

LANGUAGE

SPECIALTIES: NONE

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




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

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

OTHER USES

Language can also affect your character in other ways.

 Your choice of language in an intrigue may grant situational bonuses on Persuasion tests. See the **EFFECTS OF LANGUAGE** sidebar on page 149 in **CHAPTER 8: INTRIGUE** for details.

MARKSMANSHIP

SPECIALTIES: BOWS, CROSSBOWS, SIEGE, THROWN

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

Marksmanship has the following uses.

ATTACK

CONFLICT TEST

LESSER OR GREATER ACTION

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

LANGUAGES OF WESTEROS

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

COMMON TONGUE: The dominant tongue in Westeros.

ASSHAI: The language of Asshai and the Shadow.

BRAAVOSI: The language of the Free City of Braavos.

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

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

IBBENESE: The language spoken in the Port of Ibben.

LYSENE: The language spoken in Lys.

MYRISH: The language of the Free City of Myr.

NORVOSAN: The language of Norvos.

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

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

QARTHEEN: The tongue of the people of Qarth.

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

TYROSHI: The language of the Free City of Tyrosh.

VALYRIAN: A polluted bastardization of High Valyrian.

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

TARGET SHOOTING

SPECIAL

You can also use Marksmanship to hit a fixed target, such as when you are competing. Distance from the target determines the Difficulty. A successful test indicates you hit the target, and your degrees put you closer to the center. Note, the size of the target can increase or decrease the Difficulty. For more information on competitive shooting, see the **TOURNAMENTS** section on page 169 in **CHAPTER 9: COMBAT**.

PERSUASION

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

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

who play the game of thrones—limits do exist, and those who have no interest in intrigue or conversation can't be forced to endure your efforts of manipulation. But for those who want something from you or who are amenable to you, Persuasion can be a powerful tool.

One of several important abilities you will use when engaged in an intrigue, Persuasion has many different expressions, each differentiated by the techniques you employ and what it is you are after. Bargain reflects exchanging a service or good for something of equal value, while Charm serves to cultivate friendships and alliances. Taunt can compel targets to action to escape condemnation, while Incite works to diminish a target's opinion of someone else. All the various methods and full uses of the Persuasion ability can be found in CHAPTER 8: INTRIGUE.

PERSUASION WITHOUT INTRIGUE

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



OTHER USES

Various conditions and situations can affect Persuasion.

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

STATUS

SPECIALTIES: BREEDING, REPUTATION,
STEWARDSHIP, TOURNAMENTS

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

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

Status has the following uses.

BREEDING

BASIC TEST

FREE ACTION

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

REPUTATION

BASIC OR COMPETITION TEST

FREE ACTION

During an intrigue, you test Status to determine the order of initiative. The highest result goes first; ties are broken by bonus dice in Reputa-

tion and then Status; have players re-roll if there is still a tie. You may also test Status whenever you would perform the Shield of Reputation action in an intrigue.

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

STEWARDSHIP

BASIC TEST

VARIES

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

TOURNAMENTS

BASIC TEST

VARIES

Use the Tournament specialty for any Status check related to recalling useful information about such contests, to assess opponents you face, to attract notable knights to your tournament (testing against the desired knight's passive Status), and other uses at the Narrator's discretion.

OTHER USES

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

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

STEALTH

SPECIALTIES: BLEND-IN, SNEAK

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

Stealth has the following uses.

BLEND IN

CONFLICT TEST

LESSER ACTION

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

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

STATUS RANKS

RANK	DESCRIPTION
0	Slave
1	Common smallfolk, Initiate of the Faith, standard Man of the Night's Watch, most squires, low-born foreigner
2	House retainer, lesser merchant, acolyte maester, hedge knight, foreign merchant prince, established Man of the Night's Watch
3	Landed knight, Merchant, sworn sword, veteran member of the Night's Watch, member of a minor house
4	Lord of a minor house, maester of a minor house, junior member of the Faith, member of a noble house, heir to a minor house, important foreign dignitary, officers of the Night's Watch
5	Lord of a powerful minor house (often one with banner-men), Merchant Prince, maester in a great house, Castle Commanders and Firsts of the Night's Watch, member of a great house, heir to a house, foreign noble
6	Lord of a major house, officer of the Faith, archmaester, Lord Commander of the Night's Watch, heir to a great house
7	Lord of a great house, member of the Small Council, Lord Commander of the Kingsguard, Grand Maester, High Septon
8	Member of the royal family, Warden of the East, North, South, or West
9	Queen, Crown Prince, King's Hand
10	King of the Seven Kingdoms

SNEAK

CONFLICT TEST

NO ACTION (AS PART OF A MOVE)

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

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

SURVIVAL

SPECIALTIES: FORAGE, HUNT, ORIENTATION, TRACK

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

nobility of the Seven Kingdoms, and lacking the ability to hunt calls into question an individual's courage and manliness.

Survival has the following uses.

FORAGE

BASIC TEST

VARIES

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

DIFFICULTY	DESCRIPTION
EASY (3)	Spend 12 hours
ROUTINE (6)	Spend 8 hours
CHALLENGING (9)	Spend 4 hours
FORMIDABLE (12)	Spend 2 hours
HARD (15)	Spend 1 hour
VERY HARD (18)	Spend 30 minutes

MODIFIER	DESCRIPTION
-5	Verdant Wilderness
-5	Spring
-2	Summer
-5	Fall
+10	Winter
+5	Drought or Blight
+10	Wasteland

HUNT

BASIC TEST

VARIES

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

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

DIFFICULTY	DESCRIPTION
EASY (3)	Spend 1 week
ROUTINE (6)	Spend 4 days
CHALLENGING (9)	Spend 2 days
FORMIDABLE (12)	Spend 1 day
HARD (15)	Spend 12 hours
VERY HARD (18)	Spend 6 hours
HEROIC (21+)	Spend 1 hour

MODIFIER	DESCRIPTION
-5	Verdant Wilderness
-5	Spring
-2	Summer
-5	Fall
+10	Winter
+5	Drought
+5	Blight
+10	Wasteland

ORIENTATION

BASIC TEST

ONCE PER 4 HOURS

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

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

TRACK

BASIC TEST

ONCE PER TWO HOURS (SEE TEXT)

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

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

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

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

DIFFICULTY	DESCRIPTION
+0	Day
+2	Night with moon
+5	Night with partial moon or torchlight
+10	Night with no moon
+5	Overcast
+2	Light rain
+5	Heavy rain
+5	Light snow
+10	Heavy snow

MODIFIER	DESCRIPTION
-2	Loose rocks, branches, and debris
-1	Clear, but recent light rain
-2	Clear, but recent heavy rain
-2	Clear, but recent light snow
-3	Clear, but recent heavy snow
-5	Soft earth
+0	Firm earth
+5	Rocky
+10	Crossable river
+20	Lake

THIEVERY

SPECIALTIES: PICK LOCK, SLEIGHT OF HAND, STEAL

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

Thievery has the following uses.

PICK LOCK

BASIC TEST

1 MINUTE

You can test Thievery to bypass a lock. The Difficulty of the test depends on the quality of the lock; common locks are **CHALLENGING (9)**, good



locks are **FORMIDABLE (12)**, and excellent locks are **HARD (15)** or harder. A successful test indicates you pick the lock. Each additional degree reduces the time by 10 seconds. A failed test means you were unable to open the lock, but you may try again. A Critical failure means the lock has defeated you, and you cannot try again until you place another bonus die in Pick Lock.

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

SLEIGHT OF HAND

BASIC TEST

LESSER ACTION

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

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

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

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

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

STEAL

BASIC TEST

LESSER ACTION

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

WARFARE

SPECIALTIES: COMMAND, STRATEGY, TACTICS

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

COMMAND

BASIC TEST

SPECIAL ACTION (SEE TEXT)

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

STRATEGY

BASIC TEST

FREE ACTION

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

TACTICS

BASIC TEST

FREE ACTION

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

OTHER USES

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

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

WILL

SPECIALTIES: COORDINATE, COURAGE, DEDICATION

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

COORDINATE

BASIC TEST

GREATER ACTION

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

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

COURAGE

BASIC TEST

FREE ACTION

Generally, you are free to portray your character in ways appropriate to your character's personality and the situation as you decide, but there will be instances during game play when your character confronts the horrific, the impossible, and the downright terrifying. Whenever you are exposed to magic, a friend's death, overwhelming odds, a supernatural creature, or some other unnerving experience, the Narrator may test your Will.

The difficulty depends on the situation: encountering an Other may require a **CHALLENGING** test, while squaring off against a famous knight may require an **EASY** test. If you succeed, you master your fear. If you fail, you take a -1D to all tests related to the fear. At the start of each of your turns, you can try to overcome your fear by attempting another Will (Courage) test. A second failed test results in another penalty die, usually indicating it's a good idea to run away until you get your nerve back.

It's best to let players dictate how they respond to threats and scary situations based on their character's personality. Use Will (Courage) tests as tool to promote roleplaying or to modify circumstances as you see fit.

DEDICATION

BASIC TEST

GREATER ACTION

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

OTHER USES

In addition, this ability can affect your character in other ways.

- ☛ Your Will rank helps determine your Intrigue Defense.
- ☛ Your Composure is equal to 3 × Will.

CHAPTER 5: DESTINY & QUALITIES



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

DESTINY POINTS

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

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

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

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

SPENDING DESTINY POINTS

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

SPENDING EFFECTS

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

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

BURNING DESTINY POINTS

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

BURNING EFFECTS

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

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

GAINING DESTINY POINTS

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

INVESTING DESTINY POINTS

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

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

DESTINY AND QUALITIES

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

QUALITIES

Qualities are special traits and abilities acquired by investing Destiny Points. There are two types of qualities: benefits and drawbacks. In both cases, the quality modifies your character in some way, providing bonus dice, a special ability, or even a piece of equipment. Where you see +1D, the quality effectively increases your ability by one, letting you roll another die and add it to the test result. If you opt to withdraw your investment, you lose the quality. Sometimes, when you lose the quality, you can never again regain it.

TABLE 5-1: BENEFITS

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

TABLE 5-1: BENEFITS

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

†You may select this quality multiple times.

TABLE 5-1: BENEFITS

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

†You may select this quality multiple times.

QUALITY TYPES

All qualities fall in one of five categories.

ABILITY QUALITIES

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

FATE QUALITIES

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

HERITAGE QUALITIES

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

MARTIAL QUALITIES

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

SOCIAL QUALITIES

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



BENEFITS

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

ACCURATE

MARTIAL

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

REQUIRES MARKSMANSHIP 4

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

ACROBATIC DEFENSE

MARTIAL

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

REQUIRES AGILITY 4 (ACROBATICS 1B)

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

ADEPT NEGOTIATOR

SOCIAL

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

REQUIRES DECEPTION 3

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

ANIMAL COHORT

FATE

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

REQUIRES ANIMAL HANDLING 3 (TRAIN 1B)

Choose one animal from the following list: dog, eagle, horse, raven, shadowcat, or wolf. This animal is extremely loyal to you and fights on your behalf. Whenever you roll Fighting tests in combat and your animal is nearby, add +1D to your Fighting test. You need never test Animal Handling to control your animal. Your Animal Cohort has statistics as described in the **CREATURES** section in **CHAPTER 11: THE NARRATOR** on pages 218-221. Should your Animal Cohort die, you lose this benefit and the Destiny Point you invested.

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

ANointed

MARTIAL

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

REQUIRES SPONSOR

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

A character need not take the Anointed Benefit in order to be a knight. It simply reflects a knight whose anointing was a major event, sponsored by an important figure.

ARMOR MASTERY

MARTIAL

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

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

ARTIST

ABILITY

You can produce beautiful works of art.

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

ATTRACTIVE

SOCIAL

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

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

AUTHORITY

SOCIAL

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

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

AXE FIGHTER I

MARTIAL

Your swings with axes produce dreadful results.

REQUIRES FIGHTING 4 (AXES 2B)

Whenever you are armed with an axe and roll a Fighting test to attack a foe, you can sacrifice a number of bonus dice to threaten a nasty gash. If you damage your foe, that opponent takes additional damage at the start of his next turn. The amount of damage is equal to the number of bonus dice sacrificed. This damage ignores AR.

AXE FIGHTER II

MARTIAL

You can cripple your opponents with your savage strikes.

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

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

AXE FIGHTER III

MARTIAL

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

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

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

BEASTFRIEND

ABILITY

You have a knack for handling and dealing with animals.

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

BERSERKER

MARTIAL

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

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

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

BLOOD OF THE ANDALS

HERITAGE

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

Upon selecting this benefit, choose one ability you have at rank 3 or greater. Whenever you test this ability, you may re-roll a single die. You

must take the result of the second roll, even if it's worse than the first. In addition, once per day, you may add +2 to the result of any one test.

BLOOD OF THE FIRST MEN

HERITAGE

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

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

BLOOD OF HEROES

HERITAGE

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

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

BLOOD OF THE IRONMEN

HERITAGE

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

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

BLOOD OF THE RHOYNE

HERITAGE

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

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

BLOOD OF VALYRIA

HERITAGE

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

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

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

BLOOD OF THE WILDLINGS

HERITAGE

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

Characters with high Status cannot automatically compel you and must engage you in an intrigue. In addition, whenever you are affected by

extreme cold, you may add your Athletics rank to your passive Endurance result.

BLUDGEON FIGHTER I

MARTIAL

Shields are no defense against your attacks.

REQUIRES FIGHTING 4 (BLUDGEONS 2B)

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

BLUDGEON FIGHTER II

MARTIAL

Those struck by your bludgeoning attacks are sent reeling.

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

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

BLUDGEON FIGHTER III

MARTIAL

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

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

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

BRAAVOSI FIGHTER I

MARTIAL

Your skill with fencing weapons lets you turn aside your enemies' attacks with ease.

REQUIRES FIGHTING 4 (FENCING 1B)

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

BRAAVOSI FIGHTER II

MARTIAL

You can weave a curtain of steel about you.

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

When armed with a Fencing weapon, you perform a series of cuts and maneuvers to deflect incoming attacks. As a Greater Action, sacrifice all of your bonus dice and make a single attack against an adjacent opponent. A hit deals normal damage. However, for every full 5 points of your test result, you also increase your Combat Defense by 1 until you next make a Fighting test.

BRAAVOSI FIGHTER III**MARTIAL**

Your highly trained fighting instincts let you seize opportunities when presented to you.

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

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

BRAWLER I**MARTIAL**

You are lightning fast with your fists.

REQUIRES FIGHTING 4 (BRAWLING 1B)

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

BRAWLER II**MARTIAL**

You are capable of delivering powerful, damaging blows with your bare hands.

REQUIRES FIGHTING 4 (BRAWLING 3B), BRAWLER I

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

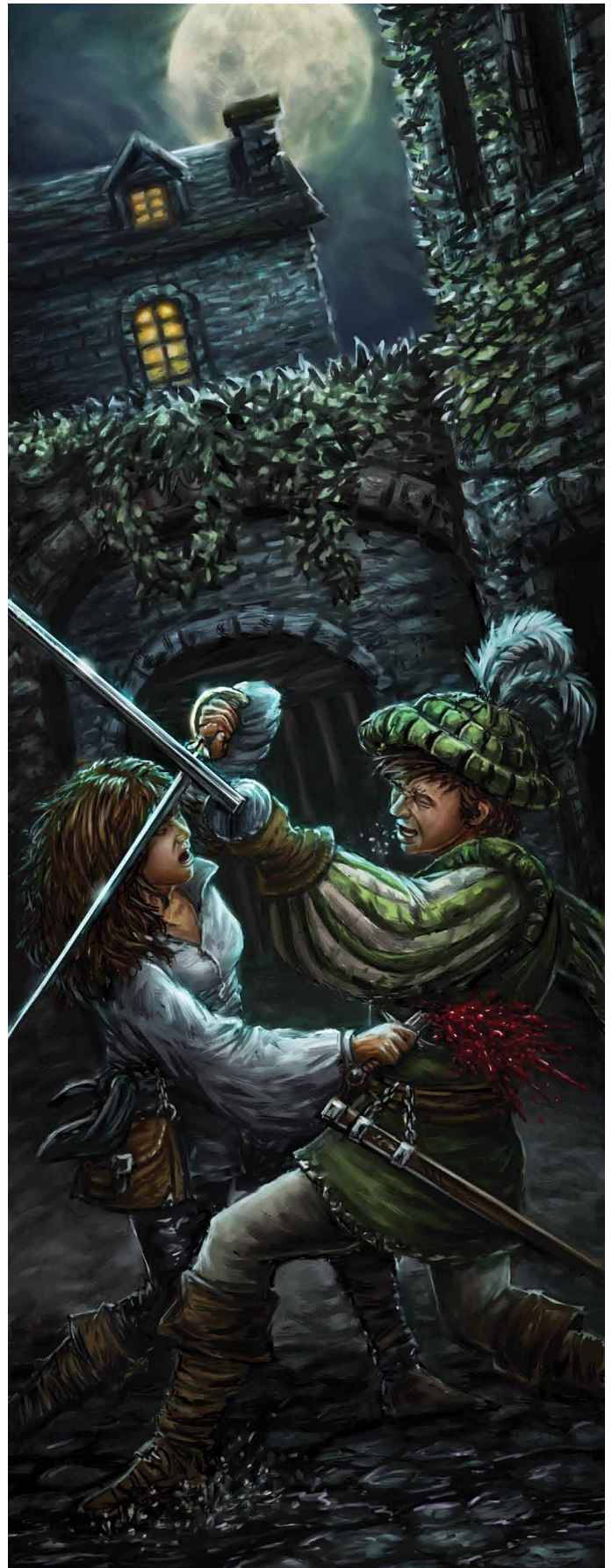
BRAWLER III**MARTIAL**

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

REQUIRES FIGHTING 5 (BRAWLING 5B), BRAWLER III

Whenever you succeed on a Fighting test to hit an opponent using your fist, you may choose to sacrifice three degrees of success to stun your opponent. You must have attained at least three degrees of success on the test result. Compare your test result to your opponent's passive Endurance result. If it equals or beats the passive result, your opponent is stunned and can only take a special Recover action on its next turn. An opponent stunned by this benefit cannot be stunned again while suffering its effects.

RECOVER (GREATER ACTION): You must succeed on a Challenging (9) Endurance test or be forced to attempt another Recover action on your next turn. You gain a cumulative +1B for each previous failed test. If you succeed on your Endurance test, you immediately gain and can use a Lesser Action.



BROTHER OF THE NIGHT'S WATCH

FATE

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

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

- 🛡️ **RANGER:** You may add your Cunning rank as a bonus to all Survival test results.
- 🛡️ **BUILDER:** You gain the Trade benefit for free. The specific trade must be of a benefit to the Wall.
- 🛡️ **STEWARD:** You may add the number of bonus dice assigned to Stewardship to all Persuasion test results.

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

CADRE

FATE

You surround yourself with experienced fighting men who are unfailingly loyal to you and yours.

REQUIRES PERSUASION 5

Gain one veteran squad. A squad is a group of 10 men (see page 176). These characters have the statistics of Guards or of any unit the character's House has invested in. This squad automatically reorganizes or rallies at the start of each round until destroyed. Should this unit be wiped out, you lose this quality and the Destiny Point you used to acquire it. While you need not pay this squad, you must feed and provide for the soldiers in it.

CAUTIOUS DIPLOMAT

SOCIAL

Extensive experience with negotiation gives you an advantage when you take the time to size up your opponent first.

REQUIRES AWARENESS 4 (EMPATHY 2B)

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

CHARISMATIC

SOCIAL

You can put your strong personality to good use.

REQUIRES PERSUASION 3

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

You may choose this benefit multiple times. Each time, choose a new specialty.

COHORT

FATE

You have a close bond with another character and benefit when in his or her company.

REQUIRES STATUS 3

You gain the service of a particularly loyal ally. Create another character using the rules described in **CHAPTER 3: CHARACTER CREATION**. Your cohort must have a lower Status than you and must be drawn from your own household. Your cohort is completely loyal and follows your commands to the best of his or her ability. If your cohort dies, you lose this quality and the Destiny Point you invested to gain it.

When engaged in combat, so long as your cohort is adjacent to you, increase your Combat Defense by +2.

COMPELLING

SOCIAL

Such is the power of your personality, others find it hard to resist your demands.

REQUIRES CHARISMATIC

Choose one Persuasion specialty for which you selected the Charismatic benefit. When using this specialty in an intrigue, increase its Influence by 1.

You may choose this benefit multiple times. Each time you select this quality, its benefits apply to a different specialty of Persuasion for which you have also selected the Charismatic quality.

CONNECTIONS

ABILITY

You have a number of spies and informants in a particular area.

REQUIRES STREETWISE 1B

Upon gaining this quality, choose one land (the North, the Reach, Dorne, etc.) or city (King's Landing, Port of Ibben, etc.). You have connections in this place, and you can tap them to gather information about them. You gain +1D on all Knowledge tests made while in your chosen location.

You may select this quality multiple times. Each time, it applies to a new location.

COURTEOUS

SOCIAL

You have impeccable manners.

REQUIRES PERSUASION 3

You may add one half of your Persuasion rank (round down) to your Deception tests. In addition, whenever an opponent in an intrigue would use the Read Target action, you may add your Cunning rank to your passive Deception result.

DANGER SENSE**MARTIAL**

Your keen senses help you to anticipate danger before it reveals itself.

REQUIRES AWARENESS 4

You may re-roll all 1s on Agility tests made to determine the order of initiative. In addition, whenever you or a unit to which you are attached is surprised in combat, your opponent does not gain the customary +1D on the Fighting or Marksmanship tests.

DEADLY SHOT**MARTIAL**

You have deadly aim, and know where to fire projectiles to achieve maximum effect.

REQUIRES MARKSMANSHIP 5

All bows and crossbows you wield gain Piercing 1 or increase their existing Piercing quality by 1. In addition, these weapons gain the Vicious quality.

DEFT HANDS**MARTIAL**

Your quick hands let you reload your weapon more quickly.

REQUIRES AGILITY 4

When armed with a weapon that has the Reload quality, you may reduce its reload time from one Greater Action to one Lesser Action, or one Lesser Action to one Free Action.

DEXTEROUS**ABILITY**

You have uncanny reflexes.

When rolling an Agility test, you may re-roll a number of ones equal to the bonus dice in the specialty that relates best to the test (e.g. balance for tightrope walking) (minimum 1 die).

DOUBLE SHOT**MARTIAL**

You can fire two arrows at once.

REQUIRES MARKSMANSHIP 5 (BOWS 3B)

As a Greater Action, you may fire two arrows at once. Roll two tests using your full Marksmanship, but take -1D on each test. You may fire the arrows at the same target or at two adjacent targets.

DUTIFUL**SOCIAL**

You are unfailingly loyal.

REQUIRES WILL 4

Your opponents take a -1D on all Persuasion checks made to influence you involving Convince, Intimidate, or Seduce.

EIDETIC MEMORY**ABILITY**

You have an astonishing capacity for recalling details about something you have seen or read.

REQUIRES CUNNING 2 (MEMORY 1B)

When testing Cunning to use Memory, you may add your Memory bonus dice as test dice.

ELOQUENT**SOCIAL**

You have an uncanny knack for wordplay and diplomacy.

REQUIRES LANGUAGE 4, PERSUASION 4

When engaged in an intrigue using a Language in which you have rank 4 or greater, you automatically go first in the round.

EVALUATION**ABILITY**

You have a knack for identifying an object's worth.

REQUIRES KNOWLEDGE 3

Whenever you encounter a potentially valuable object, you may spend one minute examining it and roll a **CHALLENGING (9)** Cunning test. A successful test allows you to determine its relative worth. Each additional degree reveals a piece of trivia about the object, including its maker, circumstances related to its maker's life, and so on.

EXPERTISE**ABILITY**

You possess amazing talent with a single ability.

Choose one specialty. Whenever you test the ability to perform an action related to that specialty, you gain +1D. This benefit does not apply to passive results.

You may select this quality multiple times. Each time, it applies to a new specialty.

FACE IN THE CROWD**ABILITY**

Even in strange places, you are adept at making it seem as though you belong.

REQUIRES STEALTH 3 (BLEND IN 1B)

You may make a Stealth check to Blend In as a Free Action. In addition, you may add your Cunning rank to your Stealth test results made to Blend In.

FAMOUS**FATE**

You are known throughout the Seven Kingdoms.

You are famous. When rolling Persuasion tests to Charm or Seduce another target, you may convert a number of bonus dice derived from Charm or Seduce into test dice equal to your Status.

While Famous does carry significant benefits, there are drawbacks as well. You are well known, and you have a hard time concealing your

identity. Whenever you use Stealth to create a disguise, you take penalty dice equal to Status. You and your Narrator should work together to determine what you did and why you are famous. If you are a young adult or younger, you may only select this quality after you have done something in the game the Narrator deems particularly worthy of fame.

FAST **MARTIAL**
 You are uncommonly fast on your feet.

When calculating your move, your starting move is 5 yards. When running, you move five times your Movement.

FAVORED OF NOBLES **SOCIAL**
 Those of high birth regard you as one of their own.

When interacting with characters of 4 or higher Status, you gain a +1B on all Persuasion tests.

FAVORED OF SMALLFOLK **SOCIAL**
 You are comfortable around those of low rank.

When interacting with characters of 3 or lower Status, you gain a +1B on all Persuasion tests.

FURTIVE **ABILITY**
 You are hard to spot when you don't want to be seen.
 REQUIRES STEALTH 4 (SNEAK 1B)

When testing Stealth to sneak, you may re-roll any 1s. In addition, you may add your Agility rank to Stealth test results when sneaking.

FURY **MARTIAL**
 You are wrathful and filled with rage in battle.
 REQUIRES ATHLETICS 4 (STRENGTH 2B)

As a Greater Action, you can deliver a terrible blow to a single opponent with a Fighting weapon. Resolve as a normal attack, but take -2D on the attack. If you succeed, increase the damage by +4 before applying the benefits of degrees of success.

GIFTED ATHLETE **ABILITY**
 You are in excellent physical shape and are skilled in a particular area of Athletics.
 REQUIRES ATHLETICS 4

Choose one Athletics specialty. When testing Athletics to perform your chosen specialty, you may convert half your bonus dice (round down, minimum 1) into test dice.

You may select this quality multiple times. Each time, choose a new Athletics specialty.

GIFTED TEACHER **ABILITY**
 You can impart your wisdom onto your students.
 REQUIRES KNOWLEDGE 4, PERSUASION 3

You can impart your knowledge onto other characters. A successful Persuasion test allows you to grant that character bonus dice on Knowledge tests your student makes related to the topic of instruction. Thus, if you succeeded on Persuasion test to instruct another character about architecture, that character would gain bonus dice on his own Knowledge test related to architecture. You may not instruct characters who have a greater rank than you do in Knowledge. The Difficulty of the test depends on the size of the bonus you wish to confer. A failed test indicates the subject matter was too lofty for the student to absorb.

DIFFICULTY	BONUS DICE
ROUTINE (6)	1B
CHALLENGING (9)	2B
FORMIDABLE (12)	3B
HARD (15)	4B
VERY HARD (18)	5B
HEROIC (21)	6B

Once you have successfully instructed the student, that student may at any time make a **CHALLENGING (9)** Cunning test (Memory applies) to recall your teachings. A success grants the character +1B per degree, drawn from the bonus dice you conferred. Once the student exhausts the pool of bonus dice, the student may not draw further on your teachings.

GREAT HUNTER **ABILITY**
 You are a hunter of great prowess.
 REQUIRES SURVIVAL 4

When fighting animals, you may add your Survival rank to your Fighting or Marksmanship test results. In addition to the combat benefit, when testing Survival to hunt or track animals, you may convert one bonus die from the Hunt specialty into a test die.

GREENSIGHT **FATE**
 Your dreams sometimes come true.
 REQUIRES WILL 5

According to legend, greenseers were children of the forest who possessed incredible powers over nature, but more importantly, they possessed the ability to accurately foretell the future. Though the greenseers and the children of the forest are long gone from Westeros, some possess the greensight and experience the occasional prophetic dream if they know what it is they are looking for.

You have two kinds of dreams: *premonitions* and *portents*. When you sleep, roll 1d6. On a 6, you experience one or the other.

PREMONITIONS are simple dreams, more emotion and feeling than concrete images. They are warnings of trouble in your personal life, and

GREENSEERS

The legends of the children of the forest speak of their greenseers, mighty wizards who wielded strange and elemental powers. Prophets, shamans, masters of the wild places—the stories of their mystical prowess have grown in the retelling, while other of their abilities have been lost to the march of years.

While Green Dreams is the beginning of their powers, it is far from the pinnacle. It is known that not only do greenseers possess the green dreams, but are also wargs of no small ability. The heights of occult mastery to which these dual paths lead are still untold, however. So for the moment, we present these beginnings.

provide inspiration and strength to make it through those events. In game terms, you may choose any single test the following day to gain a +1D on, reflecting a sudden insight into the difficulty and how to navigate it best.

Another way that premonitions might be employed is when spending or burning a point of Destiny to edit a scene, allowing you to have retroactively dreamt of this situation (although such dreams aren't always believed or remembered when they happen). In such a situation, the scene editing results from the character gaining insight from the dream.

PORTENTS are prophetic dreams, powerful visions of what is to come—or of what is happening now. The dreams are filled with symbolic meaning, images, and metaphors. The meaning behind the dreams is not always obvious, but once you have experienced one, you will see the fulfillment of your visions in the unfolding of the events around you.

You may also choose the nature of a portent. By spending a point of Destiny, you may choose the symbolism and meaning of a portent dream, granting you a +1D that may be used toward making that dream come true. Unlike premonitions, this bonus remains for longer than a single day, waiting until it is used. (It is notable that it is not the character, but the player, who chooses the content and goals of this dream; it is just another dream filled with strange symbols to the character.)

If your Narrator has a portent ready, when you experience a green dream, you receive that portent. Otherwise, such dreams are assumed to be premonitions.

GUTTERSNIPE

ABILITY

You are comfortable among the scum of Westeros

Whenever you test Thievery, you may re-roll a number of 1s rolled equal to your rank in the specialty that relates best to the test (e.g. Sleight of Hand for picking pockets), minimum 1 re-roll.

HAIL OF STEEL

MARTIAL

You can fling knives and axes with amazing speed and accuracy.

REQUIRES MARKSMANSHIP 4 (THROWN 2B)

Thrown weapons in your hands gain the Fast quality.

HARDY

ABILITY

You are exceptionally healthy and can recover from injuries rapidly.

REQUIRES ENDURANCE 3 (STAMINA 1B)

When testing Endurance to remove injuries or wounds, you may ignore one -1 penalty or one -1D on your test.

HEAD FOR NUMBERS

ABILITY

You manage your household with expert precision.

REQUIRES STATUS 3 (STEWARDSHIP 1B)

When you roll for House Fortunes, you may add your Cunning rank to your Status test result. In addition, anytime you make House Fortunes roll that results in an increase of the Wealth Resource, gain one additional point of Wealth to that increase.

HEAD OF HOUSE

FATE

You are the head of your household.

You command your house and are responsible for the upkeep of your lands, the security of your people, and the dispensation of your fortunes. Add +2 to the results of all Status tests.

You must secure permission from your Narrator and your fellow players before you can select this quality. Only one member of your group can have this quality at a time.

HEIR

FATE

You stand to inherit the fortunes of your house.

You are the heir to the lordship of your house. Should anything happen to the head of house, you exchange this quality for the Head of House quality.

You must secure permission from your Narrator as well as your fellow players before you can select this quality. Only one member of your group can have this quality at a time.

HEIRLOOM

FATE

You inherited a weapon of great quality.

REQUIRES HEAD OF HOUSE OR HEIR

You inherited the Valyrian steel weapon that has been in your family for countless generations. Valyrian steel weapons are typically swords or daggers, but with your Narrator's permission, you may apply this benefit to a different weapon. See page 128 for details on these weapons.

**IMPROVED ARMOR MASTERY****MARTIAL**

Your prowess lets you maximize the effects of armor in combat.

REQUIRES ARMOR MASTERY

When wearing any type of armor, increase its Armor Rating by 1. This benefit is cumulative with Armor Mastery.

IMPROVED WEAPON MASTERY**MARTIAL**

You are skilled with a particular weapon.

REQUIRES WEAPON MASTERY

When you take this benefit, choose a single weapon for which you have selected Weapon Mastery. When rolling Fighting or Marksmanship test with this weapon, you increase the weapon's damage by +1.

You may select this quality multiple times. Each time, its effects apply to a different weapon.

INSPIRING**MARTIAL**

You have a way about you that makes men want to fight for you and follow you, even into the Seven Hells.

REQUIRES WARFARE 4

In warfare, you gain 1 additional command each round. In addition, when testing Warfare to issue a command, you may sacrifice a command to re-roll the test and take the better result.

KEEN SENSES**ABILITY**

You have highly developed senses.

REQUIRES AWARENESS 4

Whenever you roll an Awareness test to notice something, you may re-roll a number of 1s equal to your Notice rank (minimum 1). In addition, you may add your Cunning rank to your passive Awareness result. Thus, your passive Awareness result is equal to your Cunning rank + (Awareness × 4).

KNOWLEDGE FOCUS**ABILITY**

You are an expert on a particular subject.

REQUIRES KNOWLEDGE 4

Select one of the following areas of expertise—alchemy, architecture, astronomy, geography, heraldry, history and legends, magic, nature, religion, or underworld. When testing Knowledge in the chosen area(s), convert your Education bonus dice into test dice.

You may select this quality multiple times. Each time, select a new area of expertise.

LANDED**FATE**

You have earned the favor of your lord, and in exchange, you have been granted lands and title.

REQUIRES SPONSOR

The individual to whom your sword is sworn recognizes your constant and loyal service and grants you a parcel of land on which to build a home and rule as you see fit. As a landed knight, you are in the debt to your lord and must answer to his call to arms and attend him whenever he has need. You may spend Experience to increase your Status. See **CHAPTER 6: HOUSE & LANDS** for guidelines on founding a house and managing lands.

LEADER OF MEN**MARTIAL**

The men you lead would give their lives for you.

REQUIRES WARFARE 4 (COMMAND 1B)

Once per round of a skirmish or battle, you may automatically reorganize one disorganized unit or rally one routed unit. Using this quality does not count as an order.

LONG BLADE FIGHTER I**MARTIAL**

The weight of your blade make your attacks harder to parry.

REQUIRES FIGHTING 4 (LONG BLADES 2B)

When armed with a Long Blade, you may sacrifice all of your bonus dice from Long Blades to gain one free degree of success if you successfully hit your opponent. In addition, adversaries wielding non-shield parrying weapons take a -1 penalty to their Combat Defense against your attacks.

ACCUMULATED KNOWLEDGE

The following categories are the most common areas of study found in Westeros.

ALCHEMY

Alchemy is the ability to identify and produce substances from other, innocuous substances. Once solely the province of the Alchemists' Guild in King's Landing, the maesters of the Citadel have since subsumed much of the alchemy knowledge into their own studies.

ARCHITECTURE

Architecture encompasses anything and everything related to the subject of building. With this ability, you could assess the defense of a fortification, the quality of a bridge, and gain an advantage when sapping a wall.

ASTRONOMY

You know the twelve houses of the night sky, the names of the constellations, the movements of the heavenly bodies, and the meanings of celestial phenomena.

GEOGRAPHY

Geography reflects a familiarity with the lay of the land, the ability to recall information about landmarks, communities, and terrain without need for referencing maps.

HERALDRY

Heraldry represents the ability to identify a noble house by its colors and sigil or by the family motto. Heraldry also includes an understanding of that house's history and major exploits.

HISTORY & LEGENDS

Knowledge of History and Legends represents an understanding of history, from recent events to those of the Age of Legends. Within this area of expertise is the ability to recall trivia and useful information about the origins and most famous people related to the more significant houses in Westeros.

MAGIC

The Lore of Magic represents a broad familiarity with the magical arts, including those employed by the children of the forest all the way to the arts practiced by the Undying Ones in far-flung Qarth. Experience with this Lore does not confer the ability to practice magic; it merely reflects an understanding of the various expressions of magic, its place in history, and the sorts of people who use it.

NATURE

This Lore reflects an understanding of nature, covering everything from the seasons, to weather, the ability to identify plants, the characteristics of animals, and anything else related to the natural world.

RELIGION

With this Lore, you have an understanding of the major religions found in Westeros and beyond, including the old gods, the Seven, the Lord of Light, and most other cults, sects, and fanatical groups.

UNDERWORLD

Lore of the underworld reflects a knowledge of criminal activities, subversive groups, and anything else that circumvents or erodes the laws of the land.

HERALDRY

DIFFICULTY	DESCRIPTION
AUTOMATIC (0)	The King's House
EASY (3)	A great house
ROUTINE (6)	A minor house of your home region
CHALLENGING (9)	A minor house outside of your home region or a landed knight in your home region
FORMIDABLE (12)	A dead house or a landed knight outside of your home region
HARD (15)	An ancient or forgotten house
VERY HARD (18)	A hedge knight or sworn sword

LONG BLADE FIGHTER II

MARTIAL

You drive your enemies before you with the fierceness of your attacks

REQUIRES FIGHTING 5, LONG BLADE FIGHTER I

When wielding a long blade in combat—for every two bonus dice sacrificed—you and your opponent move 1 yard in any direction if you successfully hit your foe. You may drive your foe into terrain features, such as ponds, rivers, or off cliffs. Should you move your opponent in such a way that they would lose their balance or be in danger, your opponent can negate this movement by succeeding on a **CHALLENGING (9)** Agility test. Bonus dice from the Dodge specialty apply.

LONG BLADE FIGHTER III

MARTIAL

You can deliver a savage strike to cut your enemy to pieces.

REQUIRES FIGHTING 6, LONG BLADE FIGHTER II

When you wield a long blade in combat, you may sacrifice all of your bonus dice to deliver a dreadful attack. If you hit with three or more degrees of success, you deal damage as normal, but you also impose a wound and the Maimed quality (see page 95). A target that burns a Destiny Point can avoid gaining this quality.

LUCKY

FATE

You are uncharacteristically lucky.

Fate favors you. Once per day you may re-roll a single test. You take the better of the two results.

MAESTER

FATE

You have forged your chain of knowledge and wear it proudly.

REQUIRES CUNNING 3, KNOWLEDGE FOCUS (ANY TWO OR MORE)

You are a maester of the Citadel. You are now immune to the household fortunes of your birth house, but you suffer the effects of the household fortunes of the house to which you are assigned. In addition, you may add your Cunning rank to all Knowledge and Will test results.

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

A character need not take the Maester Benefit in order to be a maester. It simply reflects a maester who has successfully and fully severed all ties with his past, and whose learning has become an inspiration for others of the Citadel.

MAGNETIC

SOCIAL

You have a way about you that cultivates alliances and friendships.

REQUIRES CHARISMATIC

Whenever you defeat a foe using Charm, that foe's disposition increases by a number of steps equal to the number of bonus dice you invested in Charm (minimum 2 steps).

MAN OF THE KINGSGUARD

FATE

You have been selected to protect the king as one of the seven Kingsguard.

REQUIRES SPONSOR

You are a member of the Kingsguard and have vowed to give your life to the protection of the royal family. As a result of this great honor, you gain the following benefits:

- Your Status increases to 5.
- Increase your Composure by +2.
- When fighting to protect the king, queen, or other members of the royal family, you may add +1 to all Fighting test results.
- You have a cell inside the White Tower at King's Landing and are supplied with a castle-forged longsword, castle-forged plate, and mail armor, and whenever you have need of general equipment, the crown supplies it.

There is a downside to this: you no longer have ties to your family and cannot derive any benefits from your house's lands or fortunes, though when you gain Glory, you may invest up to one half into your former house.

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

MASSIVE

HERITAGE

You are uncommonly large.

REQUIRES ENDURANCE 5

You can wield Two-handed weapons in one hand, and you may ignore the Unwieldy quality of these weapons (if any).

MASTER OF RAVENS

FATE

You are skilled at handling ravens.

REQUIRES ANIMAL HANDLING 3

You may dispatch ravens to bear your messages. The Narrator makes a secret **ROUTINE (6)** Animal Handling test on your behalf (the Charm specialty applies). Success means the raven delivers the message to the appointed destination while failure means the message (and possibly the raven) goes astray. Additional degrees of success may allow you to coax some extra speed or distance out of your birds, at the Narrator's discretion, or get a message through dangerous or difficult weather or the like.

MIRACLE WORKER

ABILITY

You know a variety of techniques and remedies to aid your patients.

REQUIRES HEALING 4

Whenever you test Healing to first diagnose your patient, you gain +2B for a successful test, plus 1 bonus die for each additional degree. You



may convert two bonus dice into test dice for your Healing test to treat the patient. Finally, you may add your Education rank to your Healing test results.

MUMMER**ABILITY**

You are an accomplished performer and actor, skilled at entertaining audiences with your antics.

REQUIRES PERSUASION 3

You can perform in front of audiences and earn a living doing so. To perform, you must succeed on a Persuasion test. The Difficulty is usually **CHALLENGING (9)**, but it may be higher or lower depending on the atmosphere and mood of the crowd. If you succeed, you earn 1d6 silver stags. Each additional degree results in an additional coin. A single test represents an evening's performance.

If you roll a Critical failure, your act offends your audience and you are tossed out for your poor performance. Until you next succeed on a Persuasion test to perform, you take a -5 penalty on your Persuasion test results.

NIGHT EYES**FATE**

You have exceptional vision and can see clearly in the dark.

The shadows hold no fear for you. You take no penalty on Fighting and Marksmanship tests or on other physical tests when in areas of poor visibility caused by low light.

PIOUS**FATE**

You have deep-seated conviction and unwavering devotion to your god or gods.

REQUIRES WILL 3 (DEDICATION 1B)

Choose one religious group, god, or quasi-religious principle. Examples include the Old Way, the Seven, the Lord of Light, and so on. Once per day, you may call upon your faith to help you and your efforts. You gain +1D on a single test.

POLE-ARM FIGHTER I**MARTIAL**

You are highly trained with the pole-arm.

REQUIRES FIGHTING 4 (POLE-ARMS 2B)

You can sweep your pole-arm out to knock your foes to the ground. Roll a Fighting test as normal, but subtract 2 from your test result for each opponent within reach that you want to attack with the sweep. Compare the test result to the Combat Defense of each opponent within reach. Opponents whose Combat Defense you equal or beat are knocked to the ground.

POLE-ARM FIGHTER II**MARTIAL**

You can use your pole-arm to unhorse your opponents.

REQUIRES FIGHTING 4 OR ATHLETICS 4, POLE-ARM FIGHTER I

When you use a pole-arm to pull a rider from his mount, you may convert your pole-arm bonus dice into test dice. If you fail to beat the rider's Animal Handling test, you are disarmed.

POLE-ARM FIGHTER III MARTIAL

You can pin your opponent in place with a deft jab of your weapon

REQUIRES FIGHTING 5, POLE-ARM FIGHTER II

With a hard thrust of your pole-arm, you can pin your opponent. Make a Fighting test as normal to attack your opponent as a Greater Action. If you succeed and achieve at least two degrees of success, you prevent your opponent from spending actions to move. Your opponent can break the pin by beating you on an opposed Athletics test (Strength applies). Your bonus dice from the Pole-arm specialty apply to the opposed Strength test.

POLYGLOT ABILITY

You have a great facility with languages.

REQUIRES CUNNING 4 (DECIPHER 1B)

You may read any language in which you have at least 1 rank. As well, when exposed to a language with which you aren't familiar, you may roll a **FORMIDABLE (12)** Cunning test to pick up enough of the tongue to get by. If this test succeeds, you gain 1 rank in the Language for the duration of the encounter. For every two additional degrees on the test, you gain an additional rank.

RESPECTED SOCIAL

Your accomplishments are widely known and your reputation inspires respect in others.

REQUIRES REPUTATION 2B

During intrigues, your opponents take -1D on Persuasion tests involving Incite, Intimidate, and Taunt.

SHIELD MASTERY MARTIAL

You are able to deflect attacks with ease when wielding a shield.

REQUIRES FIGHTING 3 (SHIELDS 1B)

Increase the Defensive Bonus of any shield carried by +1 per rank in the Shields specialty, to a maximum of doubling the bonus granted by the shield.

SHORT BLADE FIGHTER I MARTIAL

You know how to slip your blade through the chinks in even the heaviest armors.

REQUIRES FIGHTING 4 (SHORT BLADES 1B)

Whenever you wield a short blade in combat, your weapon gains Piercing 1. If the weapon already has Piercing, increase it by +1.

SHORT BLADE FIGHTER II MARTIAL

You can pull blades with lightning speed.

REQUIRES FIGHTING 5, SHORT BLADE FIGHTER I

You can draw a short blade as a Free Action. In addition, when using a short blade in combat, you may add the number of bonus dice in the Short Blades specialty to your Fighting test result. So if you have 3B, you would add +3 to your Fighting test result.

SHORT BLADE FIGHTER III MARTIAL

A short blade is a deadly weapon in your hands.

REQUIRES FIGHTING 6, SHORT BLADE FIGHTER II

When wielding a short blade weapon in combat, you may add the number of bonus dice you have in the Short Blades specialty to your damage result. This extra damage is added after you apply the effects of degree of success.

SINISTER ABILITY

Everything about you suggests you are a dangerous individual.

During the first round of combat or intrigue, your opponents take -1D on all Fighting and Persuasion tests made to attack or influence you.

SKINCHANGER FATE

You have mastered the method of skinchanging and can now freely leave your body for a variety of skins.

REQUIRES WILL 5 (DEDICATION 2B), WARG

You are now no longer restricted to your Animal Cohort for the purpose of warging. Entering an animal that is not your Animal Cohort requires mastering the animal's Will.

This process involves finding an animal in sensory range and engaging in a Conflict Test, using your Animal Handling against the beast's passive Will. The animal resists its will being subsumed, and many animals will demonstrate either fear or anger at the intrusion. Success means that you have imprinted your will upon the animal, and may control it through your Warg Benefit.

While you are wearing one of these skins, you may use it to enter into combat. As an added benefit, it can take Injuries and Wounds. If the animal takes a Wound, however, you snap back to your own body and gain a point of Fatigue from the experience.

It is difficult to imprint upon too many beasts at once, however. After the first non-Animal Cohort beast so imprinted, add a +3 cumulative bonus to the beast's passive Will for the purpose of imprinting it. There are practical limits to how many beasts may be active as potential warg-skins at once, and those wargs who manage to accrue large numbers of beasts are well-respected and feared among those cultures (such as wildlings) who acknowledge the existence of wargs.

By spending a Destiny point, a warg may also make a human of Cunning 1 into a viable target for this Benefit, allowing the warg to ride those who are simpler in mind.

SKINCHANGERS

Uncommon in the North, where the old gods still hold some sway, skinchangers are virtually unknown in the cultivated south. A skinchanger, sometimes known as a beastling, is a rare individual capable of casting out his mind to fill the consciousness of an animal. At first, the link can only occur between the individual and an animal to which he or she is close, and even then, still only with exceptional animals.

When a skinchanger first awakens this ability, confusion is the most likely result because the person experiences only vivid dreams and impossible events. Such links are unconscious, and the skinchanger has no control over these sensations, though the effects on a skinchanger and the animal begin to manifest early, as they take on the mannerisms of the other. In time, with practice and often the training of another skinchanger, the skinchanger learns to control the experience, blending his consciousness with the animal at times of his own choosing.

Skinchanging is dangerous for numerous reasons. The beastling must ever resist the influence of the animal and must always fight to retain his own identity, so strong is the animal's touch. As well, should the skinchanger be killed while inhabiting his host creature, he remains trapped in the mind of the beast, condemned to spend the remainder of his days lost in the mind of his linked animal.

There doesn't appear to be any limits on the types of creatures a skinchanger can inhabit. Wargs, skinchangers who bond with wolves, are relatively common enough to color the opinions of most Northmen, but there are examples of skinchangers who link with shadowcats, eagles, direwolves, and even bears. It's said that the greatest skinchangers were the greenseers, children of the forest who could wear the skins of any beast.

If, at the moment of his bodily death, a warg is either within one of his skins or cognizant enough to shift into one of them, he may burn a Destiny point to permanently take over that creature, continuing his existence. He retains his Cunning and Will, as well as all appropriate Benefits and Drawbacks, particularly his warging abilities.

SPEAR FIGHTER I

MARTIAL

A spear's haft is as much a threat as is its point.

REQUIRES FIGHTING 3 (SPEARS 1B)

As a Greater Action, make a normal attack against a single opponent. If you miss, you may immediately make a second attack at any other foe. If this attack hits, it deals damage equal to your Athletics -1.

SPEAR FIGHTER II

MARTIAL

You can trip up your foes with a deft strike of your spear.

REQUIRES SPEAR FIGHTER I

Spears in your hands can attack opponents 1 yard further than they normally could and at no penalty. In addition, when armed with a spear, you gain +1D on tests to Knockdown your opponents.

SPEAR FIGHTER III

MARTIAL

With skill and brute strength, you thrust your spear through your foes.

REQUIRES ATHLETICS 5, SPEAR FIGHTER II

Spears in your hands gain the Piercing 2 quality. If the spear already has the Piercing quality, instead increase it by +2.

SPONSOR

FATE

You have the favor of an important personage.

A person of quality will vouch for you. Sponsor is a requirement for several qualities. You and the Narrator should work together to define the person who stands for you. The Sponsor should be related to one of the qualities you pursue. A Sponsor may grant you information, audiences, companionship, and even take an interest in your development, though this quality typically does not provide a mechanical benefit.

STUBBORN

SOCIAL

You are hard to persuade.

REQUIRES WILL 3 (DEDICATION 1B)

You may add the number of bonus dice you have in Dedication to your Composure.

TALENTED

ABILITY

You have a natural talent with a single ability.

Choose a single ability (Fighting, Knowledge, etc.). Whenever you test the chosen ability, add +1 to the test result.

You may select this benefit multiple times. Each time, choose a new ability.

TERRAIN SPECIALIST

ABILITY

Vast experience in the wild gives you an advantage when moving through familiar terrain.

REQUIRES SURVIVAL 4

Choose one terrain type from any of the following—deserts, forests, hills, marshes, mountains, plains, and coastal lands. When testing Survival in these areas, you may add the number of bonus dice you have in Education to your Survival test results. In addition, you never take a Movement penalty when moving through this terrain.

You may select this benefit multiple times. Each time, its effects apply to a different terrain type.

TOUGH

MARTIAL

You are uncommonly tough and can shrug off damage with ease.

REQUIRES RESILIENCE 1B

You may add the number of bonus dice you have in the Resilience specialty to your Health.

TOURNEY KNIGHT

MARTIAL

You are a veteran of numerous tournaments.

REQUIRES FIGHTING 3 (SPEARS 1B), STATUS 3 (TOURNAMENTS 1B)

Whenever you joust, you may add the number of bonus dice from the Tournaments specialty to your Fighting test result and to your passive Animal Handling result to stay in the saddle.

TRADE

ABILITY

You are a skilled craftsman.

You have learned a trade. Choose any one trade. You have to invest at least 2 silver stags and spend ten hours each day for five days. After this period is up, roll a **CHALLENGING (9)** Cunning test. A success grants you 6 × your initial investment (12 silver stags for a Profit of 10 silver stags).



Each additional degree improves the multiplier by 1 (so 35 silver stags for two degrees of success and 5 silver stags as investment). If you roll a Critical failure, your investment is lost, and you receive -1D on your next Trade test. Finally, you may create items related to your trade that allow you to purchase them for half the list price.

TREACHEROUS

SOCIAL

You use your cunning and duplicity to outmaneuver your enemies.

Whenever you use Deception in an intrigue, you may add your Cunning rank to your Deception test results.

TRIPLE SHOT

MARTIAL

Like Anguy the Archer, you can fire three arrows at once.

REQUIRES MARKSMANSHIP 7 (BOWS 5B), DOUBLE SHOT

As a Greater Action, you may fire three arrows simultaneously. Roll three tests using your full Marksmanship, but take -2D on each test. You may fire the arrows at the same target or at three adjacent targets.

WARG

FATE

The connection between your animal friend and yourself is available to you while you are awake, allowing you to slip into its skin as you will.

REQUIRES WILL 5 (DEDICATION 2B), WARG DREAMS

You can safely wear the skin of your Animal Cohort, slipping into its skin as a Greater Action. You use the animal's statistics but retain your own Cunning and Will; during this time, however, your body is insensate and unconscious, and you have no awareness of what is going on around you.

You may remain in this form as long as you wish, though be aware your true body's needs must be met, and extended trips into your Animal Cohort could cause you to starve to death if you remain out for a week or more. You can return to your body automatically. While you are wearing your Animal Cohort's skin, you may even enter into combat with it. As an added benefit, the animal can take Injuries, but if this happens you snap back to your own body and gain a point of Fatigue from the experience.

WARG DREAMS

FATE

Plagued with queer dreams, you have an uncanny connection with your animal companion, and sometimes you feel as though you wear its body when you sleep.

REQUIRES WILL 4 (DEDICATION 1B), ANIMAL COHORT

Whenever you sleep, roll 1d6. On a result of 1-5 you have a normal night of sleep. A result of 6 indicates you slipped into the skin of your Animal Cohort, filling your mind with strange sensations and experiences. While wearing its skin, you can attempt to influence the creature by making an opposed Will test. If you win, you take control of the animal. You may act normally, but you use the beast's statistics in place of your own.

WARG-BEASTS

The beast of a warg who has died becomes cannier and more humanlike in its understanding of certain things. They are not as intelligent as humans, although they may seem to be so, in some situations. Specifically, anytime the beast finds itself in situations that would ring familiar to its now-dead warg master, it may find itself acting in accordance with that master's desires and opinions.

In game terms, such animals gain the Cunning specialty Memory 1B. In addition, any time the animal finds itself in a situation of powerful emotional resonance to its old master—confronted by someone or some place important to his old master, or in situations the master loved or hated—the animal gains a +1D for uses of Cunning associated with that experience, granting it nearly human levels of reasoning.

If the animal wins, it retains control, but you can see through its eyes and experience what it experiences. In either case, you cannot free yourself from the animal unless you succeed on another Challenging (9) Will test. You may test just once per hour you occupy the animal. An ally can give you another test before this time is up by shaking you vigorously. If the animal takes any Damage while this is happening, you are snapped back to your own body and gain a point of Fatigue from the experience.

Finally, each time you have an out-of-body experience, you must succeed on a Challenging (9) Will test (Dedication applies). If you succeed, you suffer no ill effect. On a failure, you take -1D on all Persuasion tests until you next sleep. If you ever fail two consecutive Will tests after two nights of skinchanging, you permanently reduce your Cunning by 1 rank.

Should you die, a part of yourself enters your Animal Cohort, making it more intelligent, with emotional ties to people, places, and events inherited from you.

WATER DANCER I

MARTIAL

Your eyes see true.

REQUIRES FIGHTING 3 (FENCING 1B)

You may add your Fighting rank to all Awareness test results and to your passive Awareness result.

WATER DANCER II

MARTIAL

You are swift as a deer and quick as a snake.

REQUIRES WATER DANCER I

You may add your Fighting rank to all Agility test results.

WATER DANCER III

MARTIAL

You are graceful and elusive in battle.

REQUIRES WATER DANCER II

When you fight with a Fencing weapon, you may add your Fencing specialty rank to your Combat Defense. This bonus to Combat Defense is negated if the water dancer is denied his Awareness to his Combat Defense at any point. Whenever you wear armor with Bulk 1 or greater, you lose this benefit.

WEALTHY

FATE

You have fortunes from inheritance or through mastery of business.

At the start of each month, you may roll an EASY (3) Cunning or Status test to refill your coffers. Success earns you 10 gold dragons times your degree.

WEAPON MASTERY

MARTIAL

You are skilled with a particular weapon.

When you take this quality, choose a single weapon. When you wield this weapon in combat, you increase its damage by +1.

You may select this quality multiple times. Each time, its effects apply to a different weapon.

WEAPON SAVANT

MARTIAL

You are able to pick up any weapon and fight with accomplished skill.

REQUIRES AGILITY 4, CUNNING 4, FIGHTING 5

You can wield any weapon without penalty, regardless of its training requirements.

WORLDLY

SOCIAL

You are familiar with people from beyond the Seven Kingdoms.

When interacting with a character from the Free Cities or beyond, you gain +2B on all Persuasion tests.

DRAWBACKS

The following drawbacks are listed in alphabetical order. For a summary of the drawbacks, consult TABLE 5-2: DRAWBACKS. Generally, you may only take a particular quality once unless mentioned in the quality's description. Whenever you voluntarily take a drawback, you gain 1 Destiny Point. You cannot have more drawbacks than you have benefits. However, when you gain a drawback as a consequence of defeat, you do not gain a Destiny Point. You may always burn a Destiny Point to remove the effect of a particular drawback you have gained.

The following drawbacks are by no means complete. People in Westeros and beyond seem ever inventive in finding new ways to be despicable. If you'd like to explore some other dimension of human failing not included here, work with your Narrator to come up with something appropriate that's a significant drawback.

All adult or older characters begin with one drawback. Generally, this manifests as flaw, but with your Narrator's permission, you may choose another drawback instead.



BASTARD BORN

You are the product of lust and, thus, were born into illegitimacy, a stigma you must bear for the rest of your days.

As a bastard, you take -1D on all Persuasion tests when interacting with characters with a higher Status. You do not take your family's name. Instead, you gain a surname based on the lands of your birth.

REGION	SURNAME
DORNE	Sand
DRAGONSTONE	Waters
IRON ISLANDS	Pyke
THE NORTH	Snow
THE REACH	Flowers
THE RIVERLANDS	Rivers
THE STORMLANDS	Storm
THE VALE	Stone
THE WESTERLANDS	Hill

BOUND TO THE BOTTLE

You have a crippling addiction to alcohol.

You turn to alcohol in times of stress or hardship, drinking away your worries. Whenever you are faced with a troubling situation, you must succeed on a **FORMIDABLE (12)** Will test or turn to alcohol to calm

your nerves, drinking until you are drunk. While intoxicated, reduce all test results by -2. If you were drinking with other drinkers, such as at a tavern, you become roaring drunk, instead, and take -2D on all tests. The penalties remain until you get a good night's sleep. Each hour after drinking, you are entitled to an Endurance test to sober up. A successful **CHALLENGING (9)** Endurance test reduces this penalty by -1 (or -1D).

CHILDHOOD DISEASE

A disease or sickness in your youth left you weak and frail.

Decrease your Health by -2.

CRAVEN

You are a coward.

Whenever you are engaged in combat or intrigue, you take -1D on all tests. Each round as a Free Action, you may attempt a **FORMIDABLE (12)** Will test to find your courage. If you succeed, you remove the penalty and gain a +1B on all tests.

CRIPPLED

You suffered a terrible injury or were born twisted in some way.

You reduce your Movement by -2 yards (to a minimum of 1 yard).

CRUEL INSANITY

You are heartless and wicked, lacking in compassion and empathy.

You take -2D on all Awareness tests involving Empathy. In addition, when engaging in intrigues, your opponent's disposition is always one step worse if they recognize who you are.

CURSED

You live under a dreadful curse that colors all that you do.

Whenever you would spend a Destiny Point, roll 1d6. On a roll of a 1, the Destiny Point has no effect and is wasted.

DEBT

You are saddled with a terrible debt.

You are burdened by debt. All purchases cost twice the listed amount (to reflect your scarce resources).

DISTURBING HABIT

You have an unusual compulsion, a habit others find unsettling.

When recognized and using Persuasion to Intimidate, you gain +1D. In all other uses of Persuasion, however, you take a -1D on Persuasion tests.

DWARF

You have an unusually short stature.



Reduce your base Movement by -1 yard. In addition, you take -1D on all Persuasion tests made to Charm and Seduce.

EUNUCH

You were cut.

REQUIRES MALE GENDER

You take a -1D on all Persuasion tests, but enemies cannot use Seduce to influence you. As well, you may sire no children and, thus, can have no heirs.

FEAR

You are deeply afraid of something.

Choose one object of your fear—fire, snakes, wolves, women, and so on. When in the presence of the thing you fear, you take a -1D on all tests. Each round on your turn, roll 1d6. On a 6, you overcome your fear and lose this penalty for the duration of the encounter.

You must get the Narrator's approval when selecting the object of your fear.

FEEBLE

You are ancient.

REQUIRES OLD AGE OR OLDER

You cannot make Agility, Athletics, Fighting, or Marksmanship tests, but you gain +1D on all Cunning and Knowledge tests.

This drawback counts for up to three required flaws for characters of the venerable age group.

FLAW

You suffer from some malady or weakness.

When you gain this drawback, select a single ability. You take -1D on all tests involving this ability. For how these flaws might manifest in your character, see the following chart. When calculating your passive test result with this ability, you treat your ability as being 1 point lower. For example, if you have Perception 4 and the Flaw (Awareness) drawback, your passive Awareness result would be 12 ($[4 - 1] \times 4$). You also reduce any derived characteristics (such as Intrigue Defense or weapon damage) by 1.

FORGETFUL

Your mind wanders, and you have problems recalling small details.

Whenever you test Cunning, you must re-roll any die result of a 6 and take the second roll.

FURIOUS

You have a terrible temper.

When rolling Persuasion tests, your first roll must use Intimidate. In addition, you take -2D on all Persuasion tests made to Seduce.

FLAWS

ABILITY	FLAW
AGILITY	Clumsy
ANIMAL HANDLING	Cruel
ATHLETICS	Sedentary
AWARENESS	Obtuse
CUNNING	Dullard
DECEPTION	Transparent
ENDURANCE	Frail
FIGHTING	Inept
HEALING	Insensitive
LANGUAGE	Mute
KNOWLEDGE	Uncultured
MARKSMANSHIP	Unsteady
PERSUASION	Shy
STATUS	Wretched
STEALTH	Obvious
SURVIVAL	Pampered
THIEVERY	Unsubtle
WARFARE	Coward
WILL	Brash

HAUGHTY

Your sense of propriety overshadows your compassion.

You take a -1D on all Awareness tests involving Empathy. When dealing with someone beneath your station or who breaches proper conduct (such as a woman in armor, a bastard, and so on), your starting disposition must be Dislike or worse.

HAUNTED

The memories of the past torment you.

You take a -1D on Awareness tests, but during the first round of combat, you may add the number of Memory bonus dice to your Fighting test results.

HONOR-BOUND

You are honorable to a fault.

You must re-roll all 6s on Deception tests and take the second roll, even if it's worse than the first roll.

IGNOBLE

You have a reputation for treacherous and dishonorable tactics.

You take -1D on all Persuasion and Status tests.

TABLE 5-2: DRAWBACKS

QUALITY	REQUIREMENTS	EFFECT
BASTARD BORN	—	Lose your family's surname and take -1D on Persuasion tests against characters with a higher Status.
BOUND TO THE BOTTLE	—	Have an unhealthy appreciation for alcohol.
CHILDHOOD DISEASE	—	Reduce Health by -2.
CRAVEN	—	-1D on all tests in combats and intrigues.
CRIPPLED	—	Reduce Movement by -2 yards.
CRUEL INSANITY	—	You cannot see the consequences of your actions.
CURSED	—	Risk of impotent Destiny Point.
DEBT	—	Purchases cost twice the normal amount.
DISTURBING HABIT	—	You have an unusual compulsion.
DWARF	—	-1 yard Movement, -1D on Persuasion tests to Charm or Seduce.
EUNUCH	Male (once)	You've been cut.
FEAR	—	You are afraid of something.
FEEBLE	Old or older	Your advanced age cripples you.
FLAW	—	Take -1D on all tests with a specific ability.
FORGETFUL	—	Re-roll 6s on Cunning tests.
FURIOUS	—	Your first Persuasion test in an intrigue must use Intimidate; -2D on Seduce attempts.
HAUGHTY	—	Propriety overtakes your good graces.
HAUNTED	—	You are tormented by past memories.
HONOR-BOUND	—	You are compelled to speak the truth.
IGNOBLE	—	-1D on Persuasion and Status tests.
IMPAIRED SENSE	—	Fail Awareness tests related to missing sense, -1 yard Movement.
INEPT	—	Re-roll 6s on Agility tests.
LASCIVIOUS	—	Your first Persuasion test in an intrigue must use Seduce; -1D on Charm.
MARKED	—	Re-roll 6s on Persuasion tests.
MAIMED	—	Lose limb.
MUTE	—	You cannot speak.
NAÏVE	—	You are easily deceived.
NEMESIS	—	Gain enemy.
OUTCAST	—	Reduce Status by 2.
POOR HEALTH	—	Reduce Endurance test results by -3.
REVEILED	—	You are despised.
SICKLY	—	-2D on Endurance tests made to resist hazards and ailments.
SUPREME ARROGANCE	—	You are blinded by your station.
THREATENING	—	Others are nervous around you.
WARD	—	You take a -1D on all Persuasion tests with both your birth and foster Houses

IMPAIRED SENSE

You are blind or deaf.

When gaining this quality, choose blindness or deafness. You automatically fail all Awareness tests that rely on this sense. In addition, reduce your Movement by -1 yard.

INEPT

You are thick and clumsy.

Whenever you test Agility, you must re-roll any die result of a 6 and take the second roll.

LASCIVIOUS

You have a powerful, near insatiable libido, and it guides most of your interactions.

During an intrigue, your first Persuasion test must always use Seduce. You also take a -2D on all Persuasion tests made to Charm.

MARKED

You bear a nasty scar or physical defect in a visible place.

Whenever you test Persuasion, you must re-roll any die result of an 6 and take the second roll.

MAIMED

You lost a limb in battle or by accident.

As marked, plus lose any one limb. If the limb lost is a leg, halve your Movement and take -1D on all Athletics tests. If the limb lost is an arm, you cannot wield two-handed weapons, and you take a -2D on any test that requires two hands.

MUTE

Whether born this way or maimed later in life, you are incapable of speech.

You take -2D on all tests made during intrigues; however, opponents take -2D to ascertain your disposition.

NAÏVE

You are unskilled at detecting deception.

Opponents in an intrigue may add their Cunning rank to their Deception test results made to influence you.

NEMESIS

You have a dire enemy.

You acquire a destructive enemy, an individual who holds you in utter contempt whether you did something to deserve it or not. The particu-

lars of this flaw are up to the Narrator to define, but your nemesis will undoubtedly haunt you until you confront him or her.

OUTCAST

You have done or are accused of doing something dreadful, and you have been cast out of your lands.

Permanently reduce your Status by 2.

POOR HEALTH

Either from excess or poor constitution, you are never quite healthy.

When testing Endurance to remove injuries or wounds, reduce your test results by -3.

REVEILED

You committed an act so heinous that you are now despised throughout the Seven Kingdoms.

When engaged in an intrigue, your opponent's disposition is one step worse than normal. In addition, you take a -1D on all Status tests.

SICKLY

You are weak and plagued with near-constant sickness.

You take -1D on Endurance tests to resist hazards and ailments.

SUPREME ARROGANCE

Your arrogance blinds you to the dangers swirling about you.

You take a number of penalty dice equal to your Status rank on all Awareness tests.

THREATENING

You exude a menacing aura.

Whenever you engage in an intrigue, you must use Intimidate first. In addition, you take -2D on Charm and Seduce attempts.

WARD

You were given over to your foster House by your birth House.

You were sent to your foster House by your birth House as part of either a pact against aggression between the Houses (in which case there is likely a member of the foster House who is a Ward of your birth House), or as part of the defeat of your birth House. Your Status is based on your position in your birth House, not on the foster House. You take a -1D on all Persuasion tests with both your birth and foster Houses; each assumes that you speak from a position of favoring the other, and is therefore less likely to heed what you have to say. Additionally, should your birth House take any kind of overt action against your foster House, you may be slain in retribution.

CHAPTER 6: HOUSE & LANDS



Family, blood, and history are of paramount importance to the people of Westeros. A person's family often says as much or more than do the merits of the individual, shrouding the person in the deeds, actions, and legends of his family's past. A person born to a noble family with a history of honor, fairness, and courage often inherits those same attributes, at least in the eyes of those they meet. Similarly, an individual born to a house noted for being corrupt, brutal, and bloodthirsty bears these stains on their person even if he is kind, innocent, and peaceful. In many cases, the heritage of one's family is so strong that even those who have none of the inclination attributed to their house develop them anyway, possibly in response to expectations, necessity, or some other circumstance.

The element that binds player characters together is the shared loyalty to a common family, be they blood relations to that family or retainers who swear their swords to the defense of a noble bloodline. This common purpose is what unites the often fractious and divisive interactions between those of powerful birth and gives the players a strong foundation from which they can explore the Seven Kingdoms and play the game of thrones.

The group's noble house, though, is more than just a cement to keep players working together; it is a means of grounding the players in the setting, helping players to realize that their characters are as much a part of the Seven Kingdoms as the Starks, Boltons, Freys, Liddles, and everyone in between. The noble house the players control gives them a thread in the grand tapestry of blood and

relation, making their characters feel as though they have a place in the world—and have the ability to change it.

Ultimately, the noble house is, in many ways, another character, but it is one controlled by all the players. It has a history, a place, and a function. It has quantifiable attributes that reflect its strengths and weakness, and it can grow and thrive or wither and die. But for as much as the house is integral to the players, it also stands apart, functioning in the background as the player characters carve out their places in history. The house has lived long before the players, and unless disaster strikes, it will live long after they are all dust.

CREATING THE HOUSE

Unlike character creation (described in **CHAPTER 2: GAME RULES**), house creation is a cooperative process in which each player has equal say about the salient features pertaining to the house. House creation involves making important decisions, rolling dice, and applying the results. Most importantly, you and your fellow players will work together to attach stories to mechanical developments in the house creation process.

You will use the broad descriptions and details generated from these decisions and transform them into a living, breathing house with a history, future, and interesting

“Justice... that's what kings are for.”

—DAENERYS, *A STORM OF SWORDS*

family to engender the same sorts of investment that players have for their particular characters.

Ideally, your group should create their noble house before creating their characters. Doing so provides a good basis from which each player can build his or her personas. Some groups may find that creating their characters beforehand helps guide their choices about the house and its historical developments. There's no wrong order, so follow whatever approach works best for you.

STEP ONE: THE REALM

Westeros is a vast land, having nearly every type of terrain and climate imaginable. From the frozen mountains and frigid stretches of the North to the arid plains of Dorne, people carve out their homes in a variety of regions, each with their own advantages and disadvantages. Your first step, then, is to place your noble house in one of Westeros's realms. **CHAPTER 1: A WESTEROS PRIMER** goes into extensive detail about each of these places, but their most salient features and the current lords of each are included here for easy reference. You may choose any one "realm" or roll 3d6 and compare the sum to **TABLE 6-1: STARTING REALM** for a random result.

Your realm is important because it has a great deal of influence on other factors, including your house's starting resources, history (both ancient and recent), and a number of other elements that shape its final form.

KING'S LANDING

LIEGE: ROBERT BARATHEON, KING OF THE SEVEN KINGDOMS

The very place where Aegon the Conqueror began his campaign to conquer the Seven Kingdoms, King's Landing has become the seat of power and center of trade throughout the Seven Kingdoms. King's Landing is the cultural and political heart of Westeros. It is from here that King Robert, sometimes called the Usurper, rules the entirety of the Seven Kingdoms from his mighty castle, the Red Keep.

While King's Landing is but a city, a number of noble houses swear fealty directly to the crown and the capital of the land. Houses sworn to King's Landing benefit from a slightly higher population, improved law, and defenses due to their proximity to the Iron Throne. However, they are almost all smaller, weaker, and less influential than other houses.

DRAGONSTONE

LIEGE: STANNIS BARATHEON, LORD OF DRAGONSTONE

The former seat of House Targaryen, Dragonstone is an ancient castle festooned with dragon carvings that rises from the narrow sea beyond the Blackwater Bay. When King Robert awarded Dragonstone, a lordship of small influence and few banners, to his brother Stannis, it was viewed as an insult. There are few houses sworn to Dragonstone. Isolation and lack of arable lands make houses sworn to Dragonstone small and poor, but the rocky islands and remoteness make besieging them difficult.



TABLE 6-1: STARTING REALM

ROLL	RESULT
3	KING'S LANDING
4	DRAGONSTONE
5-6	THE NORTH
7	THE IRON ISLANDS
8-9	THE RIVERLANDS
10-11	THE MOUNTAINS OF THE MOON
12-13	THE WESTERLANDS
14-15	THE REACH
16-17	THE STORMLANDS
18	DORNE

THE NORTH

LIEGE: EDDARD STARK, LORD OF WINTERFELL, WARDEN OF THE NORTH

Until Aegon the Conqueror, the Kings of the North ruled this realm. Faced with annihilation, the last king knelt before the Targaryen warlord and swore fealty to their line. Easily the largest of Westeros's realms, it also cleaves closest to the ways and customs of the First Men. Thinly populated, much of the North is an untamed wilderness punctuated by the occasional castle or keep and littered with the ruins of another age. Houses in the North have greater holdings than do their southron counterparts, and because Lord Stark is the Warden of the North, those sworn to him have slightly more influence than their rivals. The North, though, is a poor land, sparsely populated and frequently plagued by wildlings that come over the Wall.



THE IRON ISLANDS

LIEGE: BALON GREYJOY, LORD REAPER OF PYKE

Consisting of seven islands spread throughout Ironman's Bay, the Iron Isles are home to a fierce people who, for generations, subsisted by raiding and pillaging. While others may view such activities with revulsion, the ironborn celebrate them as their way of life and custom.

HOUSE ORLYCH OF RIMEHALL

Throughout this chapter are examples of the various stages and steps involved with the creation of a noble house. The details included reflect the decisions of a typical gaming group, and the house, as presented, can serve as your own noble house if you don't have the time or inclination to create one of your own. The house's full details can be found on page 120.



Only through superior numbers of the rest of the Seven Kingdoms have the ironmen been brought to heel, but such a hold over them is tenuous at best. Like vicious dogs, they attack if they sense a weakness, and should the Seven Kingdoms falter, there can be no doubt that Lord Balon Greyjoy and his ironborn will once again take to the seas, bent on rapine and plunder. It is, after all, their way. The Iron Islands are strong and defensible, but defeat during Greyjoy's Rebellion has diminished this realm's influence in the Seven Kingdoms.



THE RIVERLANDS

LIEGE: HOSTER TULLY, LORD OF RIVERRUN

This area was originally held by the Riverlords of old, defeated long ago during the Andal invasion and later by the ironmen. A fertile realm, the riverlands form the heartlands of Westeros, from the edge of the Red Trident to the Mountains of the Moon, from the swamps of the Neck to the shores of the Gods Eye. Rolling farmlands, the waters of the Trident, and numerous other creeks and streams characterize this region. Verdant lands with countless streams and rivers, the riverlands enjoy an abundant population, and houses here have slightly larger holdings. However, the lay of the land makes defense difficult.



THE MOUNTAINS OF THE MOON

**LIEGE: JON ARRYN, LORD OF THE EYRIE,
HAND OF THE KING, WARDEN OF THE EAST**

The Mountains of the Moon spread through the eastern corner of Westeros, scratching the sky with their high, windswept peaks. Infested with savage and violent clans of mountain men, it is a wild place, scarcely kept under the control of its putative lord. One region shines brightest, however, and that's the Vale of Arryn. Wrested from the old Mountain Kings of the First Men, the Vale of Arryn is now the seat of power for one of the purest Andal lines in Westeros and features the lands and holdings of House Arryn and those banners sworn to him. Banner houses sworn to House Arryn enjoy the benefits of the security the Mountains of the Moon provide, but there is little available land for new lords within the confines of the Vale. Furthermore, the mountain clans cause endless trouble for the people living here.



DEGREES OF FOCUS

The rules presented in this chapter are designed to help shape the attitudes and objectives of the player characters. While it's possible to play in a campaign where the focus on the noble house is much greater, the rules here are intentionally basic and serve to enhance game play rather than define it. Thus, the extent to which a house influences the game depends entirely on the players' and the Narrator's tastes.

Some games may dispense with the noble house entirely, focusing on the deeds and actions of the characters, and if the house exists at all, it does so merely as a background element.

Other games may take a top-down approach, where the noble house is everything, and the characters are unimportant in comparison. In such games, each player might control their own noble house and have a stable of characters they might use to facilitate the interests of their house and its survival, and when game play focuses on characters, it does so using only those characters pertinent to the greater story of the campaign.

Most games, though, take a middle-ground approach, where the players interact with the setting with just one character, and their house, while important, is not as vital as the development of the individual characters and the unfolding of their stories.

THE WESTERLANDS

LIEGE: TYWIN LANNISTER,
LORD OF CASTERLY ROCK, WARDEN OF THE WEST

Located west of the riverlands, the westerlands a hilly region is noted for its great wealth and power. Having numerous ports and countless mines, it wields a great deal of power and influence in the Seven Kingdoms. House Lannister, who governs these lands, is easily one of the greatest houses in Westeros and is strengthened all the more by its ties to the Iron Throne.



THE REACH

LIEGE: MACE TYRELL,
LORD OF HIGHGARDEN, WARDEN OF THE SOUTH

Like the riverlands, the Reach is an area of fertile country, but it is south of the westerlands. A place of frequent conflicts with the Dornishmen to the south, this realm serves as a border between the somewhat independent Dorne and the rest of Westeros. The most notable place in the Reach is Oldtown, which is known to be the oldest community in the Seven Kingdoms; it once served as the seat of the Faith, and it still houses the Maester's Citadel.



THE STORMLANDS

LIEGE: RENLY BARATHEON, LORD OF STORM'S END

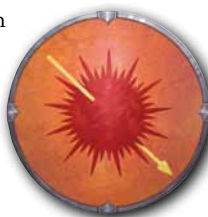
The stormlands are a stretch of land bounded by the Reach to the west, King's Landing to the north, and Dorne to the south. Facing Shipbreaker Bay, it is a place of sometimes savage weather, hence the name. The stormlands were held in olden times by the Storm Kings, who were eventually defeated by a Targaryen bastard who was raised up and made lord of all those lands.



DORNE

LIEGE: DORAN NYMEROS MARTELL, LORD OF SUNSPEAR

The lands of Dorne spread south of the Dornish Marches, a people far different from those of the rest of Westeros, differing in custom, blood, and heritage. Forged from the Rhoynar invasion long ago, Dorne maintained its independence and even resisted the Targaryen conquest. It wasn't until a century later that this realm joined with the rest of the Seven Kingdoms, their loyalties ensured through marriage and alliance. Even though they swear fealty to the Iron Throne, they are very much a people apart from the rest of Westeros.



EXAMPLE

Chris, Steve, Nicole, and Hal all sit down to create their noble house. No one has any preferences as to where to place the house. Although Hal grumbles a bit about never wanting to serve the Lannisters, he doesn't feel strongly enough about it to not let fate decide. Chris rolls three dice, sums them, and compares the result to TABLE 6-1: STARTING REALM. He rolled a 5, which puts the group's house in the North, a result everyone can agree with. This makes Eddard Stark, Lord of Winterfell, the house's liege-lord and means the house probably has a bit more latitude and territory than the more crowded lands to the south.

STEP TWO: STARTING RESOURCES

As much as a house is defined by its place in the Seven Kingdoms, its history, deeds, and alliances, a house is essentially a collection of seven resources. Each resource, like a character's abilities, describes aspects of your family's holdings, such as the size of your LANDS, your house's STATUS, WEALTH, and so on. Each resource has a rating that varies greatly depending on the power of the House, with the higher number representing greater resources and smaller number representing fewer resources. These values will fluctuate during house creation and more during game play, rising and falling depending on how well you play the game of thrones.

Since resources are very much a part of the lands where your house resides, your starting kingdom determines your starting values. Unlike a character's abilities, your resources are *not* purchased with Experience; rather, they are generated randomly to reflect the deeds of those who have come before you and the circumstances surrounding your family's founding.

For each resource, roll 7d6 and sum the results. Then find your realm on TABLE 6-2: STARTING ATTRIBUTES, and apply the modifiers as shown to each of your resources. For explanations for each resource and their values, see their respective entries. Modifiers cannot reduce your resources below 1.

DEFENSE

Defense describes fortifications, castles, keeps, towers, and other structures that serve to protect your holdings. Defense also describes the presence and quality of roads, representing the ability to move troops and supplies to threatened areas.

INFLUENCE

Influence describes your presence in the Seven Kingdoms, how other houses see you, and the notoriety attached to your name. A high Influence resource typically describes one of the great houses or the royal family, while a low Influence resource would describe a house of little consequence, small and largely unknown beyond the lands of their liege.

Influence is also important in determining your characters' maximum Status, as shown under INFLUENCE HOLDINGS on page 107.

It should be noted that holding the titles of King, Queen, Crown Prince (or being part of the Royal Family), King's Hand or Warden of the East, North, South or West confers Status in addition to that of being Lord of whatever house the one so titled is granted. The maximum

TABLE 6-2: STARTING RESOURCES

REALM	DEFENSE	INFLUENCE	LANDS	LAW	POPULATION	POWER	WEALTH
KING'S LANDING	+5	-5	-5	+20	+5	-5	-5
DRAGONSTONE	+20	-5	-5	+5	+0	+0	-5
THE NORTH	+5	+10	+20	-10	-5	-5	-5
THE IRON ISLANDS	+10	-5	-5	+0	+0	+10	+0
THE RIVERLANDS	-5	-5	+5	+0	+10	+0	+5
MOUNTAINS OF THE MOON	+20	+10	-5	-10	-5	+0	+0
THE WESTERLANDS	-5	+10	-5	-5	-5	+0	+20
THE REACH	-5	+10	+0	-5	+5	+0	+5
THE STORMLANDS	+5	+0	-5	+10	-5	+5	+0
DORNE	+0	-5	+10	-5	+0	+10	+0

DEFENSE

SCORE	DESCRIPTION
0	Desolate, ruined land, ravaged by disaster, war, or simply abandoned. No defensible structures of any kind, and no infrastructure for moving troops. You have no fortifications whatsoever.
1-10	Scarce cultivation, mostly wilderness with a few unprotected pockets of civilization, having one or two roads or a minor stronghold.
11-20	Some cultivation, presence of a keep or smaller stronghold with a few roads, rivers, or ports.
21-30	Defensible, with at least one fortified town or castle. Roads and trails are present, and rivers or ports are likely.
31-40	Good defenses with, almost certainly, a castle, along with a few other strong points. Roads and rivers provide easy transportation. Alternatively, natural terrain features, such as mountains or swamps, provide additional fortification.
41-50	Excellent defenses, with man-made fortifications likely combined with defensible terrain features.
51-60	Extraordinary defenses with structures, walls, and terrain features that, when combined, make attacking this land very costly.
61-70	Among the greatest defenses in the world. A good example would be the Eyrie and the Vale of Arryn.

INFLUENCE

SCORE	DESCRIPTION
0	The house's name and history has been erased from all records, and no one speaks of them anymore.
1-10	Maximum Lord's Status 2. A minor landed knight or the equivalent. An example would be Craster.
11-20	Maximum Lord's Status 3. A greater landed knight or the equivalent. A sample house would include the Knotts and Liddles of the North.
21-30	Maximum Lord's Status 4. A small minor house. Examples include House Mormont and House Westerling.
31-40	Maximum Lord's Status 4. A minor house. Examples include House Clegane, House Payne, and House Karstark.
41-50	Maximum Lord's Status 5. A powerful minor house with colorful history. Examples include House Florrent and House Frey.
51-60	Maximum Lord's Status 6. A major house. Examples include House Tully and House Martell.
61-70	Maximum Lord's Status 7. A great house. Examples include House Arryn, House Stark, House Baratheon and House Lannister.

LANDS

SCORE	DESCRIPTION
0	Landless, the house has been completely stripped of its holdings.
1-10	A speck of land, no larger than a single town.
11-20	A small stretch of land, about the size of a single small island or small portion of a larger island, or a large city and its immediate environs, such as House Mormont.
21-30	A modest stretch of land or medium-size island, such as House Frey.
31-40	An area of land that includes several terrain features, islands, or large groups of islands, House Greyjoy for example.
41-50	A large area of land, that spreads across a great distance. This area likely includes a variety of terrain features. House Martell's control of Dorne is representative of this level of resource.
51-60	A huge area of land representing a considerable portion of Westeros' geography. House Stark's command of the North is a good example.
61-70	Most, if not all, of the Seven Kingdoms, such as the holdings of King Robert and the royal branch of House Baratheon.

LAW

SCORE	DESCRIPTION
0	Lawless, uncivilized land. You have no authority here—the lands beyond the Wall.
1–10	Bandits, raiders, and other criminal bands are afoot in your lands, causing mischief and trouble.
11–20	Lawlessness and banditry are a problem along the fringes of your lands.
21–30	The typical level of Law throughout much of Westeros. Crime is common but not out of control.
31–40	You exert a great deal of control over your lands, and crime is uncommon.
41–50	Such is your influence and devotion to maintaining the peace that crime is rare.
51–60	You have almost no crime at all in your lands.
61–70	There is no crime in your lands.

POPULATION

SCORE	DESCRIPTION
0	Barren. No people live under your rule.
1–10	Thinly populated. Tiny settlements are scattered throughout your lands.
11–20	Small population but no single community larger than a small town.
21–30	Typical population. Most smallfolk live on farmsteads or in hamlets, but you might have a couple of small towns and a community around your primary fortification.
31–40	Modest population. At least one town and several small hamlets.
41–50	Large population. You have a large number of people in your lands; many live in a large town or spread throughout a number of smaller towns.
51–60	Immense population. An enormous number of people live under your protection.
61–70	All or nearly all of Westeros.

Status of heirs and others in the House is still based on the maximum Status of the Lord based on the House's Influence rating, not on their Status adjusted for title.

LANDS

Land resources describe the size of your House's holdings and the extent of their influence over their region. A high score describes a house that controls an enormous stretch of terrain, such as Eddard Stark and the North, while a small score might represent control over a small town.

LAW

Law encompasses two things: the extent to which the smallfolk respect and fear you and the threat of bandits, brigands, raiders, and other exter-

POWER

SCORE	DESCRIPTION
0	Powerless, you have no troops, no soldiers, and none loyal to your family.
1–10	Personal guard only, with one or two sworn swords and a cadre of smallfolk warriors at most.
11–20	Small force of soldiers largely made up of smallfolk.
21–30	A modest force of soldiers, including some trained troops.
31–40	A trained force of soldiers, including cavalry and possibly ships. You may have the service of a banner house.
41–50	A large force of diverse, trained, and competent soldiers. You probably also have the services of a small navy as well. Several banner houses are sworn to you.
51–60	You can muster a huge force of soldiers, drawn from your lands and those from your numerous banner houses.
61–70	You have the strength of most of the Seven Kingdoms behind you.

WEALTH

SCORE	DESCRIPTION
0	Destitute. Your family is penniless.
1–10	Impoverished. Your family lacks essential resources and struggles to make ends meet.
11–20	Poor. Your family has little excess. While they are able to sustain themselves and their holdings, they do not live in luxury.
21–30	Common. Your family has enough to get by.
31–40	Prosperous. Your family has the funds to live in accordance with their station.
41–50	Affluent. Your family has more funds than it needs and lives in comfort.
51–60	Rich. Your family wants for nothing.
61–70	Decadent. Your family is so wealthy, they can afford to have seventy-seven course feasts.

nal and internal threats. Law is something your family must maintain, and if you don't invest in keeping your realm safe, it could fall into chaos.

POPULATION

Population addresses the sheer number of people living in the lands you control. The more people there are, the more mouths you have to feed. However, the more people there are, the more your lands produce. This abstract value describes the quantity of folks that live under your rule.

POWER

Power describes your house's military strength, the ability to muster troops and rouse banners sworn to you. Houses with low scores have

few soldiers and no banners, while those with high scores may have a dozen or more banners and can rouse an entire region.

WEALTH

Wealth covers everything from coin to cattle and everything in between. It represents your involvement and success in trade, your ability to fund improvements in your domain, hire mercenaries, and more.

INITIAL MODIFICATIONS

Once the starting values for each resource are determined, each player gets to modify the values by rolling 1d6 and adding it to a resource of their choice. The immediate result is that larger groups of players have slightly more powerful houses because they have the benefit of more signature characters. Players may modify any resource they like, but no resource can benefit from more than two extra rolls.

EXAMPLE

With their house positioned in the North, the players next generate their starting resources. Each player takes a turn rolling the dice so that everyone has a chance to roll at least once. Each resource starts with the sum of 7d6. The players roll and wind up with the following results:

RESOURCE	STARTING
DEFENSE	20
INFLUENCE	26
LANDS	29
LAW	24
POPULATION	18
POWER	22
WEALTH	17

With the starting values rolled, the group applies the modifiers for their realm.

RESOURCE	STARTING	REALM	TOTAL
DEFENSE	20	+5	25
INFLUENCE	26	+10	36
LANDS	29	+20	49
LAW	24	-10	14
POPULATION	18	-5	13
POWER	22	-5	17
WEALTH	17	-5	12

Finally, each player gets to roll 1d6 and add the result to a resource of his or her choice. Steve goes first. He feels their lands are a bit lawless and adds his die roll (a 3) to Law. Nicole, up next, chooses Wealth and gets a 5. On Hal's turn, he selects Population and gets a 6. And finally, Chris chooses Power and rolls a 3.

RESOURCE	STARTING	REALM	PLAYER	TOTAL
DEFENSE	20	+5	—	25
INFLUENCE	26	+10	—	36
LANDS	29	+20	—	49
LAW	24	-10	+3	17
POPULATION	18	-5	+6	19
POWER	22	-5	+3	20
WEALTH	17	-5	+5	17

From these starting values, the players derive some interesting results. Their Defense resource means their lands are defensible and probably benefit from at least one stronghold. They began as a minor house, about the equivalent of the Karstarks. They have large holdings for their small significance, far larger than many lords have in other regions. Their lands suffer from lawlessness and banditry, suggesting that they have a tough time controlling their territory, probably owed to the fact that they have a small population and a small force of soldiers. Finally, they are a poor house with few, if any, luxuries.

STEP THREE: HOUSE HISTORY

The next step is to determine your house's historical events, which is done by choosing or rolling for your First Founding as shown on **TABLE 6-3: FIRST FOUNDING**. When your house was founded determines the number of historical events that can influence the final shape your house takes at the start of the game. Older houses have more historical events, while younger houses have fewer.

EXAMPLE

Chris and company have gone this far leaving things to chance, so they opt to do so again. This time, Hal rolls a die and gets a five, placing the house's founding sometime around the Blackfyre Rebellion, which was about a century before the start of the campaign. As a recent house, their family has 1d6-1 historic events. Nicole rolls a 3, so their house has two (3-1) historical events.

HISTORICAL EVENTS

Each house has a history, a chronicle of deeds and crimes that shape its identity. Great deeds might elevate a house to greater heights, while scandal and tragedy can shatter a house's foundation, forcing it to fall into obscurity. Historical events provide important developments in your family's history, either adding to your fortunes or diminishing them. Each event modifies your resources, increasing or decreasing them by the indicated value. Roll 3d6 once for each historical event and compare the result to **TABLE 6-4: HISTORICAL EVENTS**. Record them in the order that you rolled them. Historical events can reduce a resource to 0 but no lower.

The first historical event rolled describes the circumstances of your house's origins, defining what sort of event elevated your family to nobility.

TABLE 6-4: HISTORICAL EVENTS

ROLL	EVENT	DEFENSE	INFLUENCE	LANDS	LAW	POPULATION	POWER	WEALTH
3	DOOM	-2d6	-2d6	-2d6	-2d6	-2d6	-2d6	-2d6
4	DEFEAT	-1d6	-1d6	-1d6	—	-1d6	-1d6	-1d6
5	CATASTROPHE	—	—	—	-1d6	-1d6	-1d6	-1d6
6	MADNESS	+6-2d6	+6-2d6	+6-2d6	+6-2d6	+6-2d6	+6-2d6	+6-2d6
7	INVASION/REVOLT	—	—	—	-2d6	-1d6	-1d6	-1d6
8	SCANDAL	—	-1d6	-1d6	—	—	-1d6	—
9	TREACHERY	—	-1d6	—	-1d6	—	+1d6	—
10	DECLINE	—	-1d6	-1d6	—	—	-1d6	-1d6
11	INFRASTRUCTURE	Choose two and increase each by +1d6						
12	ASCENT	—	+1d6	+1d6	—	—	+1d6	+1d6
13	FAVOR	—	+1d6	+1d6	+1d6	—	+1d6	—
14	VICTORY	+1d6	+1d6	—	—	—	+1d6	—
15	VILLAIN	—	+1d6	—	-1d6	-1d6	+1d6	—
16	GLORY	+1d6	+1d6	—	+1d6	—	+1d6	—
17	CONQUEST	-1d6	+1d6	+1d6	-1d6	+1d6	—	+1d6
18	WINDFALL	+1d6	+2d6	+1d6	+1d6	+1d6	+2d6	+2d6

ASCENT

An advantageous marriage, a great deed for a liege lord, or heroism in a decisive battle can all improve the fortunes of a noble house. If this is your first historical event, it indicates that your house was raised from the smallfolk by marriage or through some great act that warranted your elevation to a noble house. Otherwise, ascent indicates that your house participated in some key historical event that improved their fortunes.

CATASTROPHE

A result of catastrophe usually indicates a natural disaster, such as an outbreak of plague, blight, or drought, any of which can diminish your population and ability to control your lands. If catastrophe is your first historical event, it means your family may have gained their status through dubious or tragic means, perhaps replacing the previous lords who were wiped out during the catastrophe or were a lesser branch that rose in station as they inherited the holdings of their kin.

CONQUEST

Your family fought and defeated an enemy, annexing their lands and holdings to their own. With such a victory comes the trouble of old loyalties, weakening your house's hold and influence over the smallfolk. If conquest is your first historical event, you gained your noble status by defeating another lord or landed knight.

DEFEAT

Your family fought a war or smaller conflict but was defeated, losing status, precious resources, and influence. If defeat is your first roll, your fam-

TABLE 6-3: FIRST FOUNDING

ROLL	FOUNDING	EXAMPLE	HISTORICAL EVENTS*
1	ANCIENT	Age of Heroes	1d6+3
2	VERY OLD	Andal Invasion	1d6+2
3	OLD	Rhoynar Invasion	1d6+1
4	ESTABLISHED	Aegon's Conquest	1d6
5	RECENT	Blackfyre Rebellion	1d6-1
6	NEW	War of the Usurper	1d6-2

*Minimum one historical event.

ily might have been swallowed up by another house and forced to marry into a lesser branch until your original bloodline became all but extinct.

DESCENT

Whether from a poor marriage, a downturn in trade, or a series of tragic losses in a conflict, your house entered a period of decline. If descent is your first roll, your house was probably born from a poor marriage—a desperate lord wedding his daughter to a merchant prince—or of a major branch becoming extinct, leaving the holdings to a lesser branch to rule.

DOOM

Easily the worst possible result, your house suffered a terrible series of mishaps, disasters, and tragedies that nearly erased your family. Depending on the era, doom might be of a supernatural origin—a dreadful curse or an attack by horrors from beyond the Wall. In more recent



eras, doom would be purely natural, combining the results of several downturns into one catastrophic setback. For a first historical event, your family might have clawed their way out of the ashes of a destroyed house, maybe being loyal retainers or even just smallfolk that seized the old lord's holdings.

FAVOR

Your family gained the favor of the king, their lord, the Faith, or from some other powerful body. As a result, their fortunes improved, and they climbed in standing. This favor might also result from the naming of a family member to the ranks of the Kingsguard or attaining the rank of Grand Maester or Great Septon. Should favor be your first historical result, the king likely raised your family to nobility.

GLORY

A family wins glory through a military victory, personal achievement, or by a great act of heroism. Glory is similar to ascent, but it focuses on one figure in your family's past. The result of this individual's deeds advances your family's standing in the eyes of its peers. Generally, glory as a first historical event should imply that your house was formed as a reward for the great acts of their founder.

INFRASTRUCTURE

Infrastructure describes a period of peace and prosperity, a moment in your house's history remembered for growth and expansion. Whenever you get this result, choose two different resources and increase each by 1d6. If infrastructure is your first result, your house was born during a period of expansion under your lord or king's rule.

INVASION/REVOLT

An invasion or revolt marks a period of collapse, destruction, and ruin. Most of these results come from an external invasion, either from ironmen, clansman, or wildling raiders, or from an enemy house, but it can also stem from a period of inept rule that led to a widespread smallfolk revolt. Invasion/revolt as a first historical event means your house was born from the strife and came to power in the aftermath.

MADNESS

Inbreeding, fell secrets, disease, or mental defects can produce derangement and madness among any people of Westeros, including its rulers. A madness historical event indicates that a particular figure suffered from some insanity, producing unpredictable results, with positive or negative outcomes. Each resource increases by +6 and then decreases by $-2d6$, producing a range of +4 to -6. If this was your first result, your family was instead raised by an insane lord or king as appropriate to the period of your first founding.

SCANDAL

Your family was involved in some disaster, a scandal that haunts them still. Good options include spawning a bastard, incest, failed conspiracies, and so on. In the case of your first roll, the scandal created your family as a way of covering up the crime.

TREACHERY

Either you suffered the results of treachery or you were involved in committing a treacherous act. In either case, the historical event stains your family's name. Should treachery be your first result, you gained your house by means of some dark deed, possibly betraying another lord or noble.

VICTORY

Your family achieved an important victory over their enemies. Foes could include ironmen reavers, a King-beyond-the-Wall, or a rival house. In any event, your family rose in prominence and power because of their victory. As an initial historical event roll, this victory was so great that your family was raised to nobility.

VILLAIN

Your family produced a character of unspeakable cruelty and wickedness, a villain whose name is still whispered with dread. Such a character might have committed terrible crimes in his home, killed guests under his roof, or was simply just a bad person. A villain as a first roll usually wins this position by dint of his evil, possibly murdering a rival and seizing his lands or birthright.

WINDFALL

A windfall is a boon, a blessing that catapults your family into fame (or infamy). Possible results could be an advantageous marriage, a gift from the king, discovery of new resources on one's lands, and more. If windfall is your first historical event, you won your lands by attaining a victory at a tournament, performing a great act, or something else of the like.

PUTTING IT TOGETHER

As mentioned, these events are broad and loosely defined to allow you and your fellow players the greatest latitude in building your house. It's up to you and the Narrator to determine the particular details of each event, though suggestions are present under each entry. Come up with particular instances that can help you make your house as interesting and as detailed as the houses in the novels. Doing so binds your characters to the setting and helps to shape your own character's ambitions and personality. Pay special attention to the first historical event, for it should inform your decisions about your family's motto and heraldry.

EXAMPLE

Moving forward, the group is ready to roll for their historical events. The group has two historical events. Hal and Steve both volunteer to roll the dice. Hal goes first getting a 14: Scandal. A scandal imposes -1d6 to Influence, Lands, and Power, an unfortunate result to say the least. Hal rolls for Influence getting a 6. Chris rolls for Lands and gets a 3, while Nicole gets a 5 for Power. The group subtracts these numbers from their resources.

RESOURCE	STARTING	SCANDAL	TOTAL
DEFENSE	25	—	25
INFLUENCE	36	-6	30
LANDS	49	-3	46
LAW	17	—	17
POPULATION	19	—	19
POWER	20	-5	15
WEALTH	17	—	17

Although the scandal weakens their house, it provides inspiration for how and why their house was founded. Nicole suggests that maybe a bastard founded their house since nothing says scandal like wicked indiscretions. Steve asks the Narrator if it would be okay to have their house founder be a bastard child from a house in the novels. Chris mentions House Bolton is an interesting house. The Narrator thinks for a moment and agrees, saying that maybe the bastard did something to betray the Boltons. Hal latches onto this idea and suggests that maybe their bastard ancestor found out about a minor plot to betray House Karstark, heading off a nasty conflict that could have caused a great deal of trouble in the North. For this information, Lord Karstark raised up the bastard to nobility, granting him lands along the Bay of Seals. However, because of the bastard's treachery, few other lords trust him, resulting in smaller Influence and Power. Everyone thinks this back-story is swell, so they turn to Steve to roll the next historical event.

Steve rolls a 10: Glory, an excellent result and one in keeping with the house's past. Glory grants +1d6 in Defense, Influence, Law, and Power, which helps repair some of the damage from the Scandal that birthed their family. Each player rolls the modifiers, adding them to their resources as follows:

RESOURCE	STARTING	GLORY	TOTAL
DEFENSE	25	+5	30
INFLUENCE	30	+5	35
LANDS	46	—	46
LAW	17	+1	18
POPULATION	19	—	19
POWER	15	+2	17
WEALTH	17	—	17

Figuring out what act or series of events led to the glory is easy. The group decides their house distinguished itself during Greyjoy's Rebellion, offering swords to King Robert as he laid siege to Balon's fortress. Their constant service and their invaluable assistance in the form of ships and soldiers gained them acclaim and honor throughout the Seven Kingdoms, going far to mask the murky origins of this relatively young family.

STEP FOUR: HOLDINGS

With your resources generated, it's time to define your holdings. In a way, holdings are like investments in that you use your resources to select specific elements in the form of castles, towers, cities, towns, soldiers, mines, and more. When you define your holdings, you do not reduce the resource; instead, allocate those points to a specific expression of that resource. You don't need to allocate all of your resources and may keep some in reserve to make other investments as your resources grow from Glory or Coin earned by the player characters or from House Fortunes.

If your resources are later reduced, such as by a blight sweeping through your crops or losing a battle, you may lose your investment. Similarly, if an investment is destroyed, such as having an enemy burn your castle to the ground, you lose the resources you invested in that particular holding.

All of the following holdings include how much of your resources you need to invest to gain the holding and a time factor, expressed in months (see **MONTHS & ACTIONS** on page 122). Whenever you would invest after house creation, you allocate your resources as normal, but you must wait the allotted time before you can derive the benefits from the investment.

DEFENSE HOLDINGS

Defense holdings are strongholds, towers, walls, and other fortifications. A defense holding grants benefits to your units' Defense when defending your lands, but they are also a symbol of status and power. To gain a defense holding, you must have at least one land holding.



SUPERIOR CASTLE

INVESTMENT: 50

BUILD TIME: 144+10D6 MONTHS

A superior castle is a massive stronghold in the vein of Harrenhal, the Eyrie, Storm's End, Dragonstone, and Winterfell. A superior castle has several towers, structures, and smaller buildings, all surrounded by a steep curtain wall and likely a moat as well.

BENEFIT: Units defending a superior castle gain a +12 bonus to their Defense.

CASTLE

INVESTMENT: 40

TIME: 96+10D6 MONTHS

Castles are impressive fortified strongholds but are not as large or as imposing as a superior castle. Most castles incorporate at least one central keep and several towers connected by walls and surrounded by a moat. Example castles include Deepwood Motte, the Twins, and Riverrun.

BENEFIT: Units defending a castle gain a +8 bonus to their Defense.

SMALL CASTLE

INVESTMENT: 30

TIME: 72+10D6 MONTHS

A small castle is simply a smaller version of a standard castle. It usually has no more than a single keep, perhaps two towers and a wall. Examples of small castles include Bronzegate, Honeyholt, and Yronwood.

BENEFIT: Units defending a small castle gain a +6 bonus to their Defense.

HALL

INVESTMENT: 20

TIME: 60+10D6 MONTHS

A hall (or keep) is usually a small, fortified building. It may or may not be surrounded by a wall, and it could have a tower, though it's unlikely. Examples of halls include Acorn Hall, Cider Hall, and Longbow Hall.

BENEFIT: Units defending a hall gain a +4 bonus to their Defense.

TOWER

INVESTMENT: 10

TIME: 36+10D6 MONTHS

Towers are single free-standing stone or timber structures that thrust up from the ground. If they have any outbuildings, they are small and unprotected. Petyr Baelish's holdings in the Fingers included a single tower.

BENEFIT: Units defending a tower gain a +3 bonus to their Defense.

EXAMPLE

With a Defense of 30, the group has enough resources to invest in a small castle. Chris points out that they have a lot of land, and investing all of their defenses into one small castle means they will likely have a hard time defending their territory if it comes under attack. So instead of a small castle, the group selects a hall and a tower, positioning each in different domains.

Chris, who's playing a male character, invests 20 of the house's Influence to become the first born. Nicole, who's playing a female character, invests 10 points to become the first-born daughter. The group has 5 point left unallocated, which they intend to use during the campaign as they engage in intrigues.

INFLUENCE HOLDINGS

Influence represents your social power, your presence in your region and throughout all of Westeros. The primary investment for Influence is in heirs, the children of the house's head. Heirs are valuable in that they extend the will and presence of the patriarch, but they also provide means to improving the house's standing through deeds and marriage.

Alternatively, you can reserve Influence to use as an expendable resource. You can reduce your family's Influence to modify the outcomes of your House Fortunes roll. For every 5 points of Influence you spend, you can add 1d6 to your House Fortunes roll. If reducing your Influence would lower the maximum Status, such characters take -1D to Status tests for each rank they have above the maximum until they raise their Influence back to its original level or higher.

Your character can also expand your family's Influence, expending 2 points of the Influence resource to gain a +1B on any tests related to intrigues. Again, such expenditures reduce your family's Influence. Resolve diminishing Influence as described in the previous paragraph.

Influence also establishes the highest Status attained by any member of the household. This character is always the head of the house (Lord or Lady). Limits on Status follow.

HEIRS

Your investment in heirs opens up options for players to take the roles of the house's heirs. Each investment creates a character of a particular Status. Influence does not limit the number of children a house can have (otherwise House Frey would have an Influence of several hundred!) but rather how many heirs with a *significant* Status you have.

HEIR'S STATUS*	EXAMPLE	COST
Maximum-1	First-born son (or daughter in Dorne)	20
Maximum-2	Second son (or daughter in Dorne), or first-born daughter	10
Maximum-3	Other children (not including bastards)	5

*Minimum Status 3. Status 2 does not cost an Influence investment.

EXAMPLE

With an Influence of 35, the group's house is minor but significant, but it's not as well known as some of the greater houses in the North. The players discuss whether or not they want heirs and if the players want to play them. Both Nicole and Chris want to play characters of blood relation to the family. Neither Hal nor Steve are much interested, so

LAND HOLDINGS

Lands describe the terrain and extent of your actual holdings. Lands may be forests, lakes, hills, mountains, coastlines, and more, all based on where your house is situated and the terrain of your realm. Each Land investment is called a domain. Each domain is roughly a league (3 miles). Your domains reflect only those lands that are under your direct control and not under the control of your banners, sworn knights, and others in your service.

Domains each have two components, features and terrain. A feature is something found on that land such as a town, river, woods, or coastline. A domain can have as many features as you'd like to invest. A domain without a feature is barren, being a desert, scrubland, or waste depending on the realm. Terrain specifically describes the lay of land, being mountainous, hilly, flat, or sunken. A domain must have terrain and may only have one type of terrain, even if it has elements of other terrain types.

TERRAIN

SIFRP recognizes four broad types of terrain. If you cannot afford to invest in a domain, your holdings are smaller than a league and extend out around your primary stronghold.

FEATURES

A feature is some descriptive element or noteworthy landmark or place that merits attention and can provide additional advantages in

TABLE 6-5: INFLUENCE & STATUS

RESOURCE	MAXIMUM STATUS
0-10	2
11-20	3
21-40	4
41-50	5
51-60	6
61-70	7
71+	8 or higher

TABLE 6-6: TERRAIN COSTS

TERRAIN	COST	EXAMPLE
HILLS	7	The Rills
MOUNTAINS	9	The Mountains of the Moon
PLAINS	5	The Reach
WETLANDS	3	The Neck

TERRAIN & FEATURES OF THE LANDS OF WESTEROS

REALM	TERRAIN	FEATURES
DORNE	Hills, Mountains, Plains	Coast, Community, Island, Road, Ruin, Water
DRAGONSTONE	Hills, Plains, Wetlands	Coast, Community, Grassland, Island, Road, Ruin
IRON ISLANDS	Hills, Plains	Coast, Community, Grassland, Island, Road, Ruin
KING'S LANDING	Plains	Coast, Community, Grassland, Road, Ruin, Water, Woods
MOUNTAINS OF THE MOON	Hills, Mountains	Coast, Community, Grassland, Island, Road, Ruin, Water
THE NORTH	Hills, Mountains, Plains, Wetlands	Coast, Community, Grassland, Island, Road, Ruin, Water, Woods
THE REACH	Plains	Coast, Community, Grassland, Island, Road, Ruin, Water
RIVERLANDS	Hills, Plains, Wetlands	Community, Grassland, Road, Ruin, Water
THE STORMLANDS	Hills, Mountains, Plains, Wetlands	Coast, Community, Grassland, Island, Road, Ruin, Water, Woods
WESTERLANDS	Hills, Mountains, Plains	Coast, Community, Grassland, Island, Road, Ruin, Water

TABLE 6-7: FEATURE COSTS

FEATURE	COST	EXAMPLE
COAST	+3	Stony Shore
COMMUNITY		
HAMLET	+10	Winter Town
SMALL TOWN	+20	Mole Town
LARGE TOWN	+30	Gulltown
SMALL CITY	+40	Lannisport
LARGE CITY	+50	King's Landing
GRASSLAND	+1	Much of the Reach
ISLAND	+10	Bear Island
ROAD	+5	The Searoad
RUIN	+3	Oldstones
WATER		
STREAM	+1	Much of the Riverlands
RIVER	+3	Tumblestone
POND	+5	Much of the Neck
LAKE	+7	Long Lake
WOODS		
LIGHT	+3	Sunkenwood
DENSE	+5	The Wolfwood

first domain. Settling on a hamlet increases the domain cost to 21. For the other 25 points left to lands, the group decides to add two more inland wooded domains, each costing 8, for 16 points, and an inland plain for 5 points. To make things interesting, they place a ruin (+3 points) in one forest domain and decide it is an old holding once held by the First Men, complete with a weirwood tree in the heart of its crumbling hall.

battle as described in CHAPTER 10: WARFARE. Costs are in addition to the terrain cost.

EXAMPLE

The group has a Lands resource of 46, which is considerable given their status. They've already come up with the history, so the Narrator recommends the PCs choose a spot near the Bay of Seals. So the group chooses their first domain to be plains with light woods and a coastline. The plains cost 5, light woods +3, and coastline +3, for a total of 11. Nicole suggests the group establish a community, but she agrees it would be unwise to invest all the house's resources in their

LAW HOLDINGS

Unlike other resources, Law does not have holdings for investment. Instead, your Law resource describes the extent of your authority over your lands, specifically as it applies to drawing resources from your lands with minimal loss due to crime, banditry, and villainy. Maintaining a high Law resource helps reduce waste and loss, generating the full potential of Wealth and allowing your Population to grow. But if you let Law lapse, you derive less and less of your resources, and your Population growth shrinks until it can actually diminish. From the following, find your modifier to your House Fortunes roll.

LAW HOUSE FORTUNE MODIFIERS

LAW SCORE	HOUSE FORTUNES
0	-20
1-10	-10
11-20	-5
21-30	-2
31-40	-1
41-50	+0
51-60	+1
61-70	+2
71+	+5

EXAMPLE

The players' house has 17 Law, indicating they have problems with wildlings and brigands. Each turn, when they make their House Fortunes roll, they take a -5 penalty to their result.

POPULATION HOLDINGS

Like Law, you do not invest Population Holdings. Instead, your Population describes the density of people that live on your lands. The greater your Population, the more people occupy your lands. Population, again like Law, modifies the outcome of your House Fortunes; however, more people bring more opportunities for mishaps. Similarly, fewer people mean greater chances for trouble to brew in remote corners of your lands. From the following, find your modifier to your House Fortunes roll.

POPULATION HOUSE FORTUNE MODIFIERS

POPULATION SCORE	HOUSE FORTUNES
0	-10
1-10	-5
11-20	+0
21-30	+1
31-40	+3
41-50	+1
51-60	+0
61-70	-5
71+	-10

EXAMPLE

With a Population of 19, the players' have no modifier to their House Fortunes roll from Population.

POWER HOLDINGS

From your Power resource, you derive your family's military might, its sworn swords, knights, guardsmen, and banners that fight on your behalf. You can invest Power into banners, ships, or units. You do not have to invest all of your Power and can keep some or much of it in reserve to deal with Household Fortunes as they crop up.

BANNER HOUSES

COST: 20 FOR THE FIRST HOUSE, 10 FOR THE SECOND, AND 5 FOR EACH ADDITIONAL HOUSE.

Banner houses are noble families and landed knights that have sworn vows of service and loyalty to your house in exchange for your house's protection, support, and aid in times of trouble. While promises bind the banner house to your own, such vows can be tested when personal ambitions get in the way of honor and duty. Moreover, smaller houses often come to envy the power and influence of the larger houses to

whom they are sworn, and betrayals, while uncommon since the consequences can be so severe, can and do occur.

The relationship between you and your vassal is much the same as your relationship between you and your liege, meaning that as you are sworn to provide military and financial support to your lord, so, too, is your banner house. The benefit of the banner house is that it can be called to lend military assistance when in need, grant you 1 Test Die on your Status Tests for House Fortunes (for each banner house) and can even receive House Fortune results if desired (see facing page). However, they are not blindly obedient, and though they are sworn to you, their interests usually come first. Furthermore, if you want to keep the loyalty of a banner house, you must also support them and their conflicts, even if doing so would interfere with your own plans.

Your banner house (or houses) begins loyal to your family, and their dispositions start at Friendly. As with all Narrator characters, developments in the campaign, you and your family's choices, and reputation can improve or worsen a banner house's disposition toward you. Should a banner's disposition ever fall to Malicious, you lose them and the points you invested into this house.

Ultimately, the Narrator controls the banner house. The members of the banner house are usually Narrator characters as well; although, to reinforce the bonds of loyalty, players may play characters who are members of these smaller houses.

CREATING BANNER HOUSES

You create banner houses much in the same way as you create your own house, following the same procedures with the following exceptions:

- 🏰 **REALM:** The banner house's realm must be the same as your own.
- 🎲 **STARTING RESOURCES:** Roll 5 dice for each resource instead of 7. Your banner house's starting Influence cannot exceed your own.
- 🏰 **FIRST FOUNDING:** Your banner house's first founding must be one "era" more recent than your house's first founding.
- 🏰 **HOUSE FORTUNES:** Your banner house does not roll for House Fortunes. Instead, your House Fortunes can modify your banner houses. Alternatively, you may spend a Destiny Point to deflect a House Fortune onto any one of your banner houses instead of your own house.

UNITS

COST: VARIES. SEE TABLE 6-8: UNIT TYPES

Units are the most common investment for noble houses. They reflect the standing armies that support the household and can be called up to defend the family's lands at a moment's notice. Each unit consists of 100 men, 20 men and horses, or 5 warships.

TRAINING

A unit's level of training determines the cost of the investment. Training reflects experience, the skill of their masters-at-arms, and their time on the battlefield. Lesser-trained units are cheap but are less reliable and lack the durability of experienced units.

Each level of training includes a base **Discipline**. This starting level of Discipline determines the troop type and sets the Difficulty of Warfare tests to control these troops on the battlefield. The unit's type modifies its Discipline (see **Type**).

Units have all the same abilities as characters. The default for each ability is rank 2. Most of these abilities never come into play in battle, so there's no need to record them. The unit's training determines the amount of **Experience** attached to each unit to improve its abilities. To raise an ability one rank, it costs 20 Experience. The unit's type determines which abilities can be improved with Experience.

TRAINING	BASE POWER COST	DISCIPLINE	EXPERIENCE
Green	1	CHALLENGING (9)	20
Trained	3	ROUTINE (6)	60
Veteran	5	EASY (3)	100
Elite	7	AUTOMATIC (0)	140

GREEN: Green troops are soldiers with little or no experience on the battlefield and may include extremely old veterans well past their primes. Green troops are raw recruits, fresh-faced boys, smallfolk levies, or old men called out of retirement. Many clansmen in the Mountains of the Moon, wildling raiders, and smallfolk levies are green.

TRAINED: Being professional soldiers, trained troops have spent some time with masters-at-arms and received sufficient instruction to fight competently on the battlefield. Trained troops include household soldiers, garrisons, hedge knights, sworn swords, and the

like. The gold cloaks, the Stone Crows at the start of *A Clash of Kings*, House Stark's garrison, and Roose Bolton's foot soldiers are all examples of trained units.

VETERAN: Veteran units are trained units that have seen extensive action. Battle-scarred and competent, they are reliable and a valued component of any fighting force. These troops may include established mercenary companies, experienced rangers, anointed knights, and so on. The Burned Men, Drogo's riders, Benjen Stark's rangers, and most surviving units after the War of the Five Kings are all representative of veteran units.

ELITE: Exceptionally rare and expensive, elite units have the benefit of extensive training, vast experience, and an identity that invokes fear in those who must face them. Examples include the Brave Companions, the Unsullied, and the Brotherhood without Banners.

TYPE

Each unit has a broadly defined type, a role it plays in battle. Type describes how the unit operates and describes the abilities you can improve with the unit's Experience. In addition, type also modifies a unit's Discipline, increasing or reducing the Difficulty to control the unit in battle. For example, cavalry modifies Discipline by -3, so trained cavalry would have an **EASY (3)** Discipline (6-3 = 3, which is Easy). After all modifications from type, the unit's final Discipline cannot be lower than **AUTOMATIC (0)**.

Most units have just one type, but it's possible to build units with two or more types provided you invest the total Power to meet the cost for each unit type. So, to build Trained Archer/Infantry, you must



invest 10 Power (3 for trained + 3 archer + 4 infantry). When investing experience for a unit with two or more types, you may invest the experience into any Key Ability listed for all unit types the unit possesses. Discipline modifiers are cumulative. So, in the above example, our archer/infantry would have a Challenge (9) discipline (6 base + 3 archer + 0 infantry). While any combination between types in any quantity is possible, too much diversification in a single unit eats up so much Power, you are unlikely to field any other units.

ARCHERS

Archers are troops armed with Marksmanship weapons. Typically lightly armored to move about quickly, archers are useful for softening up a foe, but they tend to be vulnerable in close combat.

CAVALRY

Any unit that rides animals into battle counts as cavalry; thus, examples can include units of knights or bands of clansmen raiders mounted on garrons. Cavalry is often combined with other types. Dothraki raiders are units of cavalry raiders, while units of anointed knights are often cavalry crusaders. A cavalry unit that dismounts becomes infantry (though the cost does not change).

Cavalry units use the Athletics and Endurance of their mounts in place of their own.

CRIMINALS

Units made up of criminals are cheap to field but are unreliable at best. Usually, such forces are dispatched to the Wall to fight the wildlings, but on occasion, desperate lords may empty their dungeons to field additional troops.

CRUSADERS

Any troops formed around a political or religious cause count as crusaders. These zealots are fiercely loyal so long as they pursue their objective, but they are often undisciplined and difficult to control.

ENGINEERS

These specialty units exist to circumvent enemy defenses, and on the battlefield, they work to tunnel through walls, assemble and operate siege weaponry, and fashion scaling ladders, paves, and a variety of other useful equipment. Engineers tend to be lightly armed and armored, making them vulnerable if attacked directly.

GARRISON

A garrison is a unit of soldiers assembled to protect a community or fortification. Many garrisons perform double-duty as watchmen and enforce the lord's peace. While often competent soldiers, garrisons are better at protecting their homes than fighting on a battlefield, a fact reflected in their poor morale when drawn into a more protracted war. When fighting on their lands, their Discipline Difficulty drops by -3. When away from their lands, their Discipline Difficulty increases by +3.

GUERRILLAS

Another specialized force, guerillas are trained to fight in specific terrain, exploiting the lay of the land to give them a strategic advantage

TABLE 6-8: UNIT TYPES

TYPE	POWER COST	DISCIPLINE MODIFIER	KEY ABILITIES
ARCHERS	+3	+3	Agility, Awareness, Marksmanship
CAVALRY	+5	-3	Agility, Animal Handling, Fighting
CRIMINALS	+1	+6	Endurance, Fighting, Stealth
CRUSADERS	+4	+0	Athletics, Endurance, Fighting
ENGINEERS	+2	+3	Endurance, Fighting, Warfare
GARRISON	+2	-3/+3	Awareness, Endurance, Fighting
GUERRILLAS	+2	+3	Athletics, Marksmanship, Stealth
INFANTRY	+4	+0	Athletics, Endurance, Fighting
MERCENARIES	+1†	+3	Athletics, Endurance, Fighting
PEASANT LEVIES	+0†	+6	Animal Handling, Awareness, Survival
PERSONAL GUARDS	+6	-6	Athletics, Endurance, Fighting
RAIDERS	+3	+3	Agility, Endurance, Fighting
SAILORS	+4	+0	Agility, Awareness, Fighting
SCOUTS	+2	+3	Awareness, Endurance, Stealth
SPECIAL	+4	+0	Any three
SUPPORT	+2	+3	Animal Handling, Endurance, Healing
WARSHIPS	+7	+0	Awareness, Fighting, Marksmanship

†Other costs, see respective entry

on the battlefield. As one would expect, guerillas are less useful when fighting outside of their preferred terrain.

INFANTRY

The most common unit, infantry consists of the common foot soldiers that form the spine of any army.

MERCENARIES

Mercenaries are soldiers hired to wage war, protect a fortification or community, or escort troops. While mercenary units are better trained, they are more expensive to field and can be unreliable in larger engagements. Mercenaries tend to fight better when they outnumber their foes.

SPECIAL: Mercenaries are cheap to field in terms of Power, but they cost you in Wealth. Each unit of a particular training as shown on the following chart reduces your Wealth. Thus, if you field two green units, reduce your Wealth by -2.

MERCENARY TRAINING LEVEL

TRAINING	WEALTH
GREEN	-1
TRAINED	-3
VETERAN	-6
ELITE	-9

PEASANT LEVIES

Peasant levies are the rabble rounded up from your hamlets and towns. Each unit of Peasant Levies you field reduces your Population resource by -2.

PERSONAL GUARD

One of the most expensive units in the game, a personal guard unit consists of expert warriors assembled to protect a commander, usually the noble that leads the force. A personal guard unit is disciplined and loyal and rarely breaks in battle.

SPECIAL: A commander or sub-commander can attach himself to a personal guard unit and retain the ability to issue orders.

RAIDERS

Ironmen, wildlings, and clansman raiders are an undisciplined lot, a fighting force driven by greed and bloodlust. Designed to hit opponents fast and hard to crush their defenses and plunder their holds, they are wholly unsuited to sieges and any extended battles.

SAILORS

Whether pirates or smugglers, or members of the sea guard during the reign of the Mad King Aerys II, naval units include any force trained to fight at sea.

SCOUTS

Scouts serve as the forward observers, spreading out to gain intelligence about enemy positions and bringing back the information to their commanders. Typical scouts are not exceptional warriors, though when combined with other types, they can be an effective addition to any force.

SPECIAL

A special unit is a catchall for all other units. Special units tend to have a unique set of abilities and are formed to do a specific task, and do it well.

SUPPORT

A labor force is a unit that specifically works to erect fortifications and construct equipment for the larger force, including arms and armor, while also providing food, new clothes, and even working as medics. Labor units are support troops and are exceptionally vulnerable to attack. In addition to their abilities, support units are trained in caring for equipment, erecting tents, cooking, cleaning, and more.

WARSHIP

A unit of warships is a small fleet of combat vessels that can transport another unit into battle. To invest in a warship, you must have at least one domain with a coast, island, pond, lake, or river.

SPECIAL: A commander or sub-commander can attach himself to a warship unit and retain the ability to issue orders.

EXAMPLE

The group has 17 Power to invest in units. Given the group's position on the Bay of Ice, they decide to invest in a green warship for 8 points. With the remaining 9, they pick up a trained garrison for 5 points and a green unit of peasant levies for 1 point (also reducing their Population by 2). They have 3 unspent points, which they can use during play.

HOUSEHOLD GUARD

TRAINED GARRISON ⚙ 5 POWER
EASY (3) Discipline at home or CHALLENGING (9) away
AWARENESS 3, ENDURANCE 3, FIGHTING 3

SMALLFOLK FOOT

GREEN PEASANT LEVIES ⚙ 1 POWER ⚙ POPULATION -2
FORMIDABLE (12) Discipline ⚙ AWARENESS 3

FLEET

GREEN WARSHIP ⚙ 8 POWER
CHALLENGING (9) Discipline ⚙ AWARENESS 3

WEALTH HOLDINGS

Wealth describes your family's soluble resources, explaining how they generate their income. You can invest Wealth into specific holdings, which grant specific benefits, or keep it free to spend in other areas as needed. It's often best to keep some of your Wealth free for problems that might crop up during game play.

The following holdings represent the most common types. Others might be available with your Narrator's permission (in which case you should all work together to come up with a workable benefit and relevant requirements). Many holdings include requirements, which you must meet before investing in the holding. Finally, all entries include a time entry for investments that occur during game play. Whenever you would invest after house creation, you allocate your resources as normal, but you must wait the allotted time before you can derive the benefits from the investment.

You must meet the requirements of each holding if it lists any. In addition, the holdings also include a time entry in case you would add the holding at a later time.

ARTISAN

Your house acquires the service of a master artisan.

REQUIREMENT: HALL OR LARGER DEFENSIVE STRUCTURE

INVESTMENT: 10

TIME: 2d6 MONTHS

Choose one of the following benefits each time you invest in this holding.

- ☞ All weapons forged in your house count as castle-forged.
- ☞ Cover benefits from fortifications increase the Defense by +1.
- ☞ Add +1 to the results of your House Fortunes rolls.
- ☞ Other benefits may be available at the Narrator's discretion.

GODSWOOD

Your home has a godswood, a place sacred to the old gods.

REQUIREMENT: REALM (THE NORTH)

INVESTMENT: 5

TIME: 24+2D6 MONTHS

Having a godswood allows you to add 2d6–6 to the result when rolling House Fortunes.

GUILDS

A Guild controls manufacturing and pricing of commodities.

REQUIREMENT: SMALL TOWN OR LARGER COMMUNITY

INVESTMENT: 15

TIME: 2D6 MONTHS

All members of the household gain a 10% discount on any goods purchased in their own lands.

MAESTER

All houses can benefit from the wisdom and learning of a maester.

REQUIREMENT: INFLUENCE 20+

INVESTMENT: 10

TIME: 1D6 MONTHS

Gain a +3 bonus on House Fortunes rolls. In addition, your family acquires the service of a maester. This character can be a player character or a Narrator character.

MARKETPLACE

A Marketplace facilitates trade and draws merchants from abroad.

REQUIREMENT: SMALL TOWN OR LARGER COMMUNITY

INVESTMENT: 10

TIME: 1D6 MONTHS

Each month, whenever your House Fortune would increase your Wealth resource, the Marketplace increases it further by +1.

MINE

You open mines on your lands to generate additional income.

REQUIREMENT: MOUNTAINS OR HILLS

INVESTMENT: 10

TIME: 24+2D6 MONTHS

Owning a mine grants a +5 bonus on House Fortunes rolls.

PORT

A port enables merchant ships to come to your lands.

REQUIREMENT: COASTLINE

INVESTMENT: 10

TIME: 3D6 MONTHS

Gain a +5 bonus on House Fortunes rolls. Also, if you have a Marketplace, whenever a House Fortune indicates you should increase your Wealth, add +1d6 instead of just +1.

SEPT

You erect a sept of the Faith to show your family's piety.

REQUIREMENT: HALL OR LARGER DEFENSIVE STRUCTURE OR SMALL TOWN OR LARGER COMMUNITY

INVESTMENT: 15

TIME: 12+2D6 MONTHS

Gain a +3 bonus on House Fortunes rolls. In addition, your family acquires the service of a septon or septa. This character can be a player character or a Narrator character.

EXAMPLE

The group has a Wealth resource of 17, a modest foundation with which they can make improvements to their lands, recruit soldiers, and maintain what they have already until they expand their other resources. As a northern house, the group opts to invest in a godswood, which eats up 5 of their Wealth. They decide to invest 10 Wealth in a maester to improve their House Fortunes rolls. They hold onto the remaining 2 Wealth to be able to react to challenges later in the game.

STEP FIVE: MOTTO & ARMS

All noble families have mottos and arms, and your noble house should be no different. Both of these devices are purely descriptive and do not affect game play in any way at all; instead, they help to unify your group and define your house's place and purpose in the world.

MOTTOS

Mottos, or "words," are formal phrases and declarations that speak to a family's values, reflect on a significant moment of their history, or encapsulate their vision of the future. A motto is important to a family as it functions as a sort of rallying point, a mantra, so to speak, that can remind players of their characters' loyalties as they navigate the perilous waters of the game of thrones. You should work together to come up with something that reflects your group's objectives in the game or to describe a historical event that shaped your house's current form. The **Sample Mottos** sidebar includes mottos from the novels (which you should *not* select of course) and real world mottos (which you can borrow if no one's looking). If you're still lacking for a motto, various websites on the internet can provide many real world mottos that are bound to fit whatever type of house you create.

EXAMPLE

The group thinks about their history and bats around a few ideas. Their house was founded by exposing a treacherous deed, and they've endured hardships. Steve comes up with: "Truth Conquers All." It has a nice ring to it, so the group adopts it as their motto.

SAMPLE MOTTOES

FROM THE NOVELS

HOUSE ARRYN *"AS HIGH AS HONOR"*
 HOUSE BARATHEON *"OURS IS THE FURY"*
 HOUSE GREYJOY *"WE DO NOT SOW"*
 HOUSE LANNISTER *"HEAR ME ROAR!"*
 HOUSE MARTELL *"UNBOWED, UNBENT, UNBROKEN"*
 HOUSE STARK *"WINTER IS COMING"*
 HOUSE TULLY *"FAMILY, DUTY, HONOR"*
 HOUSE TYRELL *"GROWING STRONG"*

FROM THE REAL WORLD

<i>"NEITHER RASHLY NOR TIMIDLY"</i>	<i>"ALWAYS PREPARED"</i>
<i>"BOLDLY AND HONESTLY"</i>	<i>"THE STAG AT BAY BECOMES A LION"</i>
<i>"BY THE WATCHFUL"</i>	<i>"I HAVE FOUGHT AND CONQUERED"</i>
<i>"NEITHER OVERJOYED, NOR DEJECTED"</i>	<i>"FIRST AND LAST IN BATTLE"</i>
<i>"COURAGE AGAINST OPPOSITION"</i>	<i>"BY FIDELITY AND VALOR"</i>

COAT OF ARMS

Your house's coat of arms stands as a symbol of your family, your lineage, and your place in the Seven Kingdoms. Every noble house in Westeros, every landed knight, and even hedge knights all bear coats of arms to be recognized. The colors, patterns, and symbols may recount great moments in your family's past, or they could represent aspects of your holdings. Most, though, speak of the virtues or vices attributed to the house, often incorporating some historical component that speaks to the circumstances of their founding. Thus, your coat of arms is a significant component of your house's identity, and you should take care when creating it.

Heraldry is a complex study in history and symbolism, and the art of heraldry involves innumerable rules and strictures, making an exhaustive treatment of it well beyond the scope of this book. Instead of exploring the minutia of heraldry, this guide serves to help you create your house's colors quickly and easily while providing a wide range of choices that have meaning, and it offers the option to generate coats of arms quickly and easily to help generate banner houses and Narrators to construct other houses easily.

CREATING A COAT OF ARMS

Creating your house's heraldry can be a daunting proposition. Choice of color, symbol, partitions, and more, along with complex terminology can all make a person just choose a blue shield and be done with it. To make the process easier, follow these simple steps.

STEP ONE: COLORS

The easiest way to distinguish a shield is by color, though there are specific rules about how colors can be used. There are three broad

ANATOMY OF THE SHIELD

When constructing your coat of arms, you should be aware of the various parts that make up the shield's design. All directions indicated are always from the shield-bearers perspective, so right would be left for those looking at the shield. The components of a heraldic shield are as follows:

CHIEF: The chief is the uppermost third of the shield.

FESS: The middle third of the shield is called the fess.

BASE: The bottom third of the shield is the base.

DEXTER: Dexter indicates the right side of the shield.

SINISTER: The left side of the shield is called the sinister.

FIELD: The field describes the shield's background, and it is always in a single color or metal.

CHARGE: A charge is any distinctive or decorative element placed on top of the field. It can be a simple geometric design, in which case it is called an ordinary, or a creature or object. While the field's color denotes a virtue, the charge is the most important element, as it is the component by which the wielder is best known and is usually the part that best reflects the origins, deeds, and homeland of the individual wielding it.

PARTITIONS: Many shields incorporate partitions to divide a single field into smaller fields. This division is often achieved by using wide or thin lines, either crossing the shield diagonally, vertically, or horizontally. For most common knights, a partition of a single color is all that's used, but some incorporate animals and objects in smaller fields, usually to reflect lineage.

kinds of colors used in heraldry: tinctures, metals, and furs. When designing your coat of arms, just remember these two rules: you can never place a tincture over top of another tincture, and you can never place a metal over top another metal. Thus, you couldn't have a green field with a red bar. Nor could you have a silver shield with a golden bar. You could, however, have a green field with a golden bar, or a silver shield with a red bar.

For further examples, just look at the noble houses described in the novels. The Lannisters use red and gold, the Dondarions use purple and white (silver), and the Ashfords white (silver) on orange. There are exceptions, but they are rare. The reason for this restriction is simple. Muddy colors are harder to distinguish in the heat of battle.

TINCTURES include everything from black to maroon. The color choice is significant because they usually represent something about the house. Generally, there are only two **METALS** used in Westeros. Charges may incorporate other metallic colors such as brass, bronze, iron, and so on. Finally, **FURS** are patterns that can be incorporated into the shield. Furs ignore the rules of metals on metals and tinctures on tinctures and can be used alongside any tincture and any metal. The presence of furs in a heraldic device signifies dignity and is usually reserved for houses that have distinguished themselves in some way.

From the colors, metals, and furs, choose or roll for one of each. You can skip the furs (and you might want to, as they are difficult

ANATOMY OF A SHIELD



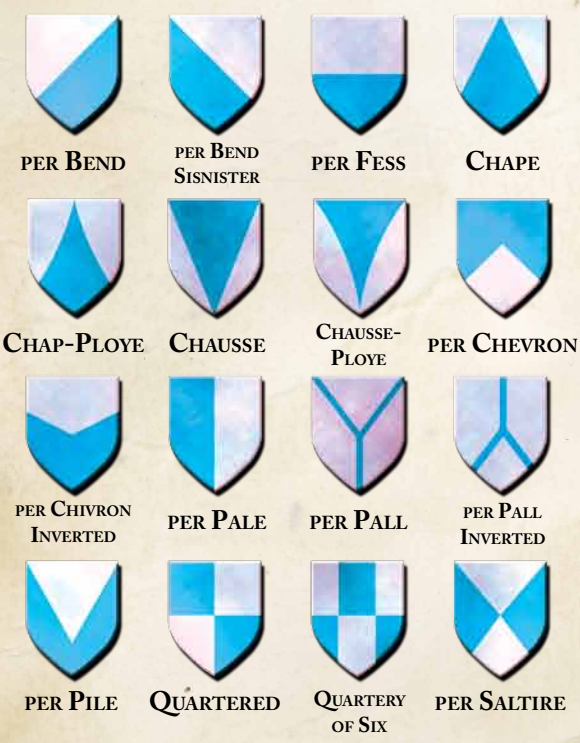
COLORS



HERALDIC LINES



FIELDS



ORDINAIRES

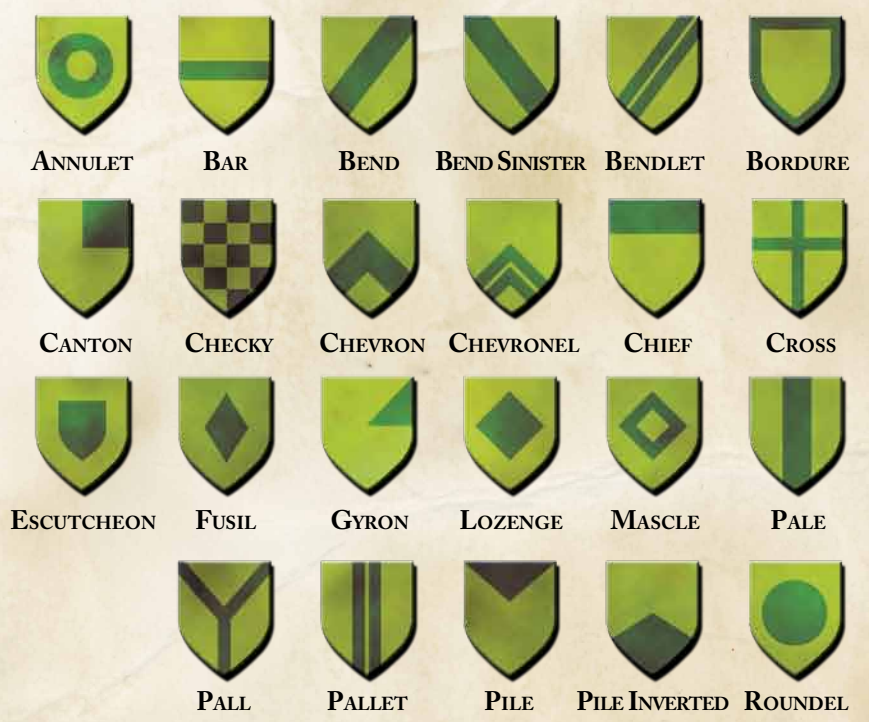


TABLE 6-9: TINCTURES, METALS, & FURS

2D6	TINCTURE	COMMON MEANINGS
2-3	BLACK (SABLE)	Constancy, grief
4-5	BLUE (AZURE)	Loyalty, truth, service
6	PURPLE (PURPURE)	Justice, sovereignty, dominion
7-8	RED (GULES)	Military strength, magnanimity, noble sacrifice, warriors
9-10	GREEN (VERT)	Hope, joy, devout, and loyal in love
11	ORANGE (TAWNY)	Worthy ambition
12	MAROON (SANGUINE)	Patience and victory in battle
1D6	METAL	COMMON MEANINGS
1-3	WHITE OR SILVER (ARGENT)	Peace or sincerity
4-6	YELLOW OR GOLD (OR)	Generosity
3D6	FUR	DESCRIPTION
3-14	NONE	Your coat of arms does not have a fur
15	ERMINE	White with black spots
16	COUNTER-ERMINE	Black with white spots
17	PEAN	Black with gold spots
18	ERMINOIS	Gold with black spots

TABLE 6-13: PLANTS

2D6	CHARGE
2-3	BERRIES: strawberries, raspberries
4	BLASTED: A withered tree, no leaves, often uprooted
5-6	FLOWER: Carnation, lily, rose
7-8	FRUIT: Apple, grapes, lemons, pears
9	NUTS: Acorns, almonds, walnuts
10	PLANT: Cotton, shrubs, wheat
11-12	TREE: Maple, oak, sentinel, weirwood

TABLE 6-12: HERALDIC LINES

2D6	HERALDIC LINE
2	DANCETTE: One or both sides are zigzagged, signifying water
3-4	EMBATTLED: One or both sides appear as though they have crenellations, thus denoting battlements, or in some cases, fire.
5	ENGRAILED: The line features semicircular indents along its length. This heraldic line suggests land or earth.
6	INVECTED: The reverse of engrailed. It has the same meaning.
7	INDENTED: The line features small wedge-shaped indentations; it represents fire.
8	NEBULY: The side or sides curve in and out sharply along its length, suggesting clouds, air, and sometimes the sea
9	RAGULY: Slashes formed along the line give it a ragged appearance. Such a line suggests difficulties encountered.
10	RAYONNE: Wavy lines emerge from the charge or partition, suggesting the rays of the sun.
11-12	WAVY: The line or charge curves back and forth or up and down at regular intervals, usually signifying water and waves.

TABLE 6-10: PARTITIONS

7D6	FIELD	DESCRIPTION
7-9	PER BEND	The shield is divided by a diagonal line from the dexter chief to sinister base
10-11	PER BEND SINISTER	The shield is divided by a diagonal line from the sinister chief to the dexter base
12-14	PER FESS	The shield is divided across the middle.
15	CHAPE	Similar to a chevron, except the point reaches the chief.
16	CHAPE-PLOYE	As chape, but the lines curve inward toward the center of the shield.
17	CHAUSSE	Reverse of the chape.
18	CHAUSSE-PLOYE	Reverse of the chape-ploye
19-21	PER CHEVRON	The field is split by a thick upside-down V shape. The point reaches the center of the shield.
22-28	SOLID	There are no partitions.
29-30	PER CHEVRON INVERTED	As chevron, but upside-down.
31-33	PER PALE	The shield is divided down the center from the chief to the base.
34-35	PER PALL	The field is divided by three lines to form a Y.
36	PER PALL INVERTED	As per Pall but upside down.
37	PER PILE	Two diagonal lines descend from the chief, coming together just above the base and forming a wedge shape.
38-39	QUARTERED	The field is partitioned into four sections. Usually, diagonal sections match.
40	QUARTERY OF SIX	The field is partitioned into six sections, three at the top and three at the bottom.
41-42	PER SALTIRE	The field is divided by two diagonal lines forming an X.

TABLE 6-11: CHARGE TYPES

3D6	CHARGE
3-4	HERALDIC LINE: Roll again on TABLE 6-12: HERALDIC LINES and apply to either your partition or to an ordinary using TABLE 6-15: ORDINARIES.
5	PLANT: Roll again on TABLE 6-13: PLANTS.
6-7	ANIMAL: Roll again on TABLE 6-14: ANIMALS AND MYTHOLOGICAL CREATURES.
8-13	ORDINARY: Roll again on TABLE 6-15: ORDINARIES.
14-16	SUBORDINARY: Roll again on TABLE 6-16: SUBORDINARIES.
17-18	OBJECT: Roll again on TABLE 6-17: OBJECTS.

TABLE 6-14: ANIMALS & MYTHOLOGICAL CREATURES

13D6	CHARGE	13D6	CHARGE	13D6	CHARGE	13D6	CHARGE
13	ANT	30	COCK	46	GOOSE	63	SALAMANDER
14	ANTLERS	31	COCKATRICE	47	GRIFFON	64	SEA HORSE
15	ASS	32	CRANE	48	HARPY	65	SCORPION
16	AUROCHS	33	CROW/RAVEN	49	HART	66	SERPENT
17	BAT	34	DEER	50	HAWK	67	SHADOWCAT
18	BEAVER	35	DOG	51	HORSE	68	SPIDER
19	BEAR	36	DOLPHIN	52	LEOPARD	69	SQUIRREL
20	BEE	37	DRAGON	53	LION	70	STAG
21	BOAR	38	DUCK	54	MAMMOTH	71	SWALLOW
22	BOAR'S HEAD	39	EAGLE	55	MANTICORE	72	SWAN
23	BUCK	40	EAGLE WITH TWO HEADS	56	MASTIFF	73	TIGER
24	BULL	41	FALCON	57	MERMAID	74	TORTOISE
25	BULL'S HEAD	42	FEATHERS	58	OTTER	75	UNICORN
26	BULL'S HORNS	43	FISH	59	OWL	76	VULTURE
27	BUTTERFLY	44	FOX	60	OX	77	WOLF
28	CAT	45	GOAT	61	PIG	78	WYVERN
29	CLAW OF A BIRD			62	RAM		

TABLE 6-15: ORDINARIES

5D6	ORDINARY	DESCRIPTION	5D6	ORDINARY	DESCRIPTION
5	ANNULET	As a roundel but hollow in the center.	18	CROSS	Two thick stripes that converge in the center to form a cross.
6-7	BAR	A thin horizontal strip across the shield.	19	ESCUTCHEON	A shield-shaped charge
8-9	BEND	A thick diagonal stripe that runs from dexter chief to sinister base.	20	FUSIL	A lozenge shape.
10	BEND SINISTER	As bend, but it runs from sinister chief to dexter base.	21	GYRON	A wedge-shaped charge, the point ends at the center of the field and has a side common to the side of the shield.
11	BENDLET	As bend but with a thin stripe.	22	LOZENGE	A diamond-shaped charge.
12	BORDURE	A band of color around the edges of the field, often containing other charges.	23	MASCLE	As fusil but with a hollow center.
13	CANTON	A square charge, usually in the dexter chief region. Some cantons feature an additional charge inside.	24	PALE	A thick band that runs through the center of the shield.
14	CHECKY	The entire field is a checkerboard pattern.	25	PALL	Three thick stripes that converge in the center of the field to create a Y-shaped design.
15	CHEVRON	A thick, upside-down V shape, where the point ends at the center of the field.	26	PALLET	As pale but with a thin vertical stripe.
16	CHEVRONEL	As chevron but with a thin line.	27	PILE	A wedge-shaped charge issuing from the chief.
17	CHIEF	A thick horizontal band that runs along the chief of the shield.	28	PILE INVERTED	As pile but issuing from the base.
			29-30	ROUNDEL	A solid circle.

TABLE 6-17: OBJECTS

15D6	DEPICTION*	15D6	DEPICTION*	15D6	DEPICTION*	15D6	DEPICTION*
15	AGRICULTURAL TOOLS	34	CLOUDS	53	HAMMER	72	ROCK/MOUNTAIN
16	ANCHOR	35	COIN	54	HAND, DEXTER OR SINISTER	73	SADDLE
17	ANVIL	36	COLUMN/PILLAR	55	HARP	74	SCALES
18	ARM OR HAND IN ARMOR	37	COMET	56	HEAD	75	SCOURGE
19	ARM, NAKED	38	CORNUCOPIA	57	HEART, FLAMING	76	SHIP
20	AXE	39	CRESCENT	58	HELMET	77	SHIP, DISMASTED
21	BANNER	40	CROSSED THIGHBONES	59	HORSESHOE	78	SKULL
22	BATON	41	CROWN	60	HOURLASS	79	SPEAR
23	BEACON/LANTERN	42	DAGGER	61	HUNTING HORN	80	SPEAR-HEADS
24	BELLS	43	DICE	62	KEYS	81	SEVEN POINTED STAR
25	BONES	44	DROPS	63	KNIGHT	82	SUN IN SPLENDOR
26	BOW	45	DRUM	64	LADDER	83	SWORD
27	BOW AND ARROW	46	ESCALLOP	65	LANCE	84	TORCH
28	BRIDGE	47	EYE	66	LEG	85	TOWER
29	BUCKLE	48	FETTERS	67	LEVEL	86	TRIDENT
30	CALTROP	49	FINGER, POINTING	68	LIGHTNING BOLT	87	TRUMPET
31	CANDLE	50	FIRE	69	MAN	88	WHEEL
32	CASTLE	51	GAUNTLET	70	MOON	89	WINGS
33	CHAINS	52	GEM OR JEWEL	71	PORTCULLIS	90	WOMAN

*(1d6-2, minimum 1 object)

TABLE 6-16: SUBORDINARIES

2D6	SUBORDINARY	DESCRIPTION
2-3	BENDY OF X	The field is composed exclusively of 1d6+1 diagonal stripes.
4	BENDY SINISTER OF X	The field is composed exclusively of 1d6+1 diagonal stripes.
5	BARRY OF X	The field is composed exclusively of 1d6+1 horizontal stripes.
6	CHEVRONNY OF X	The field is composed exclusively of 1d6+1 chevrons.
7	FUSILY	The field is made up exclusively of fusils
8	GYRONNY OF SIX OR EIGHT	The field is entirely made up of gyrons of two colors.
9	LOZENGY	The field is entirely made up of lozenges.
10	PILLY OF X	The field is composed exclusively of 1d6+1 piles.
11	PALY BENDY	The entire field is composed of vertical lines and diagonal stripe, giving the appearance of being woven.
12	PALY OF X	The field is composed exclusively of 1d6+1 vertical stripes.

to illustrate) if you like. TABLE 6-9: TINCTURES, METALS, AND FURS includes all the colors, metals, and furs used and their common meanings where appropriate.

EXAMPLE

Ready to tackle their arms, the group opts to generate the results randomly, reserving the right to exchange a result that doesn't quite fit. Starting with their tincture, they roll a 9, getting Green. It means hope and joy, which aren't really traits they would associate with their house, but it does speak to the verdant forests that ring their home. Green it is. For metal, they roll a 2, getting argent. Finally, for their fur, they get a 7, which results in none.

STEP TWO: FIELD

The background, or field, may be solid or divided. If you're using a solid field, assign your tincture, metal, or fur to it, and proceed with the next step. Divided or partitioned shields may incorporate any of the colors you've generated or picked or may introduce additional ones into your shield. When it comes to the field, you can have two tinctures or two metals side by side. The restriction applies to the charge.

TABLE 6-10: PARTITIONS presents the most common partitions in Westeros but is by no means comprehensive. You can select one or roll to generate a random result. If you have partitions, go back to TABLE 6-9: TINCTURES, METALS, AND FURS, and select or roll for another tincture or metal if desired. If you have a fur, you can assign it instead.

EXAMPLE

The group next turns to their field. Comfortable leaving things to chance, they roll 7d6 and get 20, per *Chevron*. Since their shield has room for two colors, they opt to roll again on **TABLE 6-9: TINCTURES, METALS, AND FURS** to determine their second color. They roll a 3, getting black. They decide to make the chevron green and leave the top black.

STEP THREE: CHARGES

A charge is the principle design or device featured on the coat of arms. Simple charges, geometric patterns, lines, and the like are called ordinaries. Within each ordinary are a number of variations called subordinaries. In addition to ordinaries and subordinaries, devices can also be objects, animals, plants, and people or parts of people.











Some houses incorporate multiple charges, but for the purposes of simplicity, you should content yourself with just one charge or a small number of the same charges. Roll for or choose a type of charge from **TABLE 6-11: CHARGE TYPES**. From there, roll for or choose the specific expression of charge from the indicated table. Remember, the color of the charge must be a metal if your field is a tincture, or a tincture if your field is a metal.

HERALDIC LINE

A heraldic line is a patterned line used in a partition or an ordinary. Such a line often conveys a special significance. When applied to an ordinary, it can affect just one side, in which case it is signified as chief, base, dexter, or sinister, as appropriate, or both sides, in which it is said to be countered. When determining which side of the charge features the heraldic line, roll 1d6. On a 1-2, it affects the base or sinister; on a 3-4, it affects the chief or dexter; on a 5-6, it affects both.

ATTITUDE (SELECT ONE)

Usually, animal charges face dexter.

-  **RAMPANT:** The body is raised and standing on its rear left leg, its rear right raised. The left foreleg is next, followed by its right foreleg.
-  **SALIENT:** The body is raised and standing on its two hind legs, its right foreleg raised slightly above its left.
-  **SEJANT:** The animal sits on its haunches and its forelegs support its head and upper body.
-  **STATANT:** The animal stands on all four legs.
-  **PASSANT:** The animal appears in the act of walking, its right foreleg raised and the other three on the ground. When applied to a hooved animal, the term is trippant.
-  **DORMANT:** The animal's body is reclined, its head down and eyes closed.
-  **AFFRONTE:** The animal faces out from the shield.
-  **DISPLAYED (BIRD OR WINGED ONLY):** The wings spread out to either side with the body facing forward.
-  **GUARDANT:** The animal's head is turned and facing out from the shield. Use this attitude with another attitude.
-  **REGUARDANT:** The animal's head is turned backward and facing the sinister side of the shield. Use this attitude with another attitude.

EXAMPLE

With the field sketched out, the group is now ready to determine their charge. They roll the dice and come up with a subordinary. They roll again, this time using **TABLE 6-16: SUBORDINARIES**, and get chevronny of X. They roll 1d6 and add 1 to the result, getting a 5. Their coat of arms, then, consists of a black and green shield made up of alternating chevrons. Since they never used their metal, they decide to pick up an object to place on their shield. Looking through the objects on **TABLE 6-17: OBJECTS**, they search for a device that says something about their past, something that reveals the warning they gave to their liege. Hal suggests a horn since they gave a warning. The groups agree, and thus, their coat of arms is born.

**STEP SIX: THE HOUSEHOLD**

The final step in house creation is describing the household, those individuals who constitute the most important family members and retainers that make up the noble house. Most important are the lord and lady, but there are also the heirs, the maester and septon (if you have them), master-at-arms, castellan, steward, and anyone else who is more than just a common servant. Some of the characters may be player characters under your group's control, while the rest are Narrator characters.

When defining these characters, the most important thing to worry about is their names, how they fit in with the rest of the family, what function they fulfill, and the most salient parts of their personal histories to shape their identities. Their statistics and abilities are relatively unimportant, and the Narrator may fill them in later as needed. Instead, focus on the narrative elements for these individuals, concocting a story that's both appropriate for the house's history and its current state.

PLAYER CHARACTERS

In addition, part of this process is also the generation of your specific characters. Once you sketch out the family and servants, each player should build their own characters using the information presented in **CHAPTER 3: CHARACTER CREATION**. Generally, your choices about role and function within your group depend a great deal on your character's Status. Players who staked out their territory early to play scions of the house must invest their own starting Experience in Status and put Destiny Points in specific benefits to meet the requirements of their birth. Other characters have more flexibility, being able to tailor their characters in whatever way they wish, keeping in mind the sort of retainer they wish to play: lady in waiting, ward, master of the hunt, guardsman, and so on.

LORD

The lord (or lady if you like) is the most important character your group will define. As this is your house, the particulars of the lord's life and his deeds are up to you. When defining this character, carefully consider your house's history and the political developments on the broader scale. Some questions you should answer follow:

HOUSE ORLYCH OF RIMEHALL

LIEGE LORD: LORD KARSTARK OF KARHOLD

DEFENSE 30	RIMEHALL (HALL, 20) VIGILANT SPIRE (TOWER, 10)
INFLUENCE 35	HEIR (20) DAUGHTER (10) EXPENDABLE 5
LANDS 46	FORESTED COASTLINE WITH HAMLET (19) WOODLAND WITH RUIN (9) WOODLAND (6) WOODLAND (6) WOODLAND (6)
LAW 18	HOUSE FORTUNES -5
POPULATION 19	HOUSE FORTUNES +0
HOUSEHOLD GUARD	
(Trained Garrison; 5 Power); EASY (3) Discipline at home or CHALLENGING (9) away Awareness 3, Endurance 3, Fighting 3	
SMALLFOLK FOOT	
POWER 17	(Green Peasant Levies; 1 Power; Population -2) FORMIDABLE (12) Discipline; Awareness 3
FLEET	
(Green Warship; 8 Power) CHALLENGING (9) Discipline; Awareness 3	
WEALTH 17	Godswood (5, 2d6-6 House Fortunes) Maester (10, +3 House Fortunes)
TOTAL HOUSE FORTUNE MODIFIER 2D6-8	

FAMILY & RETAINERS

CHARACTER TYPE	DETAILS
NC	Lord Brandon Orlych, Lord of Rimehall, a middle-aged man of 50 years
NC	Lady Mercena, Lady of Rimehall, formerly of a lesser branch of House Karstark, a middle-aged woman of 44 years.
PC	Ser Gerald Orlych, heir to Rimehall, a young man of 19 years.
PC	Lady Rene Orlych, daughter of Rimehall, a young woman of 14 years.
PC	Ser Byron Rivers, hedge knight, bastard son of minor house in the riverlands, an adult of 28 years.
PC	Mikael, master-of-the-hunt, retainer of Rimehall, a middle-aged man of 32 years.
NC	Maester Tyren, formerly of a lesser branch of House Frey in the riverlands.
NC	Ser Deved Joren, household knight and master-of-arms, a middle-aged man of 42 years.

- HOW OLD IS THE LORD?
- DID HE PARTICIPATE IN ANY WARS (WAR OF THE NINEPENNY KINGS, WAR OF THE USURPER, OR GREYJOY'S REBELLION)?
- IF SO, FOR WHOM DID HE FIGHT?
- DID HE DISTINGUISH HIMSELF IN THESE WARS?
- WHAT IS HIS RELATIONSHIP WITH HIS LIEGE?
- DOES HE HAVE ANY EXTENDED FAMILY?
- WHAT WAS HIS RELATIONSHIP WITH HIS FATHER?
- DOES YOUR LORD HAVE ANY RIVALS OR ENEMIES? ANY STRONG ALLIES?
- DID HE HAVE BASTARDS?
- DID HE HAVE ANY MOMENTS OF FAILURE OR SHAME?
- DID HE HAVE ANY MOMENTS OF GLORY OR GREATNESS?
- HOW IS HE PERCEIVED IN YOUR REALM?
- WHAT DOES HE LOOK LIKE?
- NAME ONE AMBITION.
- DESCRIBE ONE MANNERISM.
- DESCRIBE ONE VIRTUE AND ONE FLAW.

LADY

The lady, the wife and mother, is often an equally important part of the household. While she must defer to the lord in much of the Seven Kingdoms (with Dorne being a shining exception), she is still a valued advisor, instructor, and agent on behalf of the house. When creating the lady, consider the following questions:

- IS SHE STILL ALIVE?
- HOW OLD IS SHE?
- FROM WHAT HOUSE DOES SHE HAIL?
- DOES SHE HAVE ANY SIBLINGS?
- WHAT IS HER RELATIONSHIP WITH HER KIN?
- DID SHE HAVE ANY MOMENTS OF FAILURE OR SHAME?
- DID SHE HAVE ANY MOMENTS OF GREATNESS OR GLORY?
- HOW IS SHE PERCEIVED IN THE REALM?
- WHAT DOES SHE LOOK LIKE.
- NAME ONE AMBITION.
- DESCRIBE ONE MANNERISM.
- DESCRIBE ONE VIRTUE AND ONE FLAW.

HEIRS

Most houses have at least one offspring, one heir to carry the line forward. If you invested your Influence in at least one heir, this character must be defined. In most cases, players take the roles of the house's heirs but not always—and usually not all of the heirs, either. For those siblings not played by the players, consider the following questions for each heir:

- IS HE OR SHE ALIVE?
- WHAT IS HIS OR HER BIRTH ORDER?
- HOW OLD IS HE OR SHE?
- DID HE OR SHE HAVE ANY MOMENTS OF FAILURE OR SHAME?
- DID HE OR SHE HAVE ANY MOMENTS OF GREATNESS OR GLORY?
- HOW IS HE OR SHE PERCEIVED IN THE REALM?
- WHAT DOES HE OR SHE LOOK LIKE?
- NAME ONE AMBITION.
- DESCRIBE ONE MANNERISM.
- DESCRIBE ONE VIRTUE AND ONE FLAW.



RETAINERS, SERVANTS, & HOUSEHOLD KNIGHTS

The remaining characters in your house can be defined, or they can be left vague for the Narrator to establish in the unfolding story. Generally, you should at least name the most important servants in your house, answering many of the same questions and filling in the details as with the other characters. Again, some of these characters may be played by the players, and so more detail arises during the standard methods of character creation. Common retainers follow:

CASTELLAN

An individual who oversees the defense of the house. Generally, a castellan only serves when the lord is away or otherwise unable to see to this task himself.

STEWARD

An individual who cares for the family's financial concerns. Often, a maester handles this business.

MAESTER

Instructor, advisor, and healer, the maester is a valued member of the lord's court. You only have a maester if you invest in one.

SEPTON

A priest of the Faith, septons act as spiritual advisors and mentors. You only have a septon if you invested in a sept.

MASTER-AT-ARMS

The individual who oversees the household guard. Generally, this role exists only if your family invested in a Garrison. The master commands any household guards and your garrison. A master-at-arms also often instructs the boys and young men of the household in fighting and leads weapons drills.

MASTER-OF-HORSE

The individual in charge of the care, training, and acquisition of steeds. This master commands a number of stableboys and grooms.

MASTER-OF-THE-HUNT

An individual who oversees hunting expeditions. Sometimes filled by the same individual who maintains the hounds.

KENNELMASTER

The person who trains, cares for, and feeds the hounds.

VASSAL KNIGHTS

Swords sworn to the lord. These may be hedge knights, but they can also be landed knights who have come to serve the lord and advance their own renown.

OTHERS

Servants, blacksmiths, heralds, pages, squires, cooks, scullions, messengers, scouts, wards, children of servants, and more round out your household. Most of these characters are “invisible” and work behind the scenes to ensure your household functions.

THE HOUSE IN ACTION

A created house is not frozen in time; rather, the process of house creation is a moment in its life, defining it as it stands at the beginning of your campaign. As you undertake adventures, navigate the perils of intrigue, fight battles, wage wars, and more, your house will blossom and grow or wither and die. Your actions and choices determine the fate of your house. If you exploit its resources, wringing your holdings for every resource to increase your Wealth or Power, your lands will suffer and eventually die. On the other hand, if you have care and cultivate your holdings, you can grow them through alliances, battles you win, and the acclaim your family wins.

However, your house is a vehicle to creating adventures, a place to call home, and the inspiration that drives you to reach for greatness, but it should not define the play experience, for *SIFRP* is a game about characters and not governance and shrewd accounting of one's resources. Thus, most of the house rules that follow are necessary abstractions designed to reflect change and to create consequences and rewards for your actions.

MONTHS & ACTIONS

Time is measured for the purposes of using your house in months. Each month is about four weeks long, and during that time, your house has one House Fortune roll and one House Action.

HOUSE FORTUNES

A House Fortune is an event that affects your lands, either improving or diminishing one or more resources, revealing a complication or disaster or awarding a greater turn of events or a boon. A house must roll for a House Fortune at least one month of every three, but no more than one House Fortune roll can take place for each month. You must decide at the start of each month. If you choose not to roll for a House Fortune, you may instead increase any resource by 1. Otherwise, the steward or acting steward must roll a Status test (bonus dice from Stewardship apply, plus modifiers from holdings) and compare the re-

TABLE 6-18: HOUSE FORTUNES

TEST RESULT	HOUSE FORTUNE	TEST RESULT	HOUSE FORTUNE	TEST RESULT	HOUSE FORTUNE
2 or less	DISASTER	13	DECLINE	26-27	BLESSING
3	CURSE	14	BLESSING	28	BOON
4	DECLINE	15	GROWTH	29	CURSE
5	DISASTER	16	CURSE	30	BLESSING
6	GROWTH	17	DECLINE	31-34	GROWTH
7	DECLINE	18	BLESSING	35	BLESSING
8	GROWTH	19	CURSE	36	BOON
9	CURSE	20	BLESSING	37-41	GROWTH
10	DECLINE	21-22	GROWTH	42 or more	BOON
11	GROWTH	23	CURSE		
12	BOON	24-25	GROWTH		

sult to TABLE 6-18: HOUSE FORTUNES. The table describes the nature of the fortune. The Narrator determines the specific outcomes of these fortunes, which will manifest themselves sometime during the four weeks of the month. For details on these results, consult CHAPTER 11: THE NARRATOR.

ADVENTURING

The easiest way to improve a house's holdings is through adventuring. By undertaking missions, engaging in intrigues, and cementing alliances, you and your fellows earn rewards. Experience is most common, and it provides an immediate benefit of being able to improve your personal character. Coin, similarly, provides increased spending power, but of the three, Glory is the one that improves your house the most.

DONATING COIN

For every 200 gold dragons you donate, you can increase your house's Wealth resource by +1.

DONATING GLORY

Unlike Experience, which is given to individual characters, Glory is awarded to the group. Glory serves two purposes. First, each point of Glory spent grants +1B on a single test. Bonus dice gained from spent Glory can exceed the limits on bonus dice. Second, your group can donate Glory earned to their house, increasing any resource by 1 for each point of Glory invested.

HOUSE ACTIONS

Once per turn, the lord may take a single action. The possible actions listed here describe the most basic choices. You can expand these as desired to provide even more detail to your house and lands.

MANAGE RESOURCES

One of the easiest actions a lord can take is the management of resources. Essentially, managing resources allows you to convert one type of resource for another, such as investing Wealth into Law or investing Lands into Defense. There are limitations on what resources can be converted, as shown on TABLE 6-19: RESOURCE MANAGEMENT. During a turn, you can only convert resources once, but you can do so of any amount. If a reduction results in an inability to pay for an investment, you lose that investment. If you're desperate, you

TABLE 6-19: RESOURCE MANAGEMENT

RESOURCE	EXCHANGE	RATE	RUSHED
DEFENSE	—	—	—
INFLUENCE	LAW	1:1	2:1
LANDS	DEFENSE	1:1	2:1
LAW	—	—	—
POPULATION	POWER	1:1	2:1
POWER	INFLUENCE, LAW, POPULATION	1:1	2:1
WEALTH	ALL	2:1	3:1

can convert two resources, but the exchange is worse. Such exchanges are called “rushed” and the conversion is also shown on **TABLE 6–19: RESOURCE MANAGEMENT**.

EXAMPLE

House Orlych decides to exchange Influence for Law. They reduce their Influence by 5 to increase their Law by 5. However, brigands are sweeping through their lands, so they also decide to round up smallfolk to fill out their troops on the same turn. Since this is a rushed exchange, they increase their Power by 1 for every 2 points they reduce their Population.

BEGIN PROJECTS

Another way to improve your holdings and resources is to begin a project, an investment of existing resources into an improvement, such as a castle, a guild, or even just the acquisition of more domains. *SI-FRP* hides the income and expenditures inside the resources, so the only funding you need to supply is through the resource that governs the investment and the time to complete the project. Once you begin a project (such as building a castle), initiating the project starts on the month, and you make progress each month that follows. You must invest the requisite amount of resources into the project and keep them invested even though you derive no benefit until the project is complete. When your house begins a project, it counts as your house’s action for the month.

WAGE WARS

The realm of the Seven Kingdoms is no stranger to warfare, and small battles erupt constantly. Most conflicts are skirmishes, localized engagements between two houses whose dispute proves impossible to solve through peaceful means. Full details on mass combat rules can be found in **CHAPTER 10: WARFARE**, including what results from a successful or failed skirmish or battle, as well as how those results affect your house and its resources.

HOST TOURNAMENTS

The greatest pastime in the Seven Kingdoms is the tournament. Ranging from small, localized affairs to larger events filled with pomp and ceremony and overseen by the king, the tournament is a spectacle, an opportunity to win glory, to exchange news, forge alliances, engage in intrigues, and more. The tournament is a valuable event for the knights who participate, giving them the chance to win fame and gold. More importantly, though, it’s a great event for the sponsoring family, as a tournament helps establish one’s presence as a significant house, gain the attention of the great houses, advertise daughters and sons for good marriages, and, above all, grow the house’s renown and magnanimity.

SIZE

Generally, there are three sizes of tournaments in the Seven Kingdoms. The tournament’s size determines the sorts of participants it will draw and the value of the prize offered. Larger tournaments are far more expensive than the smaller ones but can also win more acclaim and generate more Influence.

**SIZE****DESCRIPTION****LOCAL**

A local tournament usually costs 2 Wealth to sponsor and 2 Wealth as the prize. You can substitute the hand of a lesser daughter for the prize if desired. Local tournaments are small, drawing no more than 100 knights from lands around your own and hedge knights in the area. Most local tournaments feature a joust and may include a grand melee and archery contest. Each additional contest beyond the joust requires an additional loss of 1 Wealth.

REGIONAL

A regional tournament encompasses the entire realm (all of the westerlands for example) and may draw upwards of 500 knights. Putting on a regional contest costs 5 Wealth plus 2 Wealth for each contest featured at the tournament.

GRAND

A grand tournament is an enormous event that encompasses much if not all of the Seven Kingdoms. These events draw thousands of knights and their entourages and are a great place to encounter the lords and ladies of the most powerful houses in the Seven Kingdoms. A grand tournament costs 10 Wealth, plus an additional 5 Wealth as a prize for each contest featured.

INFLUENCE

A tournament offers a great deal to the sponsor house, even though it can break the house’s finances to host one of significance. Once the tournament is finished, prizes awarded, and knights, ladies, and the rest depart, the sponsoring house gains +1d6 Influence, +0 for local tournaments, +3 for regional tournaments, and +6 for grand tournaments.

CHAPTER 7: EQUIPMENT



The world of Westeros is filled with items both mundane and exotic. Whether one is interested in armor and weapons, or silks and velvets, or horses and aurochs, this chapter provides an overview of what is available in the markets and shops of the world. Of course, this chapter cannot be comprehensive—but the information provided should provide a rough guide to the wares of Westeros.

MONEY & BARTER

In Westeros, barter is common and expected amongst the smallfolk, with coins and money a privilege of the merchant and noble classes. Of course, this rule is not hard and fast. In rural areas, minor lords may find it more convenient to barter with far-traveled visitors, while in major city centers, such as King's Landing, Oldtown, or White Harbor, copper pennies and silver stags are used daily.

Smallfolk tend to work in copper and silver stags, while gold dragons fill the purses of noble lords and ladies. The “exchange rate” is set by the king's master of coin, who describes the official weights

and compositions for each type of coin, ensuring consistent value. “Clipped coins” are those that have been shaved by slysters and con men, who shape forged coins with the remnants. Seasoned merchants keep an eye out for these thin coins and will adjust rates or refuse trade accordingly.

The king's master of coin rates laid out in **TABLE 7-1: COINAGE** represents a rule of thumb. Rates may change across different regions, time periods, and so forth.

TRADE GOODS

To give a baseline for barter, the following trade goods have been given an average value. Obviously, in times of war or prosperity, these values may fluctuate.

WAR TIME PRICES

During the strife of *A Storm of Swords* a melon might go for 6 cp if it could be found. A bushel of corn might cost a silver stag, while a side of beef or half a dozen skinny piglets might fetch as much as a gold dragon.

“If you are in need of new arms for the Hand's tourney, you have come to the right shop...My work is costly, and I make no apologies for that, my lord...You will not find craftsmanship equal to mine anywhere in the Seven Kingdoms, I promise you. Visit every forge in King's Landing if you like, and compare for yourself. Any village smith can hammer out a shirt of mail; my work is art.”

—TOBHO MOTT, *A GAME OF THRONES*

PERSONAL EQUIPMENT

CANDLE: A candle illuminates a small radius (perhaps 5 feet) and will burn for 1 hour.

CRAFTSMAN'S TOOLS: Various professions, such as blacksmiths, carpenters, stone masons, and gold smiths all use their own particular set of tools. Blacksmiths might need an anvil, hammers, rasps, files, chisels, or pincers. A carpenter might have an axe, saw, auger, adze, and wood chisel. A stonemason would have heavy hammers, a crowbar for manipulating stones, a stone chisel, and a trowel. Artisans such as bakers, butchers, weavers, dyers, and glassmakers also have their own sets of craftsman's tools.

A locksmith's tools can be used to build or defeat locks or shackles. A locksmith (or thief) would often have several skeleton keys, long metal picks of different sizes, a long-nosed clamp, a small handsaw, and a wedge or chisel and hammer.

Craftsman's tools can range from ordinary pieces to well-honed and expertly crafted sets, and the price range shifts accordingly.

FAR-EYES: A device that allows an observer to see farther than the naked eye. "Myrish eyes," as they are often called, consist of a pair of lenses fitted at either end of a tube of wood or leather.

FLASK: A container to hold liquids, made of ceramic, glass, or metal, with a tight stopper.

FLINT AND STEEL: A set of flint and steel is used to start a fire; striking the pieces together causes sparks, which are shed on tinder to begin a blaze.

INK: Black ink is the most common type, but other colors can be purchased at a higher price.

IRON STAKES: A sharp spike of metal, often with an eye on the end. The spike is driven into a rock or ice face, or a castle wall, and a rope can be passed through the eye or tied off to assist climbing a difficult surface.

LAMP: An oil lamp will burn for about 6 hours on a pint of oil. It illuminates a 15-foot radius. It burns more steadily than a torch, but the flaming oil can spill easily.

LANTERN: A lantern is like a lamp but is enclosed in glass. It may have shuttered or hinged sides to control how much light is given. A lantern will burn for about the same amount of time as a lamp (6 hours), but it normally illuminates a wider area (approximately a 30-foot radius).

MAESTER'S KIT: A traveling maester will often keep a kit of bandages, herbs, salves, potions, small knives, thread and needle, and other tools used to treat injuries.

A maester's quarters in a noble's holdings will normally be well stocked and equipped, depending on the maester's habits and the lord's wealth, of course. An established maester will normally have mixing and measuring equipment; storage containers such as flasks, baskets, beakers, and bottles; and a miscellany of chemicals, herbs, dried plants, and exotic substances.

TABLE 7-1: COINAGE

COPPERS	
HALFPENNY	
PENNY = 2 HALFPENNIES	
HALF GROAT = 2 PENNIES	
GROAT = 4 PENNIES	
STAR = 8 PENNIES	
SILVERS	
STAG = 7 STARS (OR 56 PENNIES)	
MOON = 7 STAGS (OR 392 PENNIES)	
GOLD	
GOLD DRAGON = 210 STAGS (OR 30 MOONS, OR 11,760 PENNIES)	
LEGEND	
COPPER PENNY – CP	SILVER STAG – SS
COPPER GROAT – CG*	SILVER MOON – SM*
COPPER STAR – CS *	GOLD DRAGON – GD

* Copper groats and stars and silver moons are rarer than copper pennies, silver stags, and gold dragons.

TABLE 7-2: VALUES OF TRADE GOODS

GOODS	PRICE
AUROCHS, 1	13 ss
BREAD, LARGE LOAF	1 cp
CHICKEN, 1	4 cp
CINNAMON OR CLOVES, 1 LB.	2 ss
COW, 1	9 ss
DOG (UNTRAINED PUP), 1	3 ss
DOG (TRAINED ADULT), 1	11 ss
EGGS, 1 DOZEN	1 cp
GINGER OR PEPPER, 1 LB.	10 ss
GOAT, 1	1 ss
LINEN, 1 LB. (SQ. YARD)	1 ss
OX, 1	13 ss
PIG (BEST IN MARKET), 1	2 ss
SAFFRON, 1 LB.	1 gd
SALT, 1 LB.	3 ss
SHEEP, 1	48 cp
SILK, 1 LB. (2 SQ. YARDS)	20 ss
TEA LEAVES, 1 LB.	4 cp



MYRISH LENS: This simple lens, most often crafted in Myr, helps an observer to see—specifically, it magnifies any small object to make it easier to see. A Myrish lens can be used to help start fires, in lieu of flint and steel, assuming a bright enough ray of light can be focused through it.

MUSICAL INSTRUMENT: Singers are often skilled with one or more instruments, such as the flute, high harp, lute, pipes, horns, drums, fiddles, and bladders.

OIL, PINT: Burned for light in lamps and lanterns. A pint lasts for about 6 hours.

ROPE: A length of twisted fibers normally made from hemp.

SACHET: A small bag or pouch filled with fragrances, often carried by ladies during their travels. Sachets may be sewn into the sleeve of a gown or tunic, for those sensitive to foul odors.

SCENTS: Various lotions and powders are used to scent the body. Rosewater is common, as are lemon and jasmine. Of course, such luxuries are normally only used by highborn.

TENT, SOLDIER'S: A basic soldier's tent is intended for one man, with arms and armor. Two would find it cramped.

TENT, PAVILION: A pavilion is a large tent with vertical walls. A central pole topped with a spoked wheel holds the walls up and gives the roof a conical shape. A pavilion is large enough for a knight and his attendants. Brightly colored pavilions, adorned with house colors, serve knights during tournaments.

Very large pavilions can serve as feasting tents or a traveling court. Pavilions tend to be well made and can be quite decorative, outfitted with fine furnishings, etc.

TORCH: A short piece of wood or length of flax or hemp, with an end soaked in tallow to make it easier to light. A torch illuminates about a 20-foot radius and burns for approximately 1 hour.

CLOTHING

ARTISAN/CRAFTSMAN'S GARB: Artisans and craftsmen tend to wear simple, utilitarian garb. If in the employ of a lord or lady, they might wear a uniform that reflects the house colors (if they are a particular favorite of their patron). Normal garb includes a shirt with buttons, pants with a drawstring or leather belt (or a skirt if a woman), leather shoes, an apron of cloth or leather with pockets, and perhaps a cap or hat. See also **Peasant's Garb**.

COURTIER'S GARB: Court is a formal affair, and those who attend tend towards fancy, tailored clothing in a seemingly ever-changing fashion. Courtiers tend to favor silks and satins, or decorative armors, or fur-lined cloaks, and many adorn themselves with gold or jewels. Visiting merchants, smallfolk, and foreigners oft try to dress as best they can, for those who appear plain or impoverished may receive a chilly reception.

ENTERTAINER'S GARB: Singers, mummers, and other entertainers normally have clothes tailored for their performances. The clothes are often brightly colored and flashy and may well be gaudy or outlandish, such as fool's motley. Entertainers whose primary audience is smallfolk tend to have simpler clothes of wool, cotton, and linen, while those who perform for the highborn are more likely to wear silk and velvet.

GODSWORN'S VESTMENTS: Many godsworn dress in well-made clothes that are relatively plain, favoring robes. Septas, for example, tend to wear white robes. Most godsworn carry a crystal-prism on a chain or leather thong, while those given to adornment may wear their crystals in fancy precious settings. Certain orders of godsworn wear distinct garb, from the Silent Sisters who wear gray and are fully shrouded (save for their eyes), to the threadbare robes of the begging brothers.

MAESTER'S GARB: Maesters tend to favor robes with many pockets sewn into the sleeves, in order to keep many tools and instruments close at hand.

NOBLE'S GARB: Nobles dress in the finest garb, tailored from the best materials, which are often embroidered or otherwise adorned. Silks come in many colors, fine furs are used to trim cloaks and boots and gloves, and many pieces are embroidered or otherwise adorned. Cloth-of-gold and cloth-of-silver, golden lace, and the more exquisite Myrish lace, are all favorites. To show off, many nobles will order a new outfit composed of their house colors for special occasions, such as a tournament, ball, wedding, or funeral, and further adorn themselves with gold and silver and fine jewels.

NORTHERN GARB: Those in the Far North who know how to dress for cold weather tend towards a wool coat and fleece-lined cap worn over the ears, a heavy fur cloak with hood, a shirt of linen, heavy

pants or skirts, and fur-lined boots.

PEASANT'S GARB: Smallfolk dress in simple, loose clothes of rough wool with linen undergarments. Coarse tunics, baggy breeches, and long stockings for men and course wool dresses and stockings for women. Their shoes are normally made of thick cloth or sometimes leather.

TRAVELER'S GARB: A traveler taking to the road for an extended time would want a pair of good boots and might have wool breeches or a skirt, a sturdy belt, a wool or linen shirt or tunic, probably a vest or jacket, gloves, and a hooded cloak. A prepared traveler will also have a wool scarf, gloves, and possibly a wide-brimmed hat. A merchant might wear this type of outfit, as might a young lad setting off to seek adventure. It is also the type of outfit that a noble lord or lady might wear if he or she wanted to avoid attention.

FOOD, DRINK, & LODGING

The costs of food and lodging vary wildly, depending on whether the realm is peaceful and in a summer of abundance, as war and winter make everything more costly.

Most inns will let poor travelers sleep on the floor—near the hearth if it's not too crowded—and probably lend use of a blanket for a few copper pennies per head. Cheaper accommodations can be found in the stables. A private room might cost a silver stag or two.

Meals would include fresh bread and beef or mutton, boiled, roasted, or cooked into a stew. Lean times, or poor travelers, might only get porridge, stew (light on the meat), and seasonal vegetables like grilled mushrooms or mashed turnips with butter, bread, and water. Better meals include a real portion of beef, mutton, or pork, boiled or roasted, served with ale, wine, or cider.

Of course, lords and ladies usually eat well, even when traveling, and during a banquet, they eat splendidly. Honeyed duck, crab, ribs roasted in a crust of garlic and herbs, suckling pig, pigeon pie, snails in honey and garlic, and lamprey pie are all considered favorites. Dessert runs the gamut from lemon cakes and blueberry tarts to iced milk sweetened with honey to baked apples dusted with cinnamon and honeycomb. Wine and ale are plentiful, and Arbor gold and hippocras, a dry wine with spices and honey, are favored by the wealthy.

WEAPONS

Weapon-smithing is an honored and storied tradition in Westeros, and the greatest knights and noble lords carry weapons of the finest quality. Of course, brigands and desperate peasants may only care to know that the tool is effective in its purpose: to inflict or defend from harm.

Weapons are broken down into two broad categories—Fighting Weapons covers melee and close-combat weapons, while Marksman-ship Weapons covers ranged devices. Each of those categories is then further divided into smaller categories, grouping similar weapons together, such as axes, spears, and bows.

EXAMPLES OF NOBLE GARB

OUTER WEAR

- ☞ Moleskin gloves
- ☞ Woolen scarf
- ☞ Greatcloak trimmed with black fox fur
- ☞ Wolf-pup fur boots
- ☞ Hooded cloak of soft white fox fur
- ☞ Cloth-of-gold half cape
- ☞ Satin cloak

LORDS' CLOTHES

- ☞ Embroidered velvet doublet
- ☞ Surcoat with silver buttons
- ☞ Tunic of slashed red velvet with black silk undersleeves
- ☞ Satin tunic striped black and gold
- ☞ Ermine mantle
- ☞ Mantle of miniver and velvet
- ☞ Robe of thick velvet with golden fastenings and a fur collar, the sleeves heavy with scrollwork
- ☞ Velvet doublet with long dagged sleeves
- ☞ Cloth-of-gold doublet with black satin sleeves and onyx studs
- ☞ Blue velvet robe trimmed with fox fur
- ☞ Fine tunic of sandsilk and painted with heraldic achievements (Dornish)

LADIES' CLOTHES

- ☞ Wool dress with rich embroidery at the collar and sleeves
- ☞ Short gown of silk or cotton
- ☞ Silk Damask gown
- ☞ Gown of ivory samite and cloth-of-silver with full skirts, lined with silvery satin; the long dagged sleeves almost touch the ground, and the bodice is slashed almost to the belly, the deep V covered over with a panel of ornate dove-grey Myrish lace
- ☞ Gown of pale green samite with a tight-laced bodice, baring shoulders
- ☞ A daringly low cut white gown, baring shoulders, decorated with swirls and spirals of tiny emeralds at the bodice and the ends of the wide sleeves

ADORNMENTS

- ☞ Choker (Ladies)
- ☞ Vest of woven gold (Lords)
- ☞ Gold arm ring (Either)
- ☞ Hairnet with moonstones (Ladies)
- ☞ Woven belt studded with gemstones (Either)
- ☞ Jeweled hair net (Ladies)

FOOTWEAR

- ☞ Slippers of soft velvet
- ☞ Slippers of soft grey doeskin
- ☞ Snakeskin sandals that lace up to the thigh (Dornish ladies)
- ☞ Red-dyed leather boots ornamented with black scrollwork
- ☞ High boots of bleached white leather with silver scrollwork

WEAPON QUALITY

There are four categories of weapon grade quality: Poor, Common, Superior, and Extraordinary. These qualities are treated like other weapon qualities (see **Qualities** in **CHAPTER 9: COMBAT** on page 157, and the following **TABLE 7-3: WEAPON GRADE**).

Poor quality weapons are most often used by poor smallfolk pressed into battle, broken men, or desperate outlaws. Examples of Poor quality weapons include a farmer's sickle sharpened for war or a hastily made blade now spotted with rust.

Common quality weapons are produced by smiths of common skill, found in any village and by the score in cities of any size. Most city guards, hedge knights, and footmen of well-equipped armies use Common quality weapons.

Superior weapons are made by renowned master weapon smiths and use the highest-quality materials. These weapons are often called "castle-forged," for their prized smiths find a warm welcome in the halls of the great lords. Superior weapons may be branded with a maker's mark, a personalized symbol. Such marks help give a history to a particular weapon, and the mark of a famous smith will often significantly increase the value of the weapon.

Extraordinary quality weapons are forged of Valyrian steel, far finer than even castle-forged steel. Valyrian steel originated in the Freehold of Valyria and is one of the few remnants of that earlier era. Valyrian steel is smoky, darker than normal steel, and rippled, and no other metal can hold as sharp an edge. It also tends to be very light, as no other metal can be hammered so thin yet still retain its strength. Valyrian steel is oft said to

7-3: WEAPON GRADE

GRADE	MODIFIERS
POOR	-1D on Fighting or Marksmanship tests
COMMON	No modifiers
SUPERIOR	Add +1 to the result of all Fighting or Marksmanship tests
EXTRAORDINARY	As Superior, plus increase the weapon's base damage by +1.

be spell-forged and folded hundreds of times in the making, and it is true that few smiths in Westeros know how to handle the metal.

VALYRIAN STEEL WEAPONS

Although extremely rare, thousands of Valyrian steel weapons survived the Doom of Valyria, perhaps two hundred or more being in the Seven Kingdoms. Most Valyrian steel weapons are storied and highly prized; considered priceless by even impoverished houses, a minor lord is far more willing to sell off a daughter than a family weapon.

WEAPON DESCRIPTIONS

The weapons listed in **TABLE 9-3: WEAPONS** on pages 156-157 are described herein.

ARAKH: Dothraki warriors favor this sword, whose long, curved blade is a cross between a knight's sword and a peasant's scythe.

BALL AND CHAIN: A one-handed weapon similar to a flail but with a shorter reach. A ball and chain typically does not have a real handle or rod; instead, a leather grip is at one end of the chain and a heavy metal ball at the other.

BATTLEAXE: A wicked, broad-headed axe that is larger than a hand axe, used to cleave through armor and shields. It can be wielded in one hand, and some battleaxes are double-bladed.

BOAR SPEAR: Also called a long spear, a boar spear has a wide head of iron or steel at the end of a long wooden shaft. A boar spear traditionally also has a crosspiece to help brace the weapon against a charging boar (or horseman).

BOW: Bows in the Seven Kingdoms are made from wood, though bows from more exotic lands may be made from laminated horn or bone. Bows are difficult to use while mounted and cannot normally be used with any accuracy if the mount is moving.

BOW, DOUBLE-CURVED: This small bow is double-curved and made from laminated horn, wood, or bone. These bows were originally made in Dorne, but they can be found in many places throughout the world. The Dothraki especially favor them, for these bows can be fired from horseback and can be crafted with especially heavy pulls to take advantage of a person's strength.

BRAAVOSI BLADE: The water dancers of Braavos made these narrow-bladed swords famous, though they can be found throughout the Free Cities.



TABLE 7-4: WEAPON COSTS

WEAPON	WEIGHT	COST	WEAPON	WEIGHT	COST
AXES			SHIELDS		
BATTLEAXE	7 lb.	50 ss	BUCKLER	3 lb.	25 ss
CROWBILL	6 lb.	60 ss	SHIELD	5 lb.	30 ss
HAND AXE	4 lb.	30 ss	SHIELD, LARGE	6 lb.	40 ss
LONGAXE	20 lb.	500 ss	SHIELD, TOWER	10 lb.	60 ss
MATTOCK	10 lb.	50 ss	SHORT BLADES		
WOODSMAN'S AXE	6 lb.	40 ss	DAGGER	1 lb.	20 ss
BLUDGEONS			DIRK	1 lb.	20 ss
BALL AND CHAIN	8 lb.	40 ss	STILETTO	1-1/2 lb.	30 ss
CLUB/CUDGEL	3 lb.	20 ss	SPEAR		
FLAIL	12 lb.	100 ss	BOAR SPEAR	9 lb.	40 ss
MACE	10 lb.	50 ss	FROG SPEAR	3 lb.	25 ss
MAUL	13 lb.	80 ss	PIKE	9 lb.	80 ss
MORNINGSTAR	8 lb.	80 ss	SPEAR	6 lb.	50 ss
QUARTERSTAFF	4 lb.	—	TOURNEY LANCE	8 lb.	40 ss
WARHAMMER	8 lb.	100 ss	TRIDENT	5 lb.	30 ss
BRAWLING			WAR LANCE	10 lb.	60 ss
KNIFE	1 lb.	5 ss	BOWS		
WHIP	2 lb.	5 ss	BOW, DOUBLE-CURVED	2 lb.	500 ss
FENCING			BOW, HUNTING	3 lb.	100 ss
BRAAVOSI BLADE	3 lb.	800 ss*	LONGBOW	3 lb.	900 ss
LEFT-HANDED DAGGER	1 lb.	20 ss	AMMUNITION (12)	1 lb.	10 ss
SMALL SWORD	3 lb.	300 ss	CROSSBOWS		
LONG BLADE			CROSSBOW, LIGHT	6 lb.	150 ss
ARAKH	4 lb.	450 ss*	CROSSBOW, MEDIUM	8 lb.	400 ss
BASTARD SWORD	10 lb.	700 ss	CROSSBOW, HEAVY	9 lb.	950 ss
GREATSWORD	15 lb.	800 ss	CROSSBOW, MYRISH	9 lb.	2,000 ss
LONGSWORD	4 lb.	500 ss	AMMUNITION (12)	1 lb.	10 ss
POLE-ARMS			THROWN		
HALBERD	11 lb.	100 ss	JAVELIN	3 lb.	20 ss
PEASANT TOOL	9 lb.	10 ss	NET	4 lb.	20 ss
POLE-AXE	9 lb.	80 ss	SLING	0 lb.	—

*These weapons may be considered exotic in Westeros, and as such, these prices are suggestions for what they might cost if and when they could be found. The prices can change dramatically.

CLUB/CUDGEL: A short club fashioned of hard wood or sometimes metal. The City Watch of King's Landing is armed with iron cudgels.

CROSSBOW, HEAVY: A crossbow is a type of mechanized bow where the bow is mounted to a wooden stock and drawn with a small winch. Being mounted allows the loaded weapon to be aimed with greater accuracy and fired with the release of a trigger. A heavy cross-

bow can only be used with two hands, and it fires bolts with force great enough to pierce all but plate armor, but they are slow to reload.

CROSSBOW, LIGHT: A lighter cousin to the heavy crossbow. While a light crossbow still needs two hands to reload—it can be done by hand or with a simple lever—and does not require a winch, it still takes time to reload. A light crossbow can be aimed and fired with one hand.

CROSSBOW, MEDIUM: Filling a niche between the light and heavy crossbows, this weapon requires two hands to reload and normally requires a push lever or ratchet. It is faster to reload than the heavy crossbow, but it takes two hands to aim and fire.

CROSSBOW, MYRISH: The Myrish crossbow is an oddity and is more of an eccentric's choice than a weapon to be feared. It is a large, ungainly distant cousin to the standard crossbow, and it fires three bolts with a single pull of a trigger. It takes both hands to aim and fire and is complicated to reload.

CROWBILL: More of a war pick than an axe, these fighting picks are designed to pierce chain and the weak joints of plate. They are named for their resemblance to the bill of a crow.

DAGGER: A long knife used to stab and pierce, often carried as a tool as much as a weapon.

DAGGER, LEFT-HANDED: Similar to normal daggers, these weapons feature broader crossbars to catch enemies' swords.

DIRK: A dagger designed for combat with a straight, narrow blade, often used in the off-hand to compliment a primary weapon.

FLAIL: A military cousin to the farmer's tool, a warrior's flail is a length of chain attached to a rod. At the end of the chain is a heavy metal head, either blunt like a mace or spiked like a morning star.

GREATSWORD: A large, powerful blade requiring two hands to wield. Greatswords can reach five or six feet in length.

HALBERD: A two-handed pole-arm with an axe blade mounted on a long wooden shaft. The axe blade is normally topped with a spike to engage spearmen and pikemen, and it has a hook or thorn opposite the axe blade, designed to pull cavalry from their horses. The halberd's statistics and features encompass a broad range of pole-arms used in the Seven Kingdoms and beyond.

HAND AXE: A warrior's version of a hatchet, smaller than a battleaxe and balanced to be thrown. These short-hafted axes are used by the ironmen to dance the finger dance.

KNIFE: More cutlery than weapon, most people in the Seven Kingdoms keep a knife as a handy tool, utensil, and weapon, should they find themselves in danger.

LANCE, WAR: A weapon of knights and heavy cavalry, lances are longer and stouter than spears, normally 8-10 feet long, made of turned ash, and banded to prevent splitting. The lance is tipped with a sharpened steel point and is normally used for a single charge before becoming too unwieldy in close combat.

LANCE, TOURNEY: Tourney lances are longer and more fragile than their battlefield cousins. Their tips are blunted to better unhorse an opponent without causing serious harm, and they are unbanded, meaning that they will often break upon impact. A tourney lance is normally 12-14 feet long and may be made from a prettier wood, such as golden wood from the Summer Isles.

LONGAXE: A greater cousin to the battleaxe, this two-handed weapon may end in a double-bladed axe head or may have a spike on one side.

LONGBOW: A tall bow, roughly the height of a man, made from a single piece of wood and with a long draw. A longbow cannot be easily used while mounted or while the mount is moving.

LONGSWORD: A common weapon of knights throughout Westeros, these one-handed blades are also known as broadswords or simply "swords." The blades are about three feet in length, double-edged, and mounted on a hilt with a heavy crossguard.

MACE: A blunt crushing weapon designed to smash armor, a mace consists of a heavy head of stone or metal set upon a wooden or metal shaft. The head is often flanged or knobbed to better penetrate armor.

MATTOCK: An agricultural tool, similar to a pickaxe but with a broad, chisel-like blade, used as an improvised polearm by smallfolk and poorer armies.

MAUL: Normally a blacksmith's or woodsman's tool, this long-handled hammer may be used in warfare as a giant hammer to smash foes. Although they take tremendous strength to wield properly in combat, smallfolk and wildlings will use them if they are capable. King Robert's two-handed warhammer was a specially crafted maul.

MORNINGSTAR: Cousin to the flail and ball and chain, a morningstar is a length of chain connected to a rod at one end and bears a spiked ball at the other.

NET: Made of strong rope, a net is typically a tool to catch fish or birds. Some people have adapted them for fighting, such as the crannogmen from the Neck, who use them to ensnare opponents or entangle weapons.

PEASANT TOOL: A peasant tool is a catchall term for sickles, hoes, and scythes sharpened for war. At best, peasant tools are Poor quality weapons, snatched up to defend a farmstead from raiders or because a father or brother was pressed into an impoverished army.

PIKE: A very long spear used by infantry both against foot soldiers and especially to counter cavalry charges. A pike is normally 10-14 feet long, ending in a sharpened metal tip.

POLE-AXE: Similar to a halberd, a pole-axe is a long shaft with an axe blade mounted on the end, though it is normally smaller than a halberd. The opposite side of the blade may be a spike or hammer.

QUARTERSTAFF: A simple weapon made from a length of hardwood, sometimes reinforced with metal tips.

SHIELDS: There are four common varieties of shields in Westeros. Bucklers, or target shields, are small disks of wood and iron designed to be strapped onto the arm. Shields, including large varieties, are often wooden, some being made from steel. They come in a variety of shapes but are usually flat-fronted to bear the colors and sigil of the knight that wields it. Tower shields are heavy items used to block missile fire and provide cover from enemies' attacks.

SLING: A sling is a simple and inexpensive weapon made by fastening two lengths of cord to a pouch. A bullet is placed in the pouch, and then the cords are swung quickly—releasing one cord causes the bullet to fly fast and out in a straight line. A sling is harder to use than a crossbow but is easily made from common materials.

ARMOR

SPEAR: A simple weapon used for hunting and battle, a spear is made of a long shaft of wood with a sharpened tip. Although the poorest smallfolk might only use sharpened sticks, most spears are tipped with heads of iron or steel. A spear can be used in melee or thrown.

SPEAR, BOAR: A larger, longer version of the spear, the boar spear features a two-foot-long blade at the end.

SPEAR, FROG: A weapon of the crannogmen, these small spears end in three prongs and are primarily used for hunting frogs and other small prey in the Neck, but they can just as easily be adapted to fight men. Frog spears can also be thrown.

SPEAR, THROWING: A light spear that is thrown as a ranged weapon.

STILETTO: A small weapon designed to slip into the gaps of an enemy's armor and reach vital organs with its long blade, the stiletto is a murderer's weapon and one not commonly found in the Seven Kingdoms.

SWORD, BASTARD: Neither a longsword nor a greatsword, the bastard sword is named for its lack of family. It has a longer blade and a more elongated grip than a longsword. However, the longer hilt is not so large as a greatsword and is meant for the off-hand to provide a bit more leverage, thus it is more like a hand-and-a-half weapon than a two-handed sword.

SWORD, SMALL: Shorter than a longsword but longer and heavier than a dagger, the small sword is a one-handed blade meant for thrusting. Some fighters like to use a small sword in their off-hand for parrying.

TRIDENT: A three-pronged spear, each prong extending out from the weapon's haft all in a row, the trident is less graceful than the frog spear but can be wielded in one or two hands.

WARHAMMER: Although its origins are as a smith's tool, the Warrior has taught men to use the warhammer as a fearsome weapon. A metal hammerhead tops a stout wooden shaft about three feet in length. The opposite face of the hammerhead is normally a metal spike.

WHIP: A long, tapered, flexible length of leather—the lash—is attached to a short handle. Whips are primarily used to drive livestock but can be used to fight, usually to entangle foes.

WOODSMAN'S AXE: A woodsman's tool for chopping and splitting wood, this axe can easily turn into a deadly weapon. Normally used by smallfolk and brigands, it is normally single-bladed and smaller than its martial cousin, the battleaxe.

The following descriptions apply to the armor types described in **CHAPTER 9: COMBAT**. A “suit of armor” normally includes protection for the head, arms, and legs, such as a helm or half-helm, coif, gorget, greaves, skirt, and gauntlets, as appropriate to the type or style of armor.

BONE OR WOOD: Primitive armor found north of the Wall and in other backwaters across the narrow sea, bone and wooden armor is held together with cord and draped over the torso and arms. It is noisy and uncomfortable but easy to manufacture.

BREASTPLATE: A breastplate is the front portion of plate armor that covers the torso in a full suit of plate armor. Technically, the breastplate only covers the chest, but in this case, it also includes the backplate, allowing decent protection of the vital organs without limiting mobility much.

HIDES: This armor is made up of heavy layers of animal hides and boiled leather. Hide offers more protection than simple leather armor but is bulky and hard to move in. It is rare in Westeros, primarily used by the wildlings of the North and barbaric tribes in far-flung lands.

LEATHER, HARD: Boiling it in water or wax hardens the leather, which is then fashioned into breast and back plates and shoulder guards. More flexible leather is used for the leggings, gauntlets, and so forth. Some versions of hard leather are sewn with metal rivets or studs.

LEATHER, SOFT: Leather armor is common throughout the world. Cured and hardened for protection, it is supple enough to be worn like regular clothing.

MAIL: Also called chainmail, mail is armor made by interlocking small metal rings to form a mesh. The metal weave provides solid protection against thrusting and slashing attacks. Mail is normally worn over a layer of quilted cloth to make it more comfortable, reduce chafing, and absorb some of the force from blows. Mail often includes gauntlets and a coif to protect the head and neck.

PADDED: The lightest form of armor, padded armor is composed of layers of cloth, stuffed with batting and quilted together. Padded armor normally covers the chest and shoulders.

RING: A medium-weight armor made of interlocking metal rings, similar to mail worn over hardened leather armor. In the North, it is worn with heavy wool padding. It is lighter than mail, though not as strong.

Ser Vardis Egen was steel from head to heel, encased in heavy plate armor over mail and padded surcoat. Large circular rondels, enameled cream-and-blue in the moon-and-falcon sigil of House Arryn, protected the vulnerable juncture of arm and breast. A skirt of lobstered metal covered him from waist to mid-thigh, while a solid gorget encircled his throat. Falcon's wings sprouted from the temples of his helm, and his visor was a pointed metal beak with a narrow slit for vision.

Bronn was so lightly armored he looked almost naked beside the knight. He wore only a shirt of black oiled ringmail over boiled leather, a round steel halfhelm with a noseguard, and a mail coif. High leather boots with steel shinguards gave some protection to his legs, and discs of black iron were sewn into the fingers of his gloves.

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TABLE 7-5: ARMOR COSTS

ARMOR	WEIGHT	COST
ROBES	20 lb.	3 ss
PADDED	10 lb.	200 ss
LEATHER, SOFT	15 lb.	300 ss
LEATHER, HARD	18 lb.	400 ss
BONE OR WOOD	25 lb.	300 ss
RING	20 lb.	600 ss
HIDES	25 lb.	400 ss
MAIL	40 lb.	500 ss
BREASTPLATE	25 lb.	800 ss
SCALE/COIN	30 lb.	600 ss
SPLINT	50 lb.	1,000 ss
BRIGANDINE	50 lb.	1,200 ss
HALF-PLATE	40 lb.	2,000 ss
PLATE	50 lb.	3,000 ss

ROBES: Heavy robes of burlap, homespun, or some other material offers a modicum of protection.

SCALE/COIN: A medium-weight armor consisting of small metal scales sewn onto a leather jacket and skirt. The metal may be bronze, iron, or steel, and looks a bit like fish scales. Variants include armor fashioned from gold, silver, or steel coins worn in the same fashion as scale armor.

SPLINT: A cheaper version of heavy armor, splint armor consists of vertical metal strips arranged around the torso, with plates for the shoulders, greaves for the arms, and leggings for the legs. It does a poor job protecting the joints, making it uncommon outside of hedge knights and their ilk. Some variations, especially beyond the narrow sea, have bands of lacquered wood or metal reinforced with cloth. While different in appearance, these variants provide the same level of protection.

BRIGANDINE: Brigandine armor is made of cloth or leather lined with overlapping metal plates (normally of iron), designed to protect the upper body, laid over a suit of mail. The brigandine can be removed, leaving just chainmail armor.

HALF-PLATE: Those who find a full suit of plate too cumbersome may opt for half-plate armor. Made in the same fashion as plate, half-plate is composed of a partial suit of plate armor usually worn over mail. Because the plate is not necessarily properly fit to the wearer, it is actually more encumbering.

PLATE: A full suit of armor favored by knights and lords, plate armor is composed of shaped steel plates fitted over most of the body. It includes a helmet (open-faced or with a visor), cuirass (back and breastplate), gorget (for the neck), pauldrons or spaulders (for the shoulders),

vambraces, gauntlets, greaves, sabatons (for the feet), etc. Some suits of armor include a mail skirt or chain coif.

The plate is strapped and buckled on over a padded doublet, evenly distributing the weight over the entire body, so it is less restrictive than it might seem. The finest armor smiths decorate the armor of the great lords with fantastic heraldry and wonderful images, dressing the armor with jewels, and in some cases coloring the steel itself.

MOUNTS & DOMESTIC ANIMALS

The people of Westeros have domesticated a number of animals for work and war. Of all creatures, great and small, horses are probably the most important.

HORSES

The history of the knight is intertwined with that of his steed—in many ways, the horse distinguishes the armored knight from plebeian foot soldiers. As horses are expensive to own and maintain, they fall more commonly under the providence of young lords. A hedge knight who loses his horse in battle may feel shamed and distraught, for he may have no coin to acquire a new steed; he is forced to ask himself, is a knight without a horse any kind of knight at all?

Obviously, work horses are plentiful throughout the Seven Kingdoms, but they are not suited for combat, and anyway, many families would likely not have the means to let a rambunctious son take the horse and seek glory and wealth in war or tourneys.

WAR HORSES

There are three broad categories of war horses found throughout Westeros. A fourth type, the sand steed, is common only in Dorne and rare elsewhere.

DESTRIER: Destriers are tall, strong, splendid animals and are often high spirited. Destriers give knights a majestic air at tournaments. They are normally the most valuable type of horse, being well bred and highly trained. Some even consider them too valuable to risk in war—thus the courser is the preferred mount for fighting.

COURSER: Lighter than a destrier and less costly, coursers are still beautiful animals. Coursers are also strong and fast.

ROUNSEY: Lowest of all is the rounsey, a strong and capable steed of no particular breeding. Although rounseys are perfectly capable war horses, they are relegated to hedge knights, squires, and non-knightly men-at-arms. Rounsey are common riding horses and may also be used as pack animals.

SAND STEED: The sand steeds of the Dorne are smaller than either coursers or rounseys and, therefore, cannot bear the weight of armor. But they are fast and can run for great distances. The Dornishmen like to say they can run for a day and a night and never tire, and though this claim is obviously boastful, no animal is better for their hot deserts. A sand steed is slim with a long neck and beautiful head, and its coat may be red, gold, pale grey, or black; its mane may match, or be another of those colors.

MOUNTS FOR WORK AND PLAY

GARRONS: Garrons are small, shaggy horses found in mountainous regions and cold climes. They look more like ponies than horses but are as sure-footed as goats on the icy mountain paths near the Wall. Their ranging ability makes them a favored steed of the Night's Watch.

MULE: The best pack animal in Westeros, these hardy, sure-footed beasts are capable of carrying heavy loads. They are less likely to spook than a horse and more willing to enter strange places. Mules are especially valued in the mountains of the North and the Vale of Arryn.

PALFREYS: Palfreys are well-bred horses that may be as valuable as a destrier, but their gentle and quiet disposition makes them ill-suited for warfare. Instead, they are coveted as riding horses, used often by noble ladies and may also be used for hunting.

PONY: A pony is small horse with proportionally shorter legs and a thicker body. Ponies are often ridden by the children of lords but may be used as general riding steeds or pack animals (especially in mines).

STOT: Stots are heavy draft horses used for farm work.

BARDING

Barding is armor for a mount, normally covering the animal's face, head, neck, chest, flanks, and hindquarters. Barding helps protect the horse when it is targeted—a common tactic for bringing a knight down in battle. Barding is available in almost as many types of armor as a warrior.

Barding for a horse weighs twice as much as for a man, and it costs four times as much. Barding for a pony or garron costs only double, but the weight is roughly the same. Sand steeds cannot normally wear barding, though outside of the heat of Dorne they could probably manage the lightest types.

Barding must be removed at night, and it should normally only be worn during battle. Barding can chafe the animal and cause sores. Because it is so heavy, a mount with barding normally cannot carry much more than a rider and simple saddlebags. A knight will often have a secondary pack animal for carrying his additional gear.

Knights and lords often drape their horses with caparisons, long, elaborate quilts that cover the horse from nose to tail and reach almost to the ground. These quilts display house colors and may be used during tournaments, though rarely in war.

TABLE 7-6: BARDING TYPES

ARMOR	WEIGHT	COST*
LEATHER	60 lb.	1,100 ss
RING	80 lb.	2,400 ss
SCALE/COIN	120 lb.	2,400 ss
MAIL	160 lb.	3,200 ss
BRIGANDINE	200 lb.	4,800 ss
PLATE	200 lb.	12,000 ss

*Barding for smaller animals costs half this amount and weighs half as much.

EXOTIC & SPECIAL ITEMS

In addition to the standard four weapon qualities: Poor, Common, Superior, and Extraordinary, one can find exotic and special items in the far reaches of Westeros. When these items are used in a tourney or hung over a lord's mantle, they stir feelings of awe and superstition amongst nobles and smallfolk alike. Such items include:

BRONZE ARMOR: A relic of the Age of Heroes, bronze can be used to make any type of metal armor. Modern smiths claim it is much weaker than steel, and few make it today for anything other than decorative purposes. However, some noble families have antique armor covered with runic engravings of the First Men, such as the Royces of Runestone, said to defend the wearer from harm.

Bronze armor can be of any form of armor whose component parts are mostly metal. Reduce its Armor Rating by 1.

OBSIDIAN OR DRAGONGLASS: Obsidian, also called dragon-glass, is a dark glass-like rock formed from lava. It normally appears black, dark green, or brown. It can be fractured to create sharp knife blades or arrowheads, though such weapons are fragile. The smallfolk and wildlings of the North believe it to be a bane to supernatural or magical creatures.

Obsidian weapons have the Fragile quality (see page 158).



DRAGONBONE: A black material said to be made from the bones of dragons, dragonbone can be shaped as wood yet is strong as steel while remaining flexible. It is also very light. Dragonbone bows are said to be the best in the world and are highly prized by the Dothraki.

Bows fashioned from dragonbone gain the Powerful, Piercing 1, and Two-handed qualities if they don't already have them. In addition, increase their base damage by +1.

POISONS

The noble knights and high lords of the Seven Kingdoms look down on poison with fear and loathing. It is a vile weapon used by the debauched sots of the Free Cities—and is also seen as a weapon of bastards and women. Of course, much of this is posturing. The maesters of the Citadel study the histories and qualities of various poisons in addition to their healing arts, and many nobles have fallen to a poisoned blade or tainted morsel.

Poison may be delivered by dosing food or drink, coating a weapon, or even through the skin.

POISON CHARACTERISTICS

All poisons have the following characteristics.

- **DELIVERY:** Poisons need to interact with the body in a particular way to take effect. This entry describes the primary means for introducing a poison to a victim's system. Ingested means the victim must eat or drink the poison, whereas contact means the poison must touch the skin or be injected such as by a stab wound. Finally, some poisons are inhaled; the poison is blown from a tube or thrown into the air.
- **VIRULENCE:** A poison's Virulence rating describes its "attack dice." Whenever you expose an opponent to poison, you roll a number of dice equal to the Virulence rating against the victim's passive result, usually Endurance (Endurance rank × 4) but sometimes Will for poisons that affect the mind. If the poison's attack beats the target's passive result, it takes effect.
- **FREQUENCY:** Even if the poison fails to get past the intended target's Endurance (or other ability), it often lingers in the victim's system and may strike again. A poison's Frequency describes the time between attacks. Multiple successful attacks produce cumulative effects.
- **TOXICITY:** All poisons have Toxicity, which describes the number of times it can attack before it runs its course.
- **DIAGNOSIS:** A healer can only assist a poisoned character if the poison is successfully identified. This entry describes the Difficulty of the Healing test to properly identify the poison. A healer that diagnoses the poison can substitute the result of a Healing test for the victim's passive Endurance result. The victim may use the higher of the two results.
- **EFFECTS:** Poisons all produce some sort of effect, whether it's one or more penalty dice to a set of abilities, injuries or wounds, or some other effect. Effects from multiple successful attacks are

TABLE 7-7: GOODS & SERVICES

GOODS	COST	GOODS	COST	GOODS	COST
BACKPACK	1 ss	TENT, SOLDIER'S	5 ss	PEASANT'S GARB	1 ss
CANDLE (PAIR)	2 cp	TENT, PAVILION	30 ss	TRAVELER'S GARB	3 ss
CRAFTSMAN'S TOOLS (ORDINARY SET)	10–200 ss	TORCH	1 cp	MOUNTS	
CRAFTSMAN'S TOOLS (EXPERTLY CRAFTED SET)	100–1,000 ss	WATERSKIN	8 cp	COURSER	600 ss
FAR-EYES	300 ss	WHETSTONE	3 cp	DESTRIER	1000 ss
FLASK	2 ss	MUSICAL INSTRUMENTS		GARRON	40 ss
FLINT AND STEEL	2 cp	DRUM	20 cp	MULE	12 ss
INK (BLACK, ONE VIAL)	20 cp	FIDDLE	10 ss	PALFREY	150 ss
IRON STAKES	4 cp	FLUTE	10 ss	PONY	50 ss
LAMP	10 cp	HARP	18 ss	ROUNSEY	50 ss
LANTERN	2 ss	HORN	3 ss	SAND STEED	1200 ss
MAESTER'S KIT	50–500 ss	PIPES	3 ss	STOT	50 ss
MYRISH LENS	20 ss	CLOTHING		FEED (PER DAY)	1 cp
OIL, PINT	8 cp	ARTISAN/CRAFTSMAN'S GARB	1–5 ss	STABLING (PER DAY)	1 cp
POUCH (BELT)	8 cp	COURTIER'S GARB	10–100 ss	SADDLEBAGS (PAIR)	1 ss
ROPE	10 cp	ENTERTAINER'S GARB	4 ss	VEHICLES	
SACHET	1 ss	GODSWORN'S VESTMENTS	2 ss	SLED	5 ss
SCENTS	1 ss	MAESTER'S GARB	4 ss	WAGON	20 ss
		NOBLE'S GARB	100–1000 ss	WAYN (CART)	8 ss
		NORTHERN GARB	4 ss		

cumulative. A poison's effects last until the victim manages to overcome it or is successfully treated.

RECOVERY: Recovery describes the type of test and Difficulty a character must make to recover from the poison once its effects take hold. Recovery tests are always Endurance tests.

KNOWN POISONS

These poisons can be found in Westeros and beyond the narrow sea.

ALCOHOL	INGESTED
VIRULENCE: 1 PER DRINK IN EXCESS OF NORMAL LIMITS.	FREQUENCY: 1/HOUR
TOXICITY: 2 FOR ALE OR BEER, 3 FOR WINE, 4 FOR SPIRITS	DIAGNOSIS: AUTOMATIC (0)

While harmless when used in moderation, alcohol functions exactly like a poison, and heavy doses can have lethal effects. Characters can safely drink alcohol in quantities determined by their Endurance rank. A character can have a number of servings of ale, beer, or wine equal to his rank, or a number of servings of spirits equal to one half his rank (round down, minimum 0). Drinking in excess of these numbers causes the alcohol to function as a poison.

The alcohol takes effect five minutes after the character's last drink. Alcohol imposes -1D per degree on all tests. The first time the alcohol attacks, the character gains a +3 bonus on all Endurance and Will tests. If the penalty dice equal the victim's Endurance rank, he passes out for

1d6 hours. If the penalty dice triple the victim's Endurance rank, he dies from alcohol poisoning.

RECOVERY: The victim regains 1D each hour after the alcohol has run its course.

BASILISK BLOOD	INGESTED
VIRULENCE: 6	FREQUENCY: ONCE/5 MINUTES
TOXICITY: 3	DIAGNOSIS: FORMIDABLE (12)

The basilisk is a type of lizard from the jungles of Yi Ti. Its blood is mixed into a thick paste, which can be added like a spice to meat. When cooked, it gives off a savory smell, but if eaten, it will cause madness, driving both men and beasts into a frenzy.

Basilisk blood imposes -1D to Cunning per successful attack and an additional -1D for every two degrees. While basilisk blood is in the system, the victim must succeed on a **CHALLENGING (9)** Will test or attack the closest creature. If the victim can't see any potential targets, he claws at his arms and body, inflicting 1 injury per minute. A successful Will test indicates the victim retains control for 1 minute times the degree. If the penalty dice equal the victim's Cunning rank, then his brain hemorrhages, causing immediate death.

RECOVERY: Unfortunately, the effects of basilisk blood are permanent, and those who survive its attack are always left with deep mental scars. The penalty dice remain unless a character burns a Destiny Point, in which case he recovers after 1d6 days.

BASILISK VENOM

CONTACT

VIRULENCE: 5

FREQUENCY: 1/ROUND

TOXICITY: 2

DIAGNOSIS: CHALLENGING (9)

The basilisk is a poisonous lizard, whose very blood can drive predators mad, but far more deadly is the venom in its fangs. Basilisk venom acts quickly, inducing muscle seizures and numbing the neck and face, making it difficult to breathe.

On a successful attack, basilisk venom deals 1 wound per degree. If at any time a victim gains an injury or wound from the venom, he loses the ability to speak and must succeed on a **FORMIDABLE (12)** Endurance test or take $-1D$ to Endurance.

RECOVERY: Injuries and wounds heal normally; The penalty die is permanent unless the victim burns a Destiny Point, in which case he recovers after 2d6 days.

FIREMILK

CONTACT

VIRULENCE: 3

FREQUENCY: 1/ROUND

TOXICITY: 2

DIAGNOSIS: EASY (3)

A pale red ointment that is poured directly onto wounds in order to cleanse them. Firemilk burns and may cause weakness in those treated, but it helps stave off infection. It is a staple of maesters.

Firemilk purifies and improves the victim's chance to recover from injuries and wounds. The poison grants a $+1D$ to Endurance and Healing tests made to recover from injuries and wounds on a success and



$+1B$ per additional degree. However, the poison also imposes a -1 penalty to Athletics test results per degree on a successful attack.

RECOVERY: The penalty to Athletics tests fades 24 hours after the poison is first applied. The extra test die and bonus dice (if any) apply to the next Endurance test to remove any injuries or wounds.

GREYCAP

INGESTED OR INHALED

VIRULENCE: 5

FREQUENCY: 1/6 HOURS AND 1/DAY

TOXICITY: 2

DIAGNOSIS: CHALLENGING (9)

Greycaps are a poisonous umbrella-shaped fungus, like toadstools. The caps can be dried and powdered to create this poison. Although it acts slowly, after several hours, it produces agonizing intestinal pains. The victim may experience diarrhea, vomiting, and dehydration. If untreated, hallucinations and fevered dreams will set in after a day, and the internal organs, such as the liver and kidneys, will become swollen and begin to fail, killing the victim in a matter of days.

Greycap produces two nasty effects. The first attacks the body once every six hours. On a successful test, the poison imposes $-1D$ to Athletics with an additional $-1D$ for every two degrees. The second effect strikes every day, imposing $-2D$ to Cunning and $-1D$ to Endurance per degree. If the penalty dice equal any of the associated abilities, the victim dies.

RECOVERY: After the poison has run its course, the penalty dice to Cunning fade at a rate of -1 die per day. Penalty dice to Athletics and Endurance are permanent unless the victim burns a Destiny Point, in which case he recovers fully after 1d6 days.

MILK OF THE POPPY

INGESTED

VIRULENCE: 4 OR 6 (LARGE DOSE)

FREQUENCY: 1/MINUTE

TOXICITY: 1

DIAGNOSIS: EASY (3)

Milk of the poppy is made by scoring the unripened seed pods of poppies and collecting the sap. A small dose causes a patient to become drowsy and dulls pain, and a larger dose will allow one to sleep through even great pain. Maesters use it regularly to treat wounds, but care must be taken, as it can be very addictive.

Milk of the poppy dulls pain, and the victim halves any penalties from injuries or wounds (round down). Victims treated with a large dose take a -3 penalty to all test results. In addition, if the poison successfully attacks the victim, it knocks him unconscious for 6 hours plus 1 hour for each degree (or 12 hours plus 1 hour for each degree for a large dose).

RECOVERY: The pain-deadening effects of this poison last for 8 hours, after which time the victim removes any related penalties.

MYRISH FIRE

CONTACT

VIRULENCE: 4

FREQUENCY: 1/ROUND

TOXICITY: 2

DIAGNOSIS: ROUTINE (6)

Myrish Fire is an ointment that is dabbed onto wounds to clean them. It burns the skin terribly but fights off infection and helps to ensure the

flesh does not mortify. Like firemilk, the stinging pain can cause weakness, but it is a useful tool in helping a wounded patient recover.

When applied directly, Myrish fire purifies, improving the victim's chance to recover from injuries and wounds. The poison grants +1D to Endurance tests made to recover from injuries and wounds on a success and +1B with each additional degree. However, the poison also imposes a -1 penalty to Agility test results per degree on a successful attack.

RECOVERY: The penalty to Agility tests fades 24 hours after the poison is first applied. The extra test die and bonus dice (if any) apply to the next Endurance test to remove any injuries or wounds.

NIGHTSHADE INGESTED

VIRULENCE: 4 **FREQUENCY:** 1/MINUTE AND 1/HOUR
TOXICITY: 2 **DIAGNOSIS:** ROUTINE (6)

The nightshade is a type of shrub. Its leaves are dull green, and it flowers with pink or purple blossoms and has shiny black berries that are quite toxic. Nightshade poison is extracted from the berries, and even eating two or three berries can be dangerous. Nightshade causes nausea, dizziness, an increased heart rate, and hallucinations. Its symptoms also include paleness and dilated pupils.

Nightshade has two effects. The first attacks the mind once per minute. On a successful attack, the poison imposes -1D to Cunning with an additional -1D for every two degrees. The second effect strikes every hour, imposing -2D to Endurance with an additional -1D to Endurance for each additional degree. If the penalty dice equal any of the associated abilities, the victim dies.

RECOVERY: After the poison has run its course, the victim can recover normally. Each week, the victim can remove one -1D per degree by succeeding on a **CHALLENGING (9)** Endurance test. A healer can assist in the recovery as normal.

PENNYROYAL INGESTED

VIRULENCE: 3 (MILD) OR 5 (STRONG) **FREQUENCY:** 1/HOUR AND 1/2 HOURS
TOXICITY: 2 **DIAGNOSIS:** ROUTINE (6)

Pennyroyal is an herb, similar to spearmint or peppermint, that gives off a highly aromatic oil. Pennyroyal leaves are green, and its clustered flowers are reddish purple or lilac blue. It may be cooked with, and the leaves, either fresh or dried, may be steeped for tea—a common remedy for colds. However, drinking more than two or three strong cups can make one sick, resulting in nausea, dizziness, hot flashes, and even numbness in the limbs. Pennyroyal is one of the key ingredients in Moon tea (with mint, tansy, and wormwood), used as a form of birth control. A strong dose of pennyroyal can even cause a pregnant woman to lose a child.

If a mild dose of pennyroyal successfully attacks, it imposes a -1 penalty to all Agility, Athletics, and Awareness test results, per degree. A strong dose imposes the same penalties as a mild dose plus a -2 to Health and another -1 to Health for every two degrees.

RECOVERY: Penalties from being poisoned fade after 24 hours.

TABLE 7-8: POISONS

POISON	COST	POISON	COST
BASILISK BLOOD	5–10 gd	STRANGLER	150 gd
BASILISK VENOM	5–10 gd	SWEETSLEEP, GRAINS	—
FIREMILK	25 ss	SWEETSLEEP, PINCH	120 ss
GREYCAP	25 ss	SWEETSLEEP, 3 PINCHES	360 ss
MILK OF THE POPPY	200 ss	TANSY, MILD	5 ss
MILK OF THE POPPY, LARGE DOSE	500 ss	TANSY, STRONG	15 ss
MYRISH FIRE	100 ss	TEARS OF LYS	100 gd
NIGHTSHADE	100 ss	WASTING POTION	50 ss
PENNYROYAL, MILD	5 ss	WIDOW'S BLOOD	1,000 ss
PENNYROYAL, STRONG	10 ss	WOLFSBANE	100 ss

STRANGLER INGESTED

VIRULENCE: 7 **FREQUENCY:** 1/ROUND
TOXICITY: 4 **DIAGNOSIS:** HARD (15)

Strangler is a poison that comes from the islands of the Jade Sea. The aged leaves of a local plant are soaked in a mixture of limes, sugar water, and exotic Summer Isles' spices. Once the pulpy leaves are removed, the liquid is thickened with ash, which produces purple crystals. These crystals will melt in any liquid, such as water, wine, or ale. Once a victim imbibes the poison, it closes off the throat, making it impossible to breathe and suffocating him.

Strangler imposes -2D to all abilities and an additional penalty die for each extra degree. If the penalty dice accumulated equal the victim's Endurance rank, he dies.

RECOVERY: In the unlikely event that the victim survives a brush with the Strangler, he loses -1D each week spent in total bed rest. For most, the only chance of surviving is by burning a Destiny Point

SWEETSLEEP INGESTED

VIRULENCE: 4 (GRAINS), 5 (PINCH), OR 6 (3 PINCHES) **FREQUENCY:** 1/5 MINUTES (GRAINS), 1/ROUND AND 1/5 MINUTES (PINCH), OR 1/ROUND (3 PINCHES)
TOXICITY: 1 (GRAINS), 2 (PINCH), OR 3 (3 PINCHES) **DIAGNOSIS:** EASY (3)

This powder is used to calm nerves, lessen pain, and help one sleep. A few grains are all that is needed to calm a pounding heart or reduce trembling or shakes, while a pinch provides dreamless slumber. However, three pinches will give the gift of endless sleep. Although sweetsleep is less potent than milk of the poppy, as well as less addictive, it stays in the subject's body, and if used too often over subsequent days, it can cause lasting harm.

The effects of sweetsleep vary depending on the dosage. A few grains impose a -1 penalty to Cunning tests per degree. However, the victim temporarily increases his Composure by +2.

A pinch of sweetsleep has two effects. The first, which attacks each round, imposes -1D on Cunning tests with an additional penalty die

for every two degrees. The second imposes unconsciousness for 3 hours, plus one hour per degree.

Three pinches are lethal. A successful attack imposes $-2D$ on Cunning and Endurance tests with an additional $-1D$ for every additional degree and knocks the victim unconscious for 24 hours plus 10 hours per additional degree. If the penalty dice to Endurance equal the victim's rank, the victim dies.

RECOVERY: The penalty dice fade after the period of unconsciousness wears off.

TANSY **INGESTED**

VIRULENCE: 3 (MILD) OR 5 (STRONG) **FREQUENCY: 1/30 MINUTES**

TOXICITY: 1 **DIAGNOSIS: EASY (3)**

Tansy is a tall, flowering herb with yellow, button-like flowers. It smells of camphor and rosemary, and it may be used to spice puddings or eggs. Like pennyroyal, it can be steeped into a tea to combat stomach pains, fevers, and even the shaking sickness. Too much, however, can cause abdominal and bowel pains—and even violent seizures. Tansy is one of the key ingredients in Moon tea (with mint, pennyroyal, and wormwood), used as a form of birth control. As with pennyroyal, a strong dose can cause a pregnant woman to lose a child.

A successful attack from tansy grants a $+1$ bonus to Endurance test results but imposes $-1D$ to Athletics test per degree of success. A strong dose imposes $-2D$ on Athletics tests and $-1D$ to Endurance tests, plus $-1D$ to Endurance tests per degree. If the penalty dice to Endurance equals the victim's Endurance rank, the victim dies.

RECOVERY: The penalties automatically fade after 1 hour

TEARS OF LYS **INGESTED**

VIRULENCE 6 **FREQUENCY 1/HOUR AND 1/DAY**

TOXICITY 6 **DIAGNOSIS: VERY HARD (18)**

Tears of Lys is a colorless, odorless liquid, as sweet as water. It is a rare and expensive drug, originating in the Free City of Lys. The tears attack a victim's stomach and bowels, weakening them drastically and killing the victim after several days. The tears of Lys is favored by assassins, for it leaves no trace.

The tears of Lys has two effects. Once per hour, a successful attack imposes $-2D$ to Athletics test plus $-1D$ for every two degrees. The second effect works each day, and a successful attack imposes $-1D$ to Agility, Athletics, and Endurance tests, plus $-1D$ to each for every degree. If the penalty dice to Endurance equals the victim's Endurance rank, the victim dies.

RECOVERY: Tears of Lys is almost always fatal, and the effects are permanent, unless the victim burns a Destiny Point, in which case the victim recovers after $3d6$ days.

WASTING POTION **INGESTED**

VIRULENCE: 4 **FREQUENCY: 1/ROUND**

TOXICITY: 2 **DIAGNOSIS: ROUTINE (6)**

A simple solution made from common but potent ingredients such as pepper juice and yellow mustard is given to a patient to help him expunge poisons from the body. It may be administered to help purge bad blood. A wasting potion can harm the patient and even cause lasting damage or death if not carefully administered. Wasting potions tend to cause weakness, dizziness, and sometimes lasting nausea, whether or not they relieve the initial symptoms.

A character who imbibes a wasting potion gains a $+5$ bonus to his passive Endurance result against poisons and disease. However, if the poison successfully attacks the victim, it imposes $-1D$ on Athletics and Endurance tests.

RECOVERY: The victim recovers from the effects of a wasting potion after 1 day.

WIDOW'S BLOOD **INGESTED**

VIRULENCE: 5 **FREQUENCY: 1/HOUR**

TOXICITY: 1 **DIAGNOSIS: CHALLENGING (9)**

Widow's blood is a virulent poison that cripples a victim's bowels and bladder. The victim slowly drowns in his own toxins over several days.

Widow's Blood makes just one attack. If successful, the victim gains $-1D$ on all Endurance tests each day until the penalty dice equal the victim's Endurance rank, at which point he dies.

RECOVERY: A healer who diagnoses the victim can cure the effects of this poison with a successful **CHALLENGING (9)** Healing test. A success halts the poison's progress for 1 day. Three degrees of success remove the disease. Once cured, the victim loses one penalty die each day until all are removed.

WOLFSBANE **CONTACT OR INGESTED**

VIRULENCE: 3 (CONTACT) OR 5 (INGESTED) **FREQUENCY: 1/ROUND (CONTACT) OR 1/ROUND AND 1/HOUR (INGESTED)**

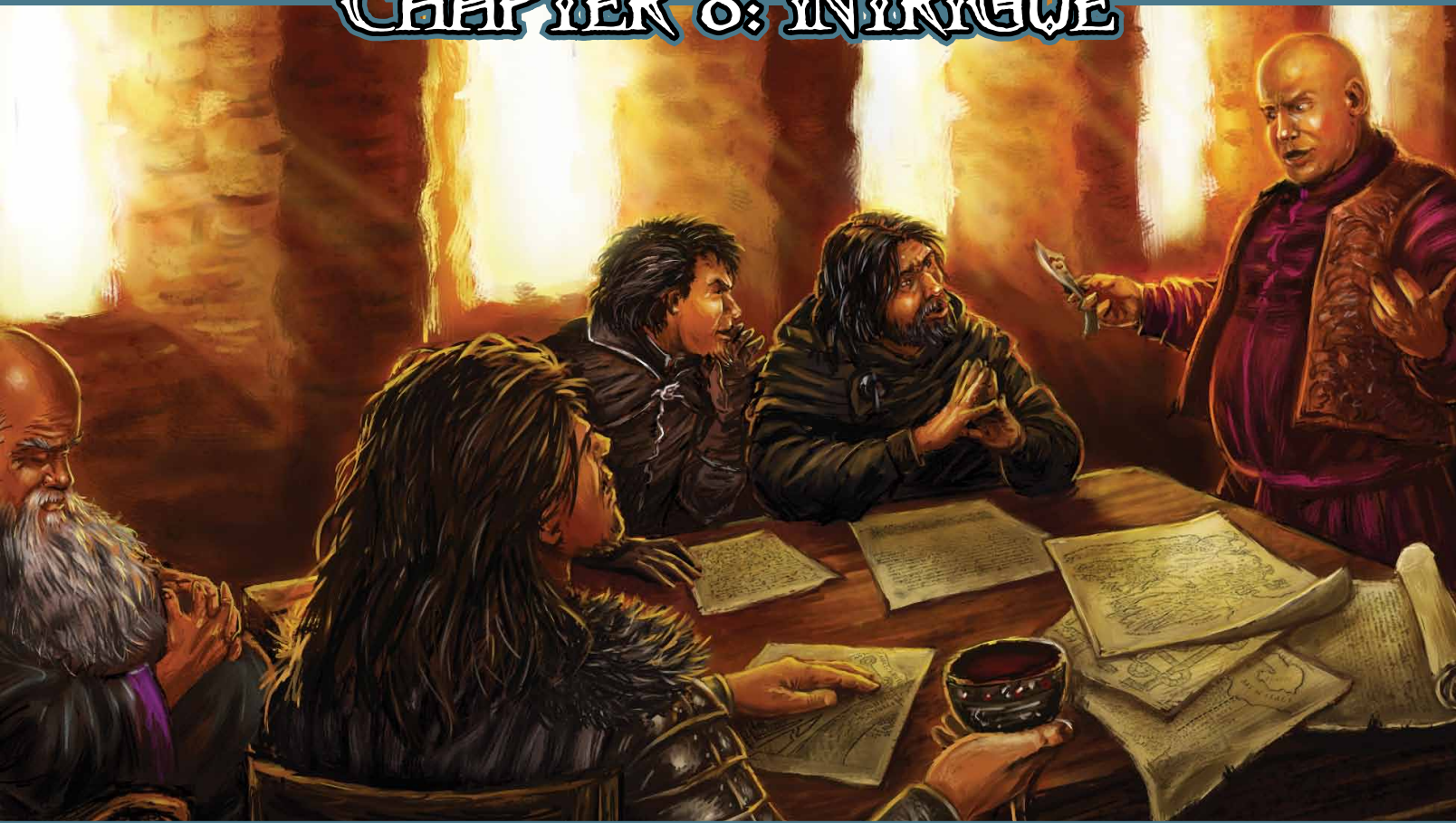
TOXICITY: 4 **DIAGNOSIS: ROUTINE (6)**

An herb and relative to the buttercup, wolfsbane plants are long and tall, crowned by blue, yellow, purple, white, or pink flowers. Carefully used, wolfsbane can be a painkiller. If touched, wolfsbane burns the skin and causes itching. If ingested, it causes burning, tingling, and numbness in the mouth and a burning in the stomach. After about an hour, the victim vomits violently, followed by weakness and burning, tingling, and numbness throughout the body. The pulse and breathing both slow until the victim dies of asphyxiation.

Wolfsbane can be used in two ways—contact or ingestion. Contact with wolfsbane imposes $-1D$ on Agility and Endurance tests per degree. Ingested wolfsbane has two effects. The first, attacking each round, imposes $-2D$ on Athletics tests plus an additional penalty die for each additional degree. The second attacks each hour and imposes $-2D$ on Endurance tests plus an additional penalty die for each extra degree. Again, if the penalty dice to Endurance equal the victim's rank in the ability, the victim dies.

RECOVERY: The victim loses $-1D$ each day after the contact poison runs its course or each week after the ingested poison runs its course.

CHAPTER 8: INTRIGUE



Bold deeds and heroic acts of courageous men adorned in glittering armor and wielding shining swords in the defense of fair maidens live large in the minds of the young and naïve. But behind the endless ranks of knights and soldiers are the true movers and shakers of the land. The swords and those who wield them are capable of much destruction, but they are tools all the same, to be used and discarded as need be. The ones who guide these weapons are those versed in the game of thrones, the political machinations that can ignite a war or bring peace to a ravaged land. Intrigue and its masters hold true power in Westeros, and their cunning is just as deadly as the greatest knight in the Seven Kingdoms.

INTRIGUE ESSENTIALS

Intrigues have two essential components: the exchange and Influence. Exchanges are the framework in which the intrigue unfolds, while Influence describes the objective of each participant in each exchange.

THE EXCHANGE

Much of what happens during an intrigue occurs without need of the rigorous framework found in other parts of this game; players play the parts of their characters and roleplay through the negotiations, making their cases, bribing, or intimidating as the situation war-

rants. That said, intrigues do follow a loose structure to ensure that each player has a chance to affect the outcome and simulate the expertise found in characters who excel in these environments.

Effectively, an intrigue is broken up into loose units called **exchanges**. An exchange is not a fixed amount of time: one exchange might last just a few seconds, while another might extend for hours. The Narrator assesses the time that passes based on the amount of time spent roleplaying while also accounting for the circumstances surrounding the intrigue.

During an exchange, each participant has a **turn** to act. On a turn, the player rolls ability tests or performs some other maneuver to shift the intrigue in their favor. Once each player has had a turn, the exchange ends, and either the intrigue resolves or a new exchange begins.

INFLUENCE

The aim of every intrigue is to gain enough Influence to compel your opponent to say, reveal, do, or act as you want. Whether you're trying to change a person's mind, pass yourself as someone or something else, or even just get them into bed, the process is the same. In a way, Influence functions a lot like damage. As with combat, you roll a conflict test, using Deception or Persuasion, against your opponent's Intrigue Defense. A success generates an amount of Influence that applies against your target's Composure. Once you reduce an opponent's Composure to 0, you defeat him or her and decide the consequences.

*"Words are like arrows...
once loosed, you cannot call
them back."*
—DORAN MARTELL

INTRIGUE STATISTICS

Several abilities describe your effectiveness in an intrigue. From them, you derive the information you need to engage in dangerous exchanges and shape the future of your lands. What follows is a summary of the game's intrigue statistics and the methods for coming up with your derived statistics.

ABILITIES

All of the following abilities directly describe your capabilities in matters of intrigue.

AWARENESS

You use Awareness to gauge your opponent's motives—to watch for misdirection and subterfuge.

- ☞ Add your Awareness rank to your Intrigue Defense.

CUNNING

Cunning measures your wit and mental dexterity, essential characteristics in successful social combat.

- ☞ Add your Cunning rank to your Intrigue Defense.

DECEPTION

One of the key tools in intrigues, Deception is a critical ability for masking your intentions and influencing a target using misdirection and false pretenses.

- ☞ You may roll Deception tests to influence a target.

PERSUASION

Another vital ability, Persuasion represents your talents at bargaining, seduction, charm, and a variety of social skills.

- ☞ You may roll Persuasion tests to influence a target.

STATUS

Status describes your character's social standing, his class, and rank within society.

- ☞ You add your Status rank to your Intrigue Defense.
- ☞ You roll a Status test to determine your place in the order of initiative.

WILL

Self-control, resolve, and commitment—Will describes your endurance and stamina in intrigues.

- ☞ Your Composure is equal to $3 \times$ your Will rank.

INTRIGUE DEFENSE

The first line of defense against Influence is your Intrigue Defense. This derived ability combines your perceptiveness, intelligence, and social standing. Your Combat Defense equals:

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

EXAMPLE

Nicole's noble has Awareness 3, Cunning 4, and Status 5. Adding up her ranks in these abilities, her Intrigue Defense is 12.

COMPOSURE

Composure is your ability to withstand the pressures of negotiation and persuasion. Whenever an opponent successfully influences you, you reduce your Composure by your opponent's Influence. You are not affected adversely unless your Composure falls to 0, at which point you are defeated.

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

EXAMPLE

Nicole's noble has Will 4, so her Composure is 12.

INTRIGUE STRUCTURE

Whenever a social situation arises that cannot be resolved through role-playing alone, an intrigue occurs. Such encounters can include negotiations and interrogations but can also represent seduction, forging alliances, provoking attacks, and a variety of other actions. All intrigues follow the same steps, which are described in detail throughout the rest of this chapter:

STEP ONE: TYPE	STEP SIX: TECHNIQUE
STEP TWO: SCENE	STEP SEVEN: ROLEPLAYING
STEP THREE: OBJECTIVE	STEP EIGHT: ACTIONS AND TESTS
STEP FOUR: DISPOSITION	STEP NINE: REPEAT
STEP FIVE: INITIATIVE	STEP TEN: RESOLUTION

STEP ONE: TYPE

An intrigue is a conflict of words, a careful exchange of negotiations, persuasion, and subterfuge. Intrigue is the process of modifying another character's behavior to convince or compel an opponent to act or believe in a specific way. Through an intrigue, you might cultivate an alliance, seduce a withdrawn noblewoman, smear a rival's name, or intimidate a dire enemy. At first blush, an intrigue may not seem at all dangerous, but a critical negotiation can be every bit as deadly as the sword.

All intrigues fall into one of three types: simple, standard, and complex. Each type reflects the nature of the challenge, the number and types of participants involved, and finally, the intended outcome. Intrigue types and the conditions for them to occur follow.

SIMPLE INTRIGUES

The most common and easiest to use, simple intrigues handle all the basic interactions between the PCs and minor Narrator characters. Simple intrigues are useful for bluffing your way past a guard, pretending to be someone other than you are, or ferreting out information in a relaxed environment. Generally, simple intrigues are used when the intended outcome (what you hope to achieve or what you want your opponent to do) is not out of character for your opponent. For example, if you were trying to seduce a woman that's already attracted to you, a simple intrigue will suffice to see if she'll give in to your advances.

Simple intrigues are also used to resolve exchanges between characters with large disparities between their Status abilities. Whenever you try to influence another character whose Status is 3 or more ranks lower than yours, you may use a simple intrigue to handle the exchange.

Simple intrigues have the following characteristics:

- ☛ Usually involve two participants.
- ☛ Occur in a single exchange.
- ☛ Involve a single test.
- ☛ Have short-term consequences.

STANDARD INTRIGUES

Standard intrigues arise when a simple intrigue won't suffice. Usually, standard intrigues come into play when PCs and major Narrator characters try to influence each other. These exchanges can involve convincing another character to do something potentially dangerous or out of character, to bargain for a much better price, or to intimidate someone into coughing up guarded information. As a good rule of thumb, standard intrigues occur whenever your intended outcome *is* dangerous for your opponent or out of character. For example, trying to seduce a noble's wife would require a standard intrigue.

Standard intrigues have the following characteristics:

- ☛ Involve two or more participants.
- ☛ Occur over the course of several exchanges.
- ☛ Involve several conflict tests.
- ☛ Have long-term consequences.

COMPLEX INTRIGUES

Above standard and simple intrigues stand complex intrigues. These exchanges are challenging, involving convoluted negotiations, cunning interplays, and usually a variety of opponents. A complex intrigue consists of several standard intrigues whose outcome influences the outcome of the complex intrigue. In a way, these standard intrigues represent the battles, and complex intrigue describes the war. You use complex intrigues whenever your outcome has far-reaching consequences, when



your objectives involve several Narrator characters, and when the outcome is particularly dangerous. A good example of complex intrigue is the building of alliances to help support your house's invasion of a neighboring lord. To prevent other houses from rallying toward your rival's cause, you likely have to treat with other lords to gain their assistance or at the very least their noninterference. As well, you'll probably deal with merchants, negotiating to get a better price for weapons, horses, and materials, to say nothing of trying to appease your own lord to make a case for the attack in the first place.

Complex intrigues have the following characteristics:

- ☛ Involve several participants.
- ☛ Occur over the course of several standard intrigues.
- ☛ Involve numerous conflict tests.
- ☛ Require a number of victory points to achieve final success.
- ☛ Have far-reaching consequences.

VICTORY POINTS

Victory points are a feature of complex intrigues, those engagements where defeating an opponent is not enough to achieve the overarching objective. Before a complex intrigue begins, you must decide what it is you're after. Your Narrator may decide the objective can be attained with a standard intrigue, but in complex plots, you're likely to have to defeat multiple foes in several intrigues to set up the events in a way that realizes your plan.



To track your progress in a complex intrigue, your Narrator sets a number of Victory Points required to complete your agenda. Three points are typical, but extremely complex plans may require six or more. Each time you defeat a foe in an intrigue that relates to the complex intrigue, you resolve the consequences of intrigue as normal and earn a Victory Point. Each time you fail to defeat a foe in an intrigue, you make no progress, and if you are defeated, you lose a Victory Point. Once you have accumulated the requisite number of Victory Points, your intrigue is complete, and your plans are enacted.

STEP TWO: SCENE

Once the type of intrigue is determined, the Narrator sets the scene by describing the location and identifying the participants involved.

LOCATION

Location can be a critical factor in deciding the outcome of an intrigue. Certain environments are more conducive to an intrigue than others. For instance, trying to seduce a pious noblewoman inside a sept is far more difficult than seducing an enthusiastic serving girl in the shadows of a darkened hall. The appropriateness of the venue may bestow a bonus to a character's Intrigue Defense, usually a +3 bonus for awkward environments, +6 for inappropriate locations, and +12 or more for wildly inappropriate settings. An awkward environment might be bargaining for a sellsword's service in front of a current employer. An inappropriate location would be trying to intimidate a young noble while his father looks on, and a wildly inappropriate setting would be trying to seduce a Silent Sister on a battlefield littered with the dead and dying.

PARTICIPANTS

Most intrigues are between two characters at a time, though multiple intrigues can occur simultaneously between multiple pairs. When a character addresses a large audience, that audience usually looks to a leader to represent their interests, so even though there are numerous individuals involved, the intrigue can be settled between two opponents. On the other hand, an intrigue may feature participants who are supported by allies and advisors. Such periphery characters can modify the intrigue's outcome by encouraging or mollifying the primary negotiator—bolstering his resolve or deflecting the influence of his opponent.

STEP THREE: OBJECTIVE

The core of every intrigue is your objective—what you hope to achieve by engaging in the intrigue in the first place. An objective is your motivation; it's what you want your opponent to do or say, as well as what action you want him to perform or a development you want to prevent. Without an objective, you don't have an intrigue—you're just roleplaying, which, of course, has a place in the game but doesn't often advance the story in significant ways.

Objectives tend to live in the background of the intrigue, unrevealed until you or your opponent are defeated. Objectives don't correspond to abilities but arise from the needs of the story and the scenario in which you are currently involved. Your objective colors your roleplaying and gives you a position from which you can argue. What follows is a broad selection of normal objectives that prompt intrigues. This list is by no means complete, but it gives you a good foundation for coming up with objectives relevant to your situation in the game.

FRIENDSHIP

Many intrigues involve cultivating alliances and forging friendships, whether for the short-term or long. Your expected outcome is to foment feelings of kinship with your target to make future exchanges easier or even unnecessary. Friendship, obviously, covers a lot of ground, and with this objective you might seduce a man, arrange a marriage, build an alliance, or simply gain a new friend.

INFORMATION

Knowledge is power, to cite a cliché, and information stands as one of the most common objectives for engaging in an intrigue. With this objective, you hope to acquire guarded or secret information, to learn rumors, gossip, and anything else you might need to get the edge against your enemies. Information might involve maneuvering in the court of King Robert or trawling the streets of King's Landing listening for useful whispers. Regardless, information is a valuable commodity and vital for navigating the perils of the game of thrones.

SERVICE

When a service is your objective, you want your opponent to do something for you. What that something is can be just about anything, from

loaning you a few gold dragons to spying on the queen, from giving you a good deal on a new sword to sparing your life when your opponent has every right to take it.

DECEIT

You may also engage in intrigues to dupe your opponent, feeding false information, setting up your foe for a potential double-cross, and masking your true intention behind a deceptive façade. When deceit is your objective, you gain Influence by rolling Deception tests instead of Persuasion tests.

CHANGING OBJECTIVES

There are bound to be times when you enter an intrigue hoping to come away with one thing and discover something much more interesting after the first or second exchange. At the start of a new exchange, you may change your objective, but if you do, your opponent automatically recovers an amount of Composure equal to his Will rank.

STEP FOUR: DISPOSITION

A disposition describes a particular outlook as it relates to a character's opponent, describing whether the character sees you in a good light or bad, whether he intends you harm or wants to help you. Dispositions are useful roleplaying devices, establishing parameters about how you might play your character during the intrigue and helping to frame your responses and reactions. Moreover, disposition also acts as a form of "armor," protecting you from your opponent's influence. It's far more difficult to convince a person who hates you to help than a person who loves you. Thus, whenever your opponent would apply his or her Influence to your Composure, you first reduce the amount by your Disposition Rating (or DR).

Disposition also interacts with your efforts at Deception and Persuasion, by providing bonuses or imposing penalties to your test results. It's rather difficult to mask your disdain when trying to befriend a long-time enemy, just as it's hard to dupe a person you love. The effects of disposition on your words, body language, and other elements of the intrigue can't be understated. You might armor yourself in scorn but find yourself powerless to change the thinking of those around you.

There are seven types of disposition. Three are favorable, three are unfavorable, and the seventh is indifference, neither favorable nor unfavorable. Descriptions of each follow and include the relevant Disposition Rating and modifiers to Deception and Persuasion tests. All of this information is also summarized on **TABLE 8-1: DISPOSITIONS**.

AFFECTIONATE

DR: 1 DECEPTION MODIFIER: -2 PERSUASION MODIFIER: +5

Affection implies love and adoration, feelings of obligation and strong loyalty such as that shared between most spouses, parents and their children, and so on. A character of this disposition gives in to most requests even if the request is to their detriment. Affectionate characters are likely to overlook faults in the person they adore, and they would give their lives for that person.

TABLE 8-1: DISPOSITIONS

DISPOSITION	DR	DECEPTION MODIFIER	PERSUASION MODIFIER
AFFECTIONATE	1	-2	+5
FRIENDLY	2	-1	+3
AMIABLE	3	0	+1
INDIFFERENT	4	0	0
DISLIKE	5	+1	-2
UNFRIENDLY	6	+2	-4
MALICIOUS	7	+3	-6

EXAMPLE

Affectionette describes the relationship between Queen Cersei and her son Joffrey.

FRIENDLY

DR: 2 DECEPTION MODIFIER: -1 PERSUASION MODIFIER: +3

A Friendly disposition suggests feelings of kinship and goodwill and is found in most siblings, long-time allies, and members of the same household. Friendly can also serve to define the relationship between knights bound to a common cause and the ties that bind the closest members of the Watch to each other and their commanders. Friendly characters are willing to do you favors and may take risks on your behalf. They won't betray you, and that's what counts most.

EXAMPLE

Jeor Mormont is friendly with Jon Snow.

AMIABLE

DR: 3 DECEPTION MODIFIER: +0 PERSUASION MODIFIER: +1

Amiable characters see you in a positive light and consider you an acquaintance—but not necessarily a friend. Such characters are unlikely to put themselves at risk for you, but they are helpful if it benefits them. A character with an Amiable disposition may betray you if given a good reason.

EXAMPLE

Renly and Robert are on amiable terms.

INDIFFERENT

DR: 4 DECEPTION MODIFIER: +0 PERSUASION MODIFIER: +0

An indifferent character has no strong feelings toward you, one way or the other. He may be convinced to help you, following orders out of duty, and he may consent to other favors if he gets something in return. Indifferent characters won't take risks to help you unless suitably compensated.

EXAMPLE

*Eddard Stark is **indifferent** toward both Renly and Stannis Baratheon.*

DISLIKE

DR: 5 **DECEPTION MODIFIER: +1** **PERSUASION MODIFIER: -2**

Dislike indicates a general unfriendliness, a certain uncomfortable frostiness. Whether this disposition originates from distrust, reputation, or some past misdeed, the character will not take risks for you and may entertain conspiracies against you.

EXAMPLE

*Cersei feels **dislike** for her brother Tyrion.*

UNFRIENDLY

DR: 6 **DECEPTION MODIFIER: +2** **PERSUASION MODIFIER: -4**

Unfriendly characters simply do not like you. These feelings may be grounded in good reason or not, but regardless, they hold you in disdain. Such characters will not seek to actively hurt you, but they won't interfere with those who would and can be easily convinced to conspire against you.

EXAMPLE

*Gregor Clegane is **unfriendly** toward his brother Sandor.*

MALICIOUS

DR: 7 **DECEPTION MODIFIER: +3** **PERSUASION MODIFIER: -6**

Malicious characters actively work against you, doing what they can to harm you, even if it means putting themselves at risk. Malicious characters would wage war against you, harm your family, and do just about anything else they can to destroy or discredit you. Such characters are your dire enemies.

EXAMPLE

*Sandor Clegane is **malicious** toward his brother Gregor.*

STARTING DISPOSITIONS

At the beginning of an intrigue, all participants must set their starting disposition. The default is indifferent when dealing with new characters, but player characters are free to choose whatever disposition they like.

MANAGING DISPOSITIONS

A good way to manage your dispositions is to keep a list of the NCs you meet over the course of the campaign. Record your disposition from your last encounter, along with any relevant notes. Then, when you meet the character again, you'll know how you last left this character and can pick a good disposition based on your prior dealings.

The choice of disposition should always be based on what the character knows about their opponent, past encounters with the Narrator character, and their feelings regarding the character's behavior.

While it may be tempting to think in game terms, weighing the mechanical benefits of each disposition, avoid doing so. Your disposition may have unforeseen consequences that could affect how a scenario unfolds. For example, if a representative of another house engages you in an intrigue, and you automatically set your disposition to Malicious, you're bound to make an enemy of that character by your rudeness and hostility. Conversely, simply defaulting to Affectionate when trying to persuade another character is risky, as it leaves you open to manipulation. In short, consider how your character ought to feel about the NC (Narrator character) and pick a disposition that best fits your character's perspective.

UNKNOWN QUANTITIES

Whenever you engage a character in an intrigue for the first time, your disposition should usually start at Indifferent (unless you are abrasive or trusting by nature). The reason is simple: you haven't had any prior dealings with the character and likely know nothing about the character's personality, history, or motivations. Of course, some characters are public figures, and such individuals' reputations can color how others see them. A figure's image can very much shape how you see them, and when dealing with such an individual, your disposition should change accordingly. Similarly, your opponents may also inform their dispositions based on your reputation, which can be a boon or a bane depending on your previous deeds and actions.

DISPOSITIONS BY CIRCUMSTANCES

As mentioned, most intrigues between people who do not know each other begin at Indifferent. However, circumstances may modify dispositions, such as the identity of the individual, tales about the character, and other factors. **TABLE 8-2: DISPOSITIONS BY CIRCUMSTANCE** offers suggestions to modify starting dispositions—all modifiers are cumulative. These modifiers apply for the first exchange, and characters may modify their dispositions as normal.

OPTION: RECOGNITION

The default assumption is that players and Narrators will pick appropriate dispositions based on the story elements in the game. While perfectly suitable, it can sometimes be hard to assess the effect notoriety has on an individual character's reputation. To address this potential complication, you can introduce a Status test before the intrigue begins to help characters pick the most appropriate disposition for NCs they have just met.

When you use this system, all intrigues involving characters who have just met set the starting dispositions at Indifferent. Participants may draw upon their knowledge and the reputations of their opponents to modify their disposition appropriately. Each character rolls a **FORMIDABLE (12)** Status test, taking a penalty to their result equal to their opponent's rank in Knowledge—more knowledgeable characters are less likely to be impressed by the legends and deeds attributed by other characters. A success improves or worsens the opponent's disposition by one step per degree of success. The character decides whether to improve his opponent's disposition or worsen it, based on his reputation and that of his house.

TABLE 8-2: DISPOSITIONS BY CIRCUMSTANCE

FACTOR	MODIFIER
Opponent is attractive	+1 step
Opponent is known for honor	+1 step
Opponent is known to be just	+1 step
Opponent is from allied family	+2 steps
Opponent is a member of the Night's Watch	-1 step
Opponent is a bastard	-1 step
Opponent is ugly	-1 step
Opponent is known for decadence	-1 step
Opponent is known for cruelty	-1 step
Opponent is hideous	-2 steps
Opponent is known for treacherousness	-2 steps
Opponent is from enemy family	-2 steps
Opponent is from a distant land within Westeros*	-1 step
Opponent is from the Free Cities	-1 step
Opponent is from beyond the Free Cities	-2 steps

*A Dornishman dealing with a Northman for example

EXAMPLE

On the evening before the tournament, Glen's knight meets with a knight sworn to a minor house in the hopes of learning information about a murder that had taken place the night before. Having it on good authority that the other knight might know something, Glen decides to engage him in an intrigue to gain information. Before the intrigue begins, though, both characters must determine the effects of their reputation. Glen's character has a Knowledge 3 and Status 4 (Reputation 1), while his opponent has a Knowledge 2 and Status 3. Glen rolls first and gets a 21. Subtracting his opponent's Knowledge rank, he's left with a 19. Since he beat the **FORMIDABLE (12)** Difficulty by 7, he gets two degrees of success, which moves the other knight's disposition up or down by two steps. Glen's knight is known to be an honorable sort, so he improves the other knight's disposition by two steps to **Friendly**.

It's now the other knight's turn. The Narrator rolls and gets a 12 exactly. Subtracting Glen's Knowledge rank (3), it drops the knight's result to 9, which isn't enough to change Glen's disposition. Thus, Glen's character begins the intrigue at **Indifferent**.

EVOLVING DISPOSITIONS

Over the course of the intrigue, a character's disposition is bound to change. The events of an exchange coupled with roleplaying allow players and Narrators to adjust their characters' dispositions in response to what happened during the previous exchange. At the start of every new exchange, each participant may improve or worsen their disposition by one step.

The only exception to this rule is when a character was successfully influenced on the previous round. Such a character cannot worsen their disposition during the next exchange.



STEP FIVE: INITIATIVE

To determine who tests when, each participant in the intrigue rolls a Status test (bonus dice from Reputation) apply. The Narrator records each result and arranges them in order from highest to lowest. The highest result goes first, followed by the next, and then the next highest until everyone has acted. Note that the test result does not require a character to act in this order; it merely describes the earliest they can act. A participant may wait and see what other participants do before acting.

STEP SIX: TECHNIQUE

If dispositions are armor, techniques are the weapons. Techniques describe the tactics a character employs during the intrigue, but more than just provide descriptive features, techniques inform how much influence a character gains with a successful test and the consequences of defeat. That the various techniques presented here correspond to the specialties of the Persuasion ability is no coincidence.

DECEPTION

You may substitute Deception for Persuasion tests to simulate any of the following techniques. You may only do so when trying to deceive your opponent, such as charming under false pretenses or bargaining with no intention of making good on your promises. You make this decision when you decide your objective. When testing Deception, you roll bonus dice from one of your Deception specialties most appropriate to the technique you're trying to simulate. If you have bonus dice in the Persuasion specialty, you may use those dice or the listed Deception specialty, whichever is greater.

USING TECHNIQUES

Whenever you roll a Deception or Persuasion conflict test to influence your opponent, you may roll bonus dice from a specialty that corresponds with the technique. The Difficulty is equal to your opponent's Intrigue Defense. A successful test influences an amount determined by the technique you used (usually equal to your rank in an ability) times your degree of success.

TECHNIQUES DEFINED

On your turn, you may use any of the following techniques during an intrigue. You need not choose the same technique each exchange and

TABLE 8-3: TECHNIQUES

TECHNIQUE	INFLUENCE	PERSUASION SPECIALTY	DECEPTION SPECIALTY
BARGAIN	Cunning rank	Bargain	Bluff
CHARM	Persuasion rank	Charm	Act
CONVINCE	Will rank	Convince	Act
INCITE	Cunning rank	Incite	Bluff
INTIMIDATE	Will rank	Intimidate	Act or Bluff
SEDUCE	Persuasion rank	Seduce	Bluff
TAUNT	Awareness rank	Taunt	Bluff

may select a different technique that best matches how you portrayed your character during the exchange. Each entry describes the technique, the amount of Influence a successful conflict test generates, applicable specialties, and finally, the consequences gained when you defeat your opponent. For a summary of these features, see TABLE 8-3: TECHNIQUES.

These techniques are fairly broad and open to some interpretation, based largely how to achieve the desired effect of the intrigue: so if you are offering an exchange, it's likely a bargain, whereas if you are making a reasoned argument, then it's an effort to convince, and so forth. Work with the Narrator to agree upon which technique suits your approach to the intrigue and the desired outcome.

BARGAIN

INFLUENCE: CUNNING RANK	PERSUASION SPECIALTY: BARGAIN	DECEPTION SPECIALTY: BLUFF
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When you Bargain, you are asking the target to do something in exchange for recompense in some form. Bargain can be used to bribe a guard, form an alliance, attain services, and so on, but it only works so long as you live up to your side of the deal.

CONSEQUENCES OF DEFEAT: Bargain is used to negotiate a service in which the target does something for you in exchange for you doing something for the target. This exchange can be as simple as a transaction, exchanging gold dragons for some good or service, or it could be some other form of arrangement. The quality of the deal depends on the target's disposition at the end of the intrigue as shown on the following chart.

DISPOSITION	BARGAIN EFFECT
AFFECTIONATE	Target gives you the goods or service for nothing in exchange.
FRIENDLY	Target gives you the goods at discount (Cunning × -10%) or for some minor service in exchange.
AMIALE	Target gives you the goods at discount (Cunning × -5%) or for a very easy service in exchange.
INDIFFERENT	Target gives you the goods at discount (Cunning × -2%) or for a service in exchange.
DISLIKE	Target gives you the goods at discount (Cunning × -1%) or for a service in exchange. The target may renege on the bargain if the demanded service is dangerous.
UNFRIENDLY	Target gives you the goods at normal price or for an equal service in exchange.
MALICIOUS	Target sells you the item at normal price but foists off a shoddy or damaged good. Target may perform the service but may renege if he can get away with it.

CHARM

INFLUENCE: PERSUASION RANK	PERSUASION SPECIALTY: CHARM	DECEPTION SPECIALTY: ACT
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Use Charm whenever you would cultivate a friendship, improving the target's disposition to make him or her more amenable to your position in future intrigues. When you use this technique, you ply your target

with complements, empathizing with their plights and conditions, and work to adapt yourself to your subject's desires.

CONSEQUENCES OF DEFEAT: Charm is the simple act of cultivating friendships and alliances, or to reason with enemies and avoid conflict. When you defeat an opponent using charm, you improve the target's disposition by one step. The target's improved disposition lasts until circumstances would worsen their disposition against you—such as a betrayal on your part or a rival inciting the opponent against you. In addition, you gain +1D on all Deception and Persuasion tests during your next intrigue against this opponent.

CONVINCE

INFLUENCE: WILL RANK	PERSUASION SPECIALTY: CONVINCE	DECEPTION SPECIALTY: ACT
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Sometimes a forceful argument can get your point across where charm or seduction might fail. Convince imparts your position or idea by simply putting the idea out there in a reasoned and logical manner. Convince is a stated desire that stands on its merits alone. It is often less effective because it isn't backed up by a threat, and there may not be something in it for the subject. Thus, it often takes longer to persuade a subject to your position, especially when they are ill-disposed against you.

CONSEQUENCES OF DEFEAT: Whenever you defeat an opponent using Convince, you are honestly trying to get the target to assist you or to agree with your position. Using Convince does nothing to improve the target's disposition; instead, Convince gets them to support your position or grant you assistance. Even dire enemies can be persuaded to help, provided they have sufficient cause, though there's nothing to say the enemy won't use the opportunity to betray you later. A convinced target assists you through the particular trial but no further.

INCITE

INFLUENCE: CUNNING RANK	PERSUASION SPECIALTY: INCITE	DECEPTION SPECIALTY: BLUFF
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Incite is used to make your subject angry, to fill them with loathing or rage against someone or something. Incite is risky because the unchecked emotion created can cause the subject to react brashly.

CONSEQUENCES OF DEFEAT: Inciting a target involves turning the opponent against another opponent, usually by producing evidence of betrayal, vile acts, or revealing any other sordid details your opponent might find repugnant. Incite is often powerful, but it produces short-term effects. An incited target's attitude to the individual, or ganization, or house you indicate shifts a number of steps downward equal to your rank in Persuasion. Each day after you use Incite on the target, his attitude toward the target improves by one step until it returns to its starting disposition. Typically, only targets whose disposition is worsened to Malicious attack the individual or members of the house or organization you indicate.



INTIMIDATE

INFLUENCE: WILL RANK	PERSUASION SPECIALTY: INTIMIDATE	DECEPTION SPECIALTY: ACT OR BLUFF
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You use Intimidate to scare others and make them think twice before crossing you, or impeding your actions. Intimidating a target temporarily improves his or her disposition for a short period, thus forcing the target to back down, divulge information, cooperate with you, or generally become pliable.

CONSEQUENCES OF DEFEAT: One of the most powerful techniques, Intimidate is bluster and threats used to frighten or cow your opponent. A successful use of Intimidate either drives off the target—if he can flee—or improves his disposition to Amiable or one step better if already Amiable for as long as you remain in the target's presence if the target cannot flee. The target does as you ask, reveals information, and possibly lies if he believes he has no other recourse to escape your presence. An intimidated target's disposition in future intrigues is always Unfriendly or worse.

SEDUCE

INFLUENCE: PERSUASION RANK	PERSUASION SPECIALTY: SEDUCE	DECEPTION SPECIALTY: BLUFF
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Of all the techniques, seduction is the most subtle. Use of this technique requires patience and practice, as well as a keen eye for body language



and innuendo to guide your own words and behavior. If you defeat an opponent using Seduce, you fill the subject with feelings of desire—or at the very least the willingness to give into your advances.

CONSEQUENCES OF DEFEAT: By playing to your opponent's lust and desires, a defeat using Seduce usually results in some carnal act of passion or at the very least a temporary increase to the target's disposition. Seduction instills feelings of pleasure and affection in the target, blinding them to your faults and ulterior motives. You improve the target's disposition by a number of steps equal to your rank in Persuasion. If the target is attracted to your gender, is capable of physical love, and is at least Friendly, he or she gives in. As such, it may take several intrigues to seduce a target properly.

Each day after the encounter, the target's disposition shifts down one until it falls to one step below his or her starting disposition. You can sustain the feelings of attraction by courting the individual and by using Charm to create a more permanent disposition. Characters with dispositions that started at Dislike or worse but who are seduced pretend to be attracted and even go so far as to engage in lovemaking or some other act of passion. They only follow through if they believe such an act will advance their position or give them some advantage over you—whether it's to plant a bastard in the womb or a knife in the throat.

TAUNT

INFLUENCE: AWARENESS RANK **PERSUASION SPECIALTY:** TAUNT **DECEPTION SPECIALTY:** BLUFF

Taunting is risky. You goad another character into action based on your barbs and insults. You can use Taunt to provoke a character to do something you want—at the cost of worsening his or her disposition toward you.

CONSEQUENCES OF DEFEAT: Taunting pushes your opponent to act. An opponent who has an Amiable or better disposition does what you want, but when he has completed the task, his disposition falls by one step. An opponent whose disposition is Neutral or Dislike may or may not perform the task based on the danger posed to him. Again, his disposition worsens by one step. Finally, opponents with dispositions worse than Dislike attack you or flee if attacking is not an option.

STEP SEVEN: ROLEPLAYING

Roleplaying is the heart of intrigues. During this step, the players may argue and debate, connive and negotiate, discuss their options, and make their case. The character acts out exactly what he or she wants from a target in accordance with his or her technique and disposition. There is no clear order of action here; rather, this step is intended to be freeform and loose, lasting as long as needed until the Narrator opts to move toward the next step, usually occurring at a dramatic moment when a player makes clear his or her desires but before the answer to that desire is revealed.

Of course, not all groups are comfortable with improvised acting and may prefer a more mechanical approach to resolving these scenes. If such is the case, or if the intrigue is particularly small and insignificant to the larger scenario, the Narrator may skip the roleplaying step and move onto the next.

THE EFFECTS OF ROLEPLAYING

SIFRP is a roleplaying game, and therefore, strong portrayals of your character, as well as convincing arguments, can and do have an effect on intrigues. Good roleplaying modifies your chances by granting bonus dice, usually one or two, but sometimes as many as three for extremely convincing performances. Naturally, some roleplaying sequences may result in saying the absolute wrong thing at the wrong time, which may affect a character's efforts by removing bonus dice or imposing a flat penalty of -1 to -5, depending on the seriousness of the gaffe.

Not all groups include thespians or aspiring actors, and some players may be reluctant to participate in such an immersive roleplaying scene. The Narrator should not penalize such players if they are not suited for this sort of game. Players may modify their chances by using Destiny Points and bonus dice drawn from specialties as normal.

STEP EIGHT: ACTIONS & TESTS

During an exchange, a player may choose and perform one of following actions. Each participant has but one action. The Narrator may limit the number of characters able to participate in an intrigue at any given time, based on the circumstances. It's one matter to take part in a council meeting or public debate and another to try and carry on a covert discussion between more than two or three people at once.

ASSIST

During an intrigue, you may support another character's arguments, encouraging them as they debate and argue. If you succeed on a **CHALLENGING (9)** Persuasion test, you can lend one half your Persuasion rank (round down) as a modifier to your ally's next conflict test result.

CONSIDER

You give up your action for the exchange. You gain +2B on any one test you take during the next exchange. Bonus dice gained in this way cannot exceed your rank in the ability you're testing. Once you roll a test and use these bonus dice, excess bonus dice are lost.

FAST TALK

You can unleash a stream of nonsense in the hopes of distracting your opponent and putting them off guard. Make a Persuasion test against the target's passive Will result. If you achieve at least two degrees, the target loses his Cunning rank from his Intrigue Defense until the end of the next exchange.

INFLUENCE

Influence is the most common action used in an intrigue. It reflects your effort to modify your opponent's behavior. To influence an opponent, roll a Deception or Persuasion test, gaining bonus dice from your technique. A successful test indicates you influence your opponent by an amount described under your technique times your degree of success. You reduce all Influence by your opponent's Disposition Rating. Remaining Influence applies to your target's Composure. Reducing an opponent's Composure to 0 defeats him.

MANIPULATE

You may try to manipulate your opponent's emotions by goading him into using a specific technique. You must beat or equal your opponent's passive Will result with a Persuasion test. If so, you may choose your opponent's technique on the following round.

MOLLIFY

During an intrigue, you may press your opponent too far, or see that your opponent is perilously close to defeating an ally. You can repair damage to Composure by rolling a **FORMIDABLE (12)** Persuasion test to mollify a target. Your test is modified by the target's disposition as normal. A success restores an amount of Composure equal to your Persuasion rank. Each additional degree restores another point of Composure.

EFFECTS OF LANGUAGE

Common language is vital to intrigues, making it all but impossible to compel other characters who cannot understand you. If your target does not speak your language, you take -3D on all Persuasion tests. If this number exceeds your test dice, you cannot engage the target in an intrigue.

While language is important, knowledge of certain languages can even improve your chances at persuading and impressing your target. The ability to speak a rare or native tongue of your opponent suggests education and intelligence, as well as a certain amount of respect. If the target would be impressed by such familiarity, you gain a +1B on tests to influence your opponents. Good examples are using Valyrian when communicating with someone of House Targaryen or another educated person, the various tongues of the Free Cities when talking with a native of the same city, Dothraki with the Dothraki people, and so on.

QUIT

You need not suffer the indignity of an aggressive opponent, and provided there's an avenue of escape, you can usually flee an intrigue. Upon doing so, the intrigue ends, but there are often other repercussions as determined by the Narrator, especially if there are witnesses to your weakness.

Alternatively, when an opponent who proves uninterested in discussion or negotiation resists your efforts, you may quit the intrigue without trouble, though questions and information offered may raise suspicions and have other consequences.

READ TARGET

In lieu of coercing a target, you can hold back and read your target's disposition and technique. Make an Awareness test against your target's passive Deception result. If you equal or beat your target's test result, you learn the target's current disposition and the technique he uses for this exchange. As a result of this insight, you gain +1D on all Deception and Persuasion tests for the duration of the intrigue.

SHIELD OF REPUTATION

You can fall back on your reputation and status to influence your opponent. Make a Status test against your opponent's base Will result. If you equal or beat the target's base result, that target's disposition automatically improves by one step. You may use this action only once per intrigue.

SWITCH TO COMBAT

On your turn, you can abandon the intrigue and attack your opponent. Clearly, this may not be an option in every intrigue, and attacking may have other consequences, such as imprisonment, loss of rank, and so on. Once you switch to combat, the intrigue immediately ends and combat begins.

WITHDRAW

You may shore up your defenses and set yourself against your target. Roll a Will test (bonus dice from Dedication apply). The result of the test replaces your Intrigue Defense until the end of the next exchange.

INFLUENCE

When an opponent successfully influences you in an intrigue, you may lose some of your Composure, bringing you closer to falling under their sway. Any Influence in excess of your Disposition Rating applies to your Composure. Loss of Composure doesn't affect you unless it reduces your value to 0 or less, at which point you are defeated.

FRUSTRATION

The primary way to reduce Influence is through your Disposition Rating. You subtract this value from the Influence your opponent earns with a successful Deception or Persuasion test.

The other way to reduce outside Influence upon you is to accept a measure of **frustration**. Each point of frustration gained removes an amount of Influence equal to your Will rank. However, each point of frustration gained imposes -1D on all Deception and Persuasion tests for the duration of the intrigue. If your accumulated frustration exceeds your Will rank, you are defeated because you lose your Composure. At the end of the intrigue, win or lose, all accumulated frustration is removed.



DEFEAT

If your Composure is reduced to 0 or less, or your accumulated frustration exceeds your Will rank, you are defeated, and the victor achieves the stated goal of the intrigue.

YIELDING

You may choose to **yield** to an opponent, offering a compromised outcome, rather than going down to defeat, if you wish. You can only yield on your turn in an exchange, and your opponent may accept, offer a counter-proposal, or refuse. If you, in turn, refuse a counter-offer, then the intrigue continues, and you may not yield. Yielding is an option for when defeat seems certain or if you want to offer an opponent an immediate, lesser, victory to put a quick end to the conflict.

DESTINY & DEFEAT

You may also burn a Destiny Point when defeated to choose an outcome other than your opponent's stated goal. The Narrator must approve the new outcome.

As with combat, unimportant characters in the story generally don't avoid Influence through frustration, and they tend to yield quickly when the intrigue goes against them, allowing the Narrator to dispense with minor intrigues quickly when it becomes clear the character has the upper hand (assuming the intrigue was important enough to test the characters' abilities to begin with).

STEP NINE: REPEAT

If there is no clear victor at the end of the first exchange, return to Step Two: Scene and begin again, having each character reaffirm their objective or change it (with the consequences that entail), choose a technique, roleplay, and take and resolve their actions. This process continues until all opponents have yielded or been defeated.

STEP TEN: RESOLUTION

The last step in an intrigue is the resolution. Once one side defeats the other, what happens next depends on what technique the victor used and the defeated character's disposition. Reckless intrigues can often produce unexpected results; thus, the choice of technique and the order in which various techniques are used can have a great deal of Influence over the intrigue's outcome. For consequences of defeat, see the technique used to defeat the opponent.

OTHER FACTORS

In addition to the basic elements that make up an intrigue, there are a few other factors and considerations to take into account.

JOINING AN INTRIGUE

Once an intrigue is in process, new arrivals can disrupt the flow of the encounter. Any time a new participant joins the intrigue, all participants remove all Influence, and the intrigue starts anew.

FASTER INTRIGUES

Intrigue emulates much of the politics that shape the story of the novels by giving players the tools to make allies and destroy their enemies in ways that don't necessarily involve combat. However, not every conversation needs to be resolved with an intrigue. In fact, the Narrator ought to reserve intrigues for the most important conspiracies and conversations, usually when something significant is at stake. When a noble orders his sworn swords to attack, there's no need to run through an intrigue; the sworn swords follow the orders to the best of their abilities. As a rule of thumb, if your Status rank is equal to or greater than the target's DR, you can bypass the intrigue entirely and Influence the target.

AN EXAMPLE INTRIGUE

Lady Rene of a minor house in the Reach arranges a meeting with Ser Ambrose Trent, a hedge knight in the service of House Florent.

LADY RENE

AWARENESS 4, CUNNING 3, PERSUASION 4, STATUS 4, WILL 3
DEFENSE 11 ❁ COMPOSURE 9

SER AMBROSE TRENT

AWARENESS 3, CUNNING 3, DECEPTION 3, PERSUASION 3, STATUS 3, WILL 4
DEFENSE 9 ❁ COMPOSURE 12

STEP ONE: TYPE

Since the characters are close in Status, the Narrator determines that a standard intrigue is in order.

STEP TWO: SCENE

The Narrator sets the scene. Rene had arranged the meeting to take place in the chapel, away from the ears of her enemies. Ambrose is there waiting. No one else is present. The Narrator mentions this scene has one quality, "With the Seven Watching," to represent the painted statues of the Seven arranged before each wall of the sacred building. The Narrator explains that spending a Destiny Point here can grant Rene a +1B on Persuasion tests involving loyalty and honor.

STEP THREE: OBJECTIVE

Hoping to acquire a spy inside the larger house, Rene believes the information she might learn could give her own house a great advantage among her rivals. Rene's objective is service. Ambrose sees this opportunity as a chance to seduce Rene and bed her. His objective is friendship.

STEP FOUR: DISPOSITION

Rene writes down her disposition. Feeling that she's nervous and uncertain about this knight, she settles on Amiable. With this disposition, she gains DR 3 and a +1 Persuasion modifier. The Narrator knows Ambrose is attracted to Rene, but he believes the woman is here under other pretenses. He, too, sets the knight's disposition at Amiable.

STEP FIVE: INITIATIVE

With the scene set, Rene's player and the Narrator test Status for initiative. Rene's Status test result is 20. Ambrose's is 9. Rene goes first during actions and tests.

STEP SIX: SELECT TECHNIQUE

Rene wants to convince the hedge knight to help her, so she decides to use Convince. The hedge knight wants to bed the noble woman, so he uses Seduce.

STEP SEVEN: ROLEPLAYING

During this stage, Rene's player initiates the conversation, slowly feeling out her opponent. Meanwhile, Ambrose, who's operating under a misconception, pushes to seduce her, laying it on thick. Sensing an opportunity, Rene plays coy and maneuvers him by offering a possible tryst in exchange for his assistance.

STEP EIGHT: ACTIONS & TESTS

As Rene won the initiative, she goes first. She's not certain what Ambrose's disposition is even though he's clearly interested in bedding her, so sensing an opportunity, she opts to Influence. She rolls a Persuasion test and gets an 18. Because she's Amiable, she adds +1 to her result for 19. Since her test beats Ambrose's Intrigue Defense by 10, she succeeds with three degrees. Convince produces Influence equal to Rene's Will, so she gets 3 Influence. With her degrees, though, she brings her Influence up to 9. Ambrose reduces the Influence by his DR (3) and applies the rest to his Composure, reducing it to 6.

It's now Ambrose's turn. He's trying to seduce the noblewoman, so he rolls a Persuasion test to influence her. His roll was poor, resulting in a 7. He's Amiable, so he adds +1 to his result for a total of 8. He didn't beat Rene's Defense, so he didn't influence her at all.

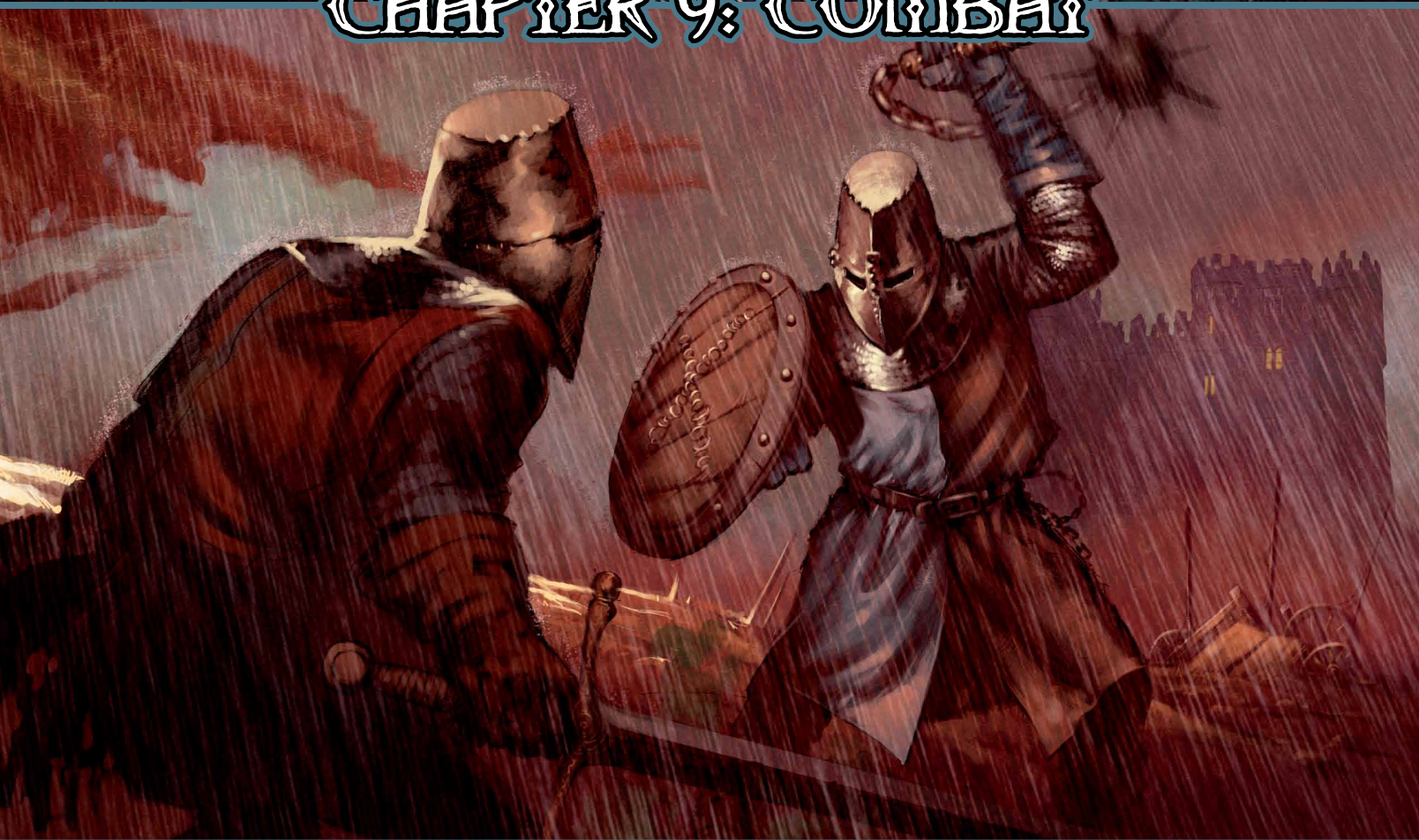
STEP NINE: REPEAT

Since neither Ambrose nor Rene were defeated during the first exchange of the intrigue, play returns to Step Three: Objective. Rene knows she's close to defeating the knight, but she decides to use Deception to mislead the knight into thinking that he might have some sort of physical reward for his service. She's deceiving the knight to make a deal, so if she defeats him, she'll resolve it as a Bargain. Ambrose, clueless, pushes on to seduce the noblewoman.

RESOLUTION

The intrigue continues over a number of exchanges until there's a clear victor, resulting from the defeat or yielding of an opponent. In the end, Rene defeats the knight, and he agrees to feed Lady Rene information in exchange for a tumble between the sheets. Since Rene won, she can set the terms and tells the hedge knight he will receive his reward once he brings her something of substance. Of course, Rene does not intend to sleep with the knight, so upon giving up the information, Rene will likely have to engage him in another intrigue to retain his service.

CHAPTER 9: COMBAT



In many ways, combat is a game within the game. It introduces rules designed to address the intricacies of the battlefield and to account for combats between a pair of combatants to a host of foes. Outside of combat, the game unfolds through the narrative, through the descriptions the Narrator provides, the conversations the players have between themselves and the people of the larger world around them, the treachery of intrigues, and through the achievement of the various goals the players chase throughout the adventures and scenarios that make up play. However, punctuating the unfolding story are the combats, the brutal exchanges of sword and axe, the gritty action, and the deadly consequences that can result from these battles. Combat is dangerous, and the outcome of a combat can leave a character dreadfully wounded, captured, or even killed.

COMBAT ESSENTIALS

A combat is far more structured in its approach than other aspects of *SIFRP*. To make sure each combatant has a chance to act—and possibly survive a combat intact—a combat unfolds over a number of rounds, each one divided into a set of turns, one for each player. A combat lasts

as long as the participants want to fight or until one side is completely defeated. The essentials of *SIFRP*'s combat system are simple to understand, but there are numerous variations and exceptions in the game, with benefits, maneuvers, and abilities all making the combat system a dynamic and engaging part of the game.

ROUNDS, TURNS, & ACTIONS

When a combat begins, *SIFRP* cuts up game play into discrete moments called **rounds**. Each round lasts approximately six seconds. Thus, ten rounds of combat equals about a minute of game time.

During a round, each player and opponent get a **turn** to act. A turn is an opportunity to do something significant (or not) that may affect (or not affect) how the combat develops. While there are only six seconds in the round, each character acts in order of initiative, so a character who goes first applies the effects of his or her choices before characters who go later in the round.

On a character's turn, the player may perform any of a variety of actions. Most actions fall into one of three types: **Greater**, **Lesser**, and **Free**.

“Oak and iron, guard me well or else I’m dead and doomed to hell.”

—OLD SAYING

GREATER ACTIONS

A **GREATER ACTION** consumes the largest chunk of a combatant's turn, representing a furious series of sword blows, running across the battlefield, and so on. Performing a Greater Action uses up your entire turn, so once you resolve your action, you're done until it becomes your turn on the next round.

LESSER ACTIONS

LESSER ACTIONS are similar to Greater Actions, but they take up less time, allowing you to combine two Lesser Actions on your turn instead of taking one Greater Action. Examples include aiming, firing an arrow from your bow, reloading a crossbow, and moving. During your turn, you may perform up to two Lesser Actions. You can't save unspent Lesser Actions for the following round, so be sure to use them up before the round ends.

FREE ACTIONS

Finally, **FREE ACTIONS** are minor actions that consume very little time. Usually, these things include shouting orders to men under your command, drawing a weapon, dropping your weapon to the ground, and just about anything else that consumes little or no time. Generally, you can perform as many Free Actions as you like, but your Narrator may judge extensive conversation or rooting around in a saddlebag to be more time-consuming than a Free Action ordinarily allows.

DAMAGE & DEFEAT

The object of every combat is to defeat your enemies. Defeat usually, but not always, means killing your foes. However, if your opponent yields, flees, or is knocked unconscious, you've still defeated him.

The currency of defeat is damage, and most combat actions are geared toward dealing damage enough to kill, maim, or force your enemy to yield. Since healing and recovery can be uncertain and difficult, players may find it wise to yield when their characters face certain defeat.

The primary method for dealing damage is through conflict tests. You roll a test using Fighting or Marksmanship against your opponent's Combat Defense. A success deals damage as determined by the weapon you're using multiplied by your degree of success. The opponent's Armor Rating reduces the damage you deal, but any damage left over comes off your opponent's Health. Once you reduce an opponent to 0 Health, you defeat him and decide the consequences of his defeat.

COMBAT STATISTICS

Some abilities are more useful for combat than others. From these key abilities, you derive vital information such as your Combat Defense, Health, your weapon damage, and Movement. What follows is a summary of the game's combat statistics and the methods for coming up with their values.

ABILITIES

All of the following abilities directly affect your character's effectiveness in combat.

AGILITY

Agility represents your natural dexterity, flexibility, and nimbleness, your ability to defend yourself, and your ability to react to new threats.

- Your Agility rank is added to your Combat Defense.
- You test Agility to determine order of initiative.
- Your Agility rank determines the base damage for most Marksmanship weapons and some Fighting weapons.
- You test Agility when taking the Dodge action.

ATHLETICS

Athletics measures your physical prowess, strength, muscle, and ability to use your physical resources.

- Add your Athletics rank to your Combat Defense.
- Athletics can modify how fast you move.
- Athletics determines the base damage for most Fighting weapons and some Marksmanship weapons.

AWARENESS

Awareness describes how attuned you are to your surroundings, helping you notice hidden enemies and dangers.

- Add your Awareness rank to your Combat Defense.
- Hidden opponents test Stealth against your passive Awareness result.

ENDURANCE

Endurance describes your stamina, your natural toughness, and your ability to shrug off damage.

- Your Endurance rank determines your Health.
- Your Endurance rank determines the maximum number of injuries you can take.
- Your Endurance rank determines the maximum number of wounds you can take.
- You test Endurance to overcome injuries and wounds.
- When attacked by poison or some other hazard, that attack must beat your passive Endurance result.

FIGHTING

Fighting measures your skill and training in hand-to-hand combat.

- You test Fighting whenever you would use a weapon in hand-to-hand combat.

MARKSMANSHIP

Marksmanship measures your accuracy and aim with missile weapons.

- You test Marksmanship whenever you would use a weapon in ranged combat.

WARFARE

Warfare describes your understanding of strategy and tactics, your mastery of the battlefield.

- You may test Warfare to gain tactical advantages in combat.

COMBAT DEFENSE

The first line of defense against attacks is your Combat Defense. This derived ability combines your dexterity, your perceptiveness, and your athleticism to define how tough it is to hit you in battle. Your Combat Defense is figured as follows:

$$\text{COMBAT DEFENSE} = \text{AGILITY} + \text{ATHLETICS} + \text{AWARENESS} + \text{DEFENSIVE BONUS} \\ \text{(FROM SHIELDS OR PARRYING WEAPONS)} - \text{ARMOR PENALTY} \\ \text{(SEE TABLE 9-2: ARMOR ON PAGE 155)}$$



EXAMPLE

Hal calculates his hedge knight's Combat Defense. He has Agility 3, Athletics 4, and Awareness 3. His base Combat Defense is 10. When armed with a large shield, he increases his Combat Defense to 14, and when wearing his full plate armor, he drops his Combat Defense to 8. A large shield has a Defensive rating of +4, and full plate has an Armor Penalty of -6.

SIZE

Hitting a large target is easier than hitting a small one. Small targets (children, dogs, and ravens) increase their Combat Defense by +2, while large targets (horses, mammoths, and giants) decrease their Combat Defense by -2.

HELPLESS TARGETS

Any target incapable of defending himself from attacks—sleeping, restrained, or otherwise prevented from taking actions—is considered helpless. A helpless target loses his Agility from his Combat Defense and grants his attackers +1D on Fighting and Marksmanship tests made to attack him.

HEALTH

Health is your ability to absorb damage and keep on fighting. It doesn't matter how much damage you've taken to Health; so long as you have at least one point of Health, your abilities aren't reduced, and you can continue fighting.

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

EXAMPLE

Hal's hedge knight has Endurance 4, so his Health is 12 (4×3).

MOVEMENT

Movement describes how far you travel when you use an action to move on your turn. Most characters move 4 yards when unarmored or unburdened by bulky items. Characters with bonus dice in Run may move faster, while characters wearing armor may move slower.

EFFECTS OF ATHLETICS

Physically fit characters can often move faster than unhealthy characters. For every two bonus dice of the Run specialty, you move an extra yard on a move. If, however, you only have 1 rank in Athletics, you reduce your Movement to 3 yards (a bonus die in Run negates this penalty). For quick details, see TABLE 9-1: MOVEMENT.

EXAMPLE

Hal's character has 2B in Run, so his Movement is 5 yards.

TABLE 9-1: MOVEMENT

RUN	BONUS	MODIFIED MOVEMENT
0B-1B	+0 yd	4 yd
2B-3B	+1 yd	5 yd
4B-5B	+2 yd	6 yd
6B-7B	+3 yd	7 yd

EFFECTS OF BULK

When carrying bulky items, you move more slowly than normal. Reduce your Movement by one half of the Bulk carried, and your sprint rate by your Bulk carried. Any bonus Movement from the Run specialty applies before you adjust your Movement for Bulk. The most common sorts of bulky items include armor and large shields, but some Unwieldy weapons also qualify. Bulk cannot reduce your move below 1 yard or your sprint speed below 4 yards.

EXAMPLE

While quick out of armor (movement 5 yds), Hal's character slows down when he wears plate armor since the armor has 3 Bulk points. In armor, Hal reduces his movement by 1 yard for every 2 Bulk points he possesses, dropping his movement to 4 yards. When sprinting in full plate (see Bulk, below), he moves 13 yards ([4 yard base x 4] - 3 Bulk).

ARMOR

Armor signifies a warrior's status, wealth, and prowess, but even though armor serves to reinforce or diminish a warrior's reputation, armor is fundamentally protection. All armors have three statistics as shown on TABLE 9-2: ARMOR.

ARMOR RATING

Armor offers some amount of protection, represented by its Armor Rating. When you take damage in combat, you reduce the damage taken by your Armor Rating. Damage can be reduced to 0 but not below 0.

ARMOR PENALTY

Armor can turn aside killing blows, but it does so at a cost. Heavier forms of armor can interfere with your Movement, making you slower to react to opponents and maintain your balance. Many forms of armor impose a penalty that you apply to the results of all Agility tests (including passive Agility tests) and to your Combat Defense.

BULK

Wearing heavy armor confers bulk just as does carrying unwieldy equipment. To determining the effects of bulky armor, sum the armor's Bulk and any Bulk from other sources. For every 2 full points of Bulk, reduce your movement (after modifications from the Run specialty, see Table 9-1) by 1 yard.

TABLE 9-2: ARMOR

ARMOR	ARMOR RATING	ARMOR PENALTY	BULK
CLOTHING	0	0	0
ROBES, VESTMENTS	1	0	1
PADDED	1	0	0
LEATHER, SOFT	2	-1	0
LEATHER, HARD	3	-2	0
BONE OR WOOD	4	-3	1
RING	4	-2	1
HIDE	5	-3	3
MAIL	5	-3	2
BREASTPLATE	5	-2	3
SCALE	6	-3	2
SPLINT	7	-3	3
BRIGANDINE	8	-4	3
HALF PLATE	9	-5	3
FULL PLATE	10	-6	3

When you take the Sprint action (see page 160), you move a number of yards equal to your modified movement x 4, minus a number of yards equal to the Bulk points you possess.

WEAPONS

Weapons are more than just tools. Like armor, they are a symbol of status, training, and expertise. A combatant armed with a Braavosi blade likely fights differently from a warrior wielding a greatsword. TABLE 9-3: WEAPONS provides summaries of the most common weapons found in Westeros.

WEAPON TRAITS

Each weapon has several traits to reflect its assets and disadvantages in combat.

SPECIALTY

This entry describes which specialty applies to your Fighting test when wielding this weapon. When attacking with the weapon, you may roll any bonus dice from the listed specialty in which you have invested.

TRAINING

Not all weapons are created equal, some are harder to use than are others. Certain weapons require a minimum level of specialized training to wield properly and those without the minimum specialty rank find fighting with these weapons more challenging than simpler ones. Whenever a weapon indicates 1B, 2B, and so on under training, you *lose*

TABLE 9-3: WEAPONS

WEAPON	SPECIALTY	TRAINING	DAMAGE ¹	QUALITIES
BATTLEAXE	Axes	—	Athletics	Adaptable
CROWBILL	Axes	—	Athletics-1	Shattering 1
HAND AXE	Axes	—	Athletics-1	Defensive +1, Off-hand +1
LONGAXE	Axes	1B	Athletics+3	Bulk 1, Powerful, Reach, Two-handed, Vicious
MATTOCK	Axes	—	Athletics+1	Powerful, Slow, Two-handed
WOODSMAN'S AXE	Axes	—	Athletics+1	Two-handed
BALL AND CHAIN	Bludgeon	1B	Athletics	Powerful, Shattering 1
CUDGEL/CLUB	Bludgeon	—	Athletics-1	Off-hand +1
FLAIL	Bludgeon	2B	Athletics+3	Powerful, Shattering 1, Two-handed
MACE	Bludgeon	—	Athletics	—
MAUL	Bludgeon	—	Athletics +1	Bulk 1, Shattering 1, Slow, Staggering, Two-handed
MORNINGSTAR	Bludgeon	—	Athletics	Shattering 1, Vicious
QUARTERSTAFF	Bludgeon	—	Athletics	Fast, Two-handed
WARHAMMER	Bludgeon	—	Athletics	Bulk 1, Powerful, Shattering 2, Slow, Two-handed
FIST	Brawling	—	Athletics-3	Grab, Off-hand +1
GAUNTLET	Brawling	—	Athletics-2	Grab, Off-hand +1
IMPROVISED	Brawling	—	Athletics-1	Slow
KNIFE	Brawling	—	Athletics-2	Fast, Off-hand +1
WHIP	Brawling	2B	Agility-1	Entangling, Reach
BRAAVOSI BLADE	Fencing	1B	Agility	Defensive +1, Fast
LEFT-HAND DAGGER	Fencing	1B	Agility-1	Defensive +2, Off-hand +1
SMALL SWORD	Fencing	—	Agility-1	Fast
ARAKH	Long Blade	1B	Athletics	Adaptable, Fast
BASTARD SWORD	Long Blade	1B	Athletics+1	Adaptable
GREATSWORD	Long Blade	—	Athletics+3	Powerful, Slow, Two-handed, Unwieldy, Vicious
LONGSWORD	Long Blade	—	Athletics+1	—
HALBERD	Pole-arm	1B	Athletics+3	Bulk 1, Powerful, Two-handed
PEASANT TOOL	Pole-arm	—	Athletics+2	Fragile, Two-handed, Unwieldy
POLE-AXE	Pole-arm	1B	Athletics+3	Bulk 1, Powerful, Reach, Two-handed, Unwieldy
BUCKLER	Shield	—	Athletics-2	Defensive +1, Off-hand +1
SHIELD	Shield	—	Athletics-2	Defensive +2
SHIELD, LARGE	Shield	1B	Athletics-2	Bulk 1, Defensive +4
SHIELD, TOWER	Shield	2B	Athletics-2	Bulk 2, Defensive +6
DAGGER	Short Blade	—	Agility-2	Defensive +1, Off-hand +1
DIRK	Short Blade	—	Agility-2	Off-hand +2
STILETTO	Short Blade	1B	Agility	Piercing 2
BOAR SPEAR	Spear	1B	Athletics+1	Impale, Powerful, Slow, Two-handed
FROG SPEAR	Spear	1B	Agility+1	Adaptable
PIKE	Spear	—	Athletics+2	Impale, Set for Charge, Slow, Two-handed, Unwieldy
SPEAR	Spear	—	Athletics	Fast
TOURNEY LANCE	Spear	1B	Animal Handling+3	Bulk 1, Fragile, Mounted, Powerful, Reach, Slow
TRIDENT	Spear	—	Athletics	Adaptable, Slow

†Minimum 1 Weapon descriptions can be found beginning on page 128.

TABLE 9-3: WEAPONS

WEAPON	SPECIALTY	TRAINING	DAMAGE ¹	QUALITIES
WAR LANCE	Spear	1B	Animal Handling +4	Bulk 2, Impale, Mounted, Powerful, Slow, Vicious
Bow, DOUBLE-CURVED	Bow	1B	Agility+1	Long Range, Powerful, Two-handed
Bow, HUNTING	Bow	—	Agility	Long Range, Two-handed
Longbow	Bow	1B	Agility+2	Long Range, Piercing 1, Two-handed, Unwieldy
Crossbow, Heavy	Crossbow	—	Agility+2	Long Range, Piercing 2, Reload (Greater), Slow, Two-handed, Vicious
Crossbow, Light	Crossbow	—	Agility+1	Long Range, Reload (Lesser), Slow
Crossbow, Medium	Crossbow	—	Agility+1	Long Range, Piercing 1, Reload (Lesser), Slow, Two-handed
Crossbow, Myrish	Crossbow	1B	Agility+1	Fast, Long Range, Piercing 1, Reload (Lesser), Two-handed
Frog Spear	Thrown	1B	Agility+1	Close Range
Hand Axe	Thrown	—	Athletics	Close Range
Javelin	Thrown	—	Athletics	Close Range
Knife	Thrown	—	Agility-1	Close Range, Fast
Net	Thrown	1B	None	Close Range, Entangling
Slings	Thrown	—	Athletics-1	Long Range
Spear	Thrown	—	Athletics	Close Range
Trident	Thrown	—	Athletics	Close Range

[†]Minimum 1 Weapon descriptions can be found beginning on page 128.

the indicated number of bonus dice from your Fighting or Marksmanship tests with the weapon. If the penalty reduces your bonus dice to less than 0 (or you have none to begin with), you take a penalty die on your tests with the weapon for each additional -1.

EXAMPLE

A character using a whip loses two bonus dice. If she only has 1B in Brawling, she loses the bonus die and takes a penalty die. If she has no bonus dice in Brawling, she takes -2D on her Fighting tests with the whip.

DAMAGE

The damage a weapon deals is derived from both its construction and the ability of its wielder. The base damage is equal to your rank in the listed ability. Many weapons include modifiers as well, which you add to or subtract from your rank in the associated ability. Most Fighting weapons use Athletics, and most ranged weapons use Agility, but there are several exceptions. Multiply this base damage times your degree of success on the attack test. Only after you have totaled the damage do you reduce it by your opponent's Armor Rating.

QUALITIES

Qualities individuate weapons from other weapons, providing a group of functions that make a particular weapon stand out from the rest. Qualities can take the form of advantages that provide a tactical benefit in combat, while others impose drawbacks to make up for improved damage or an advantage. Most weapons have at least one quality.

ADAPTABLE

An Adaptable weapon is designed for use with one or two hands. When you wield this weapon in two hands, increase the weapon's damage by +1.

BULK

Some weapons are heavy or awkward and, thus, slow you down in combat. If a weapon has a Bulk rating, it applies toward your total Bulk for the purposes of reducing your Movement.

CLOSE RANGE

A Close Range weapon has an effective range of 10 yards, meaning you can attack opponents within 10 yards at no penalty. You can still attack opponents beyond this range, but you take -1D for every 10 yards beyond this range. Thus, attacking an opponent that's 11 yards away imposes -1D on your Marksmanship test.

DEFENSIVE

Defensive weapons serve a dual function. They can be used as weapons, but they are often more effective in knocking aside your enemies' attacks. If you are armed with a Defensive weapon and do not attack with it, you add the weapon's Defensive rating to your Combat Defense. Many Defensive weapons also have the Off-hand quality, which allows you to wield them and a primary weapon at the same time. If you choose to add your Off-hand bonus to your damage, you lose the Defensive Bonus until the start of your next turn.



ENTANGLING

An Entangling weapon contains your opponent. A foe struck by an Entangling weapon reduces its Movement to 1 yard and takes a -5 penalty to all tests. The target can free itself by spending a Greater Action and succeeding on a Challenging (9) Athletics test (bonus dice from Strength apply) or Agility test (bonus dice from Contortionist apply). You cannot make further attacks with an Entangling weapon so long as the target is contained by its effects.

FAST

A Fast weapon is designed to slip past your opponent's defenses and enable its wielder to strike rapidly. When you make a divided attack using a Fast weapon, you gain +1B on each test. Bonus Dice gained from the Fast quality can exceed the normal limits.

FRAGILE

Whenever you get two or more degrees of success with a Fragile weapon, it automatically breaks.

GRAB

Grab weapons let you seize and hold onto an opponent, preventing them from moving away from you. Whenever you successfully hit an opponent with a Grab weapon and also equal or beat that opponent's passive Athletics result (Strength applies), you may, if you choose, grab that opponent.

A grabbed opponent cannot move until you release him (a Free Action) or until that opponent beats you on an opposed Fighting test

(Brawling applies; A Lesser Action). A grabbed opponent can only make attacks using Brawling weapons or short blades. Finally, grabbed opponents take a -5 penalty on their Combat Defense (minimum 1).

While you grab an opponent, you cannot move, and you may only make attacks against that opponent using a Grab or Off-hand weapon.

IMPALE

Impale weapons punch through their victim. Whenever you get three or more degrees with an Impale weapon, you drive the weapon through your opponent. You must immediately succeed on a **CHALLENGING (9)** Athletics test. A failed test indicates you are disarmed, as the weapon remains in your opponent. If you succeed, your opponent cannot move, but you cannot attack with the weapon, either. To yank the weapon free, you must succeed on an Athletics test as a Lesser Action, against a Difficulty of 3 + the opponent's Armor Rating. A success frees the weapon, and every additional degree deals the weapon damage *again*.

PINNING AN OPPONENT

As a Greater Action, you can use an Impale weapon to pin an impaled foe to the ground, wall, or some other surface. Roll an Athletics test against your opponent's passive Endurance result (Resilience applies). A successful test prevents your opponent from moving until he pulls himself free.

GETTING FREE

An impaled opponent may remove the weapon by spending a Greater Action and by successfully rolling a **CHALLENGING (9)** Athletics test. Removal inflicts 1 injury—or 1 wound if the victim cannot take any more injuries. An ally may remove the weapon safely by succeeding on

a **FORMIDABLE (12)** Healing test as a Greater Action. Failure removes the weapon but deals 1 point of damage for every 5 points by which the test failed (minimum 1 point).

LONG RANGE

Provided you have a clear shot, you can fire a Long Range weapon at targets up to 100 yards away. For every 100 yards of distance between you and your target, you take $-1D$ on your Marksmanship test.

MOUNTED

Mounted weapons are too large and bulky to be used on foot and, thus, are intended for use while mounted on a horse or some other steed. Using these weapons on foot imposes $-2D$ on your Fighting tests.

OFF-HAND

An Off-hand weapon can be wielded in your off-hand, allowing you to add your Off-hand modifier to your primary weapon damage on a successful Fighting test. To gain this benefit, you must spend a Greater Action to make a Two-weapon attack (see page 163).

PIERCING

Piercing weapons bypass armor. Whenever you hit an opponent with a Piercing weapon, your damage ignores an amount of Armor Rating equal to the listed value.

POWERFUL

Strong characters can put more muscle behind Powerful weapons and, thus, deal more damage on a successful hit. For every bonus die invested in Strength, you can increase a Powerful weapon's damage by $+1$.

REACH

When armed with a Reach weapon, you can attack opponents that are not adjacent to you. You can roll a Fighting test with a Reach weapon at any opponent up to 3 yards away. However, attacking any foe inside 3 yards with a Reach weapon imposes $-1D$ on your Fighting test.

RELOAD

A Marksmanship weapon with the Reload quality requires an action to reload the weapon after it has been fired. The weapon's quality specifies what sort of action is required to reload the weapon, either Lesser or Greater.

SET FOR CHARGE ONLY

A Set for Charge weapon is too unwieldy for use in normal combat and functions only when used with the Setting for a Charge variant of the Counterattack action. See page 173 for details.

SHATTERING

Shattering weapons are designed to smash through shields, parrying weapons, and armor. Whenever you get two or more degrees on a Fight-

ing test made with a Shattering weapon, you reduce the opponent's Defensive Bonus or Armor Bonus by the amount indicated by the quality. The Shattering weapon affects weapons with a Defensive Bonus first. Reducing a weapon's Defensive Bonus or an armor's Armor Bonus to 0 destroys it.

SLOW

A Slow weapon is cumbersome and difficult to wield with speed and grace. You may not make Divided Attacks using these weapons.

STAGGERING

The force of a Staggering weapon's hit can knock a foe senseless. Whenever you attain two or more degrees with a successful Fighting test using a Staggering weapon, you may sacrifice one degree to prevent your foe from taking a Greater Action on his next turn.

TWO-HANDED

Large weapons need both hands to be wielded properly in combat. If you use only one hand, you take $-2D$ on your Fighting test.

UNWIELDY

When using an Unwieldy weapon while mounted on a steed, you take a $-2D$ penalty on any test related to the weapon. For melee weapons, the penalty applies to Fighting tests. For ranged weapons, the penalty applies to Marksmanship tests.

VICIOUS

Some weapons are so good at what they do that fighting with them produces ugly outcomes. If you defeat a foe when wielding a Vicious weapon, the consequences of defeat are always death. A victim may burn a Destiny Point, as normal, to avoid this fate.

COMBAT STRUCTURE

All combats use the same series of steps, each of which are repeated over a number of rounds until the combat ends. This procedure is simple, and after running a few combats, you won't even have to reference these steps; they'll become second nature.

STEP ONE: BATTLEFIELD

STEP FOUR: ACTION

STEP TWO: DETECTION

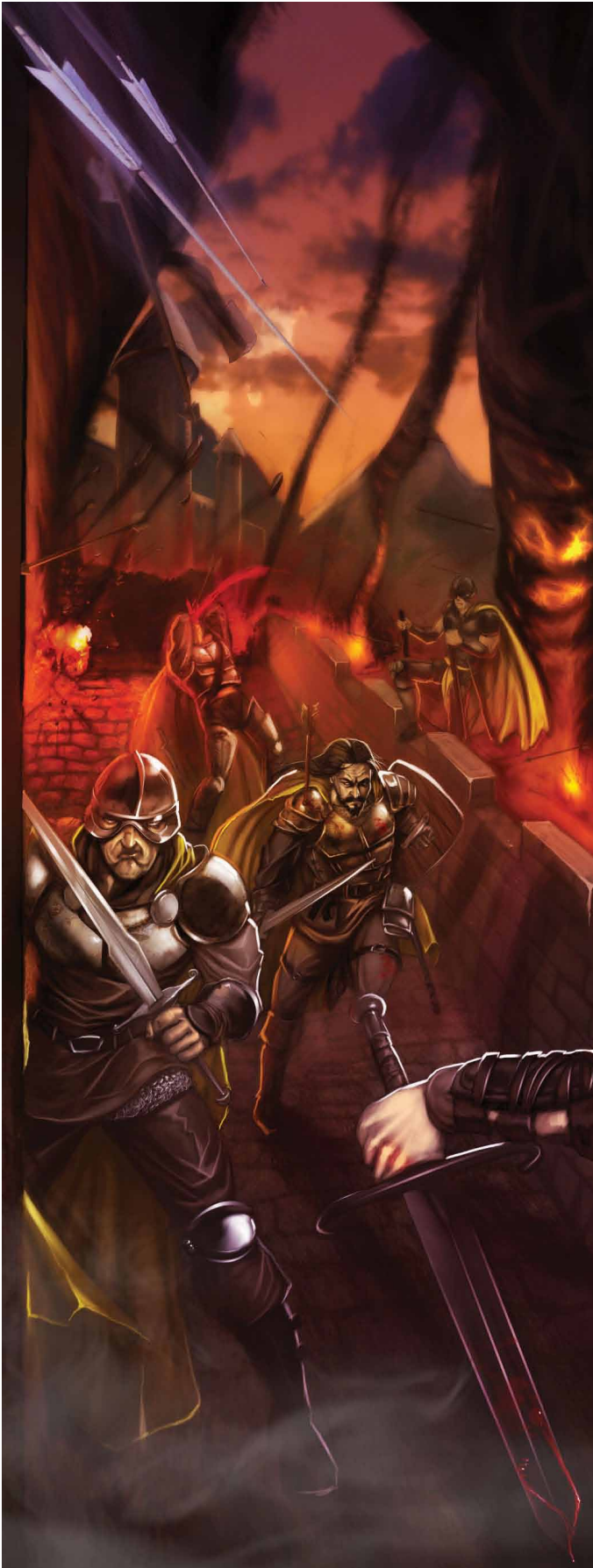
STEP FIVE: REPEAT

STEP THREE: INITIATIVE

STEP SIX: RESOLUTION

STEP ONE: BATTLEFIELD

The Narrator describes any salient features found on the battlefield. Muddy ground sodden with rainwater and blood can suck at boots, slowing the combatants as they struggle for victory. A cloudburst send-



ing down sheets of rain can render ranged attacks worthless, and smoke can weaken the fighters as they spend half their time coughing and struggling for breath. These factors are called **Battlefield Qualities**, and nearly every combat has at least one, but some may have as many five. When the combat begins, the Narrator describes the battlefield's appearance and the general. During this description, the Narrator also points out any relevant Battlefield Qualities.

Battlefield Qualities are salient factors that modify combats, interfering with or augmenting attacks, creating obstacles and opportunities for victory. A Battlefield Quality can be broad, affecting all characters equally, or narrow, in which it is constrained to a specific location on the battlefield. Smoke might be a broad Battlefield Quality, while a raging river could be narrow. All Battlefield Qualities affect characters exposed to them in the same way, usually offering bonus or penalty dice. However, characters with Destiny Points can spend them to augment a Battlefield Quality's effects for one round to create an opportunity to strike their victim or make a quick getaway.

BOUNDARIES

Boundaries are things that halt movement. Examples of boundaries include walls, locked doors, cliffs, and anything else that prevents moving in a specific direction.

DESTINY: If you spend a Destiny Point, you find a way around or through a boundary, such as an unseen passage, a nearby key to unlock the door, a tangle of vines to aid in climbing up or down a cliff face, and so on. You decide the nature of this new avenue subject so long as the explanation is logical and possible and is always subject to the Narrator's approval.

OBSTACLES

A Battlefield Quality is deemed an obstacle if it slows but doesn't stop movement. Obstacles can include unlocked doors, pillars, columns, statues, windows, and the like.

Moving over or through an obstacle is a Lesser Action and is not part of normal movement. Thus, crawling over an altar would require one Lesser Action to reach the altar and one Lesser Action to climb over the altar.

OBSTACLES AS COVER

Obstacles provide cover. When standing behind an obstacle, you gain a +5 bonus to your Combat Defense against attacks from which you have cover. If you crouch down behind cover and take no other actions, the bonus increases to +10.

DESTINY: By spending a Destiny Point, you can move over or through an obstacle as part of your normal Movement. Alternatively, you can increase the bonus to your Combat Defense gained from cover by an additional +5.

BYSTANDERS

Bystanders include anyone not involved in the combat. Bystanders are often crowds of smallfolk, horses, sheep, and just about anyone or any creature not directly involved in the fight. Bystanders merely

watch the combat; they don't participate in the action. While bystanders don't generally find themselves in danger, they can be of use to opportunistic combatants.

BYSTANDERS AS COVER

As with obstacles, bystanders provide cover. However, when an attack misses because of the cover afforded by the bystander, the attack strikes the bystander instead. The attack deals damage to the bystander as normal. Smallfolk and other minor characters usually do not negate damage by taking injuries; thus, these attacks can be and are often lethal to bystanders.

DESTINY: Whenever you are hit by an attack and are standing next to a bystander, you may spend a Destiny Point for the damage to apply to the bystander instead of you.

THINGS & STUFF

Battlefields are littered with all sorts of things, from weapons and shields, to carcasses, broken wagons, scorched wood, and countless other miscellaneous items. Even beyond the fields of war, useful and not-so-useful items lay about anywhere you look. A fight in a tavern might have mugs, trenchers, knives, pots of scalding soup, barstools, and more. The Narrator will describe the most useful and obvious items present, but spending a Destiny Point can put a useful item directly into your hands.

DESTINY: Spending a Destiny Point allows you to find a minor useful object. Examples include a broken sword when disarmed, a battered shield when hard-pressed, and so on.

VISIBILITY

Visibility describes the quality of sight on the battlefield and notes the effects of anything that impedes vision. Examples include darkness, smoke, fog, rain, and even foliage.

LIT

Sunlight, torches, or lanterns, all provide illumination enough to see clearly. When in lit areas, you take no penalties.

SHADOWY

Shadowy lighting occurs when the lighting is poor, such as being just inside a cave on an overcast day or at the outer edge of light cast by your campfire. Shadowy lighting can also occur in smoke-filled areas, during downpours, snow, twilight, or even in the light of a full moon. When in an area of shadowy light, you take -1D on all Agility, Athletics, Awareness, Fighting, and Thievery tests. You take -2D on all Marksmanship tests.

DESTINY: You may spend a Destiny Point in areas of poor visibility to slip away from your opponent and make a Stealth test to hide. You may also spend a Destiny Point to remove the effects of poor visibility for you for one round, getting a break in the fog or a momentary respite from the rain.

MINIATURES

Some gaming groups use miniatures as aids to help resolve conflicts. While miniatures are certainly not required for this game, having some sort of representative token can go a long way toward keeping track of what the various characters are doing and their relative positions. So even if you don't have a pile of painted or pre-painted figures to use, dice, glass beads, game components from board games, or anything else may serve. Simply assign a piece to each player character and to each opponent, and arrange them based on the starting positions before the start of the conflict, usually during Step One: Battlefield.

Many gaming groups also use wet-erase mats lined with grids. These are excellent tools because the Narrator can sketch out the scene quickly with a wet-erase pen, noting any qualities, terrain features, and other details that could affect the conflict's outcome. These maps also provide a sense of scale (each square equals 1 yard). For groups that prefer to use terrain without a grid, one inch equals 1 yard. Again, these accessories are not necessary to enjoy *SIFRP*, but they can certainly enhance play.

DARKNESS

Darkness occurs on moonless nights, in dark rooms, or underground. In darkness, all terrain counts as treacherous (see **Terrain** following). You also take -2D on all Agility, Athletics, Awareness, Fighting, and Thievery tests, and -4D on all Marksmanship tests.

DESTINY: If you ignite a light source in an area of no lighting, you can spend a Destiny Point to blind all targets within the radius of the light source for one round. Effectively, these targets do not benefit from the improved lighting until the start of their next turn.

TERRAIN

Any terrain that is difficult to move through, such as deep water, rubble, extensive underbrush, ice, snow and so on is called **treacherous terrain**. Such terrain decreases the rate at which you move through the area. For every yard you would travel, treacherous terrain costs an extra yard of your Movement. So if you move 1 yard over rubble, you must spend 2 yards of Movement. Charging and running are impossible in areas of treacherous terrain.

The effects of treacherous terrain are cumulative, so each factor present that would create treacherous terrain costs an extra yard of Movement to move through. If you do not have enough Movement to move even 1 yard of Movement, you may spend a Greater Action to move 1 yard.

DESTINY: You can spend a Destiny Point to ignore the effects of treacherous terrain for one round.

OTHER QUALITIES

There are many more possible Battlefield Qualities than those described here, including such things as temperature, the deck of a rocking ship,



clouds of biting flies, and more. The Narrator is free to apply modifiers based on these factors, using guidelines described under **Penalty Dice** in **CHAPTER 2: GAME RULES** on page 31. When spending a Destiny Point to augment these qualities, you could negate their effects on you or increase their effects against a single opponent for one round.

STEP TWO: DETECTION

Hidden characters roll Stealth tests against their foes' passive Awareness to gain surprise. Detection is an optional step that only comes up when one side hides or is otherwise concealed from their opponents. If any combatants attempt to hide, they must test Stealth against a Difficulty equal to their opponent's passive Awareness. Any opponents they beat are surprised by their attacks.

SURPRISE

When attacking an opponent you have surprised, you gain +1D on your Fighting and Marksmanship tests during the first round of combat.

STEP THREE: INITIATIVE

Initiative sets the order of when each combatant takes his turn. Each combatant (or group of similar combatants) tests Agility (bonus dice from Quickness apply). The Narrator then arranges the results from highest to lowest. The character with the highest result goes first, followed by the next highest, and so on until every combatant has had a turn to act.

TIES

If there's a tie, compare the bonus dice from Quickness. If there's *still* a tie, the characters test Agility again to see who goes first. The result of this second test doesn't change the order in the initiative as it relates to other combatants; it only determines which combatant who had the tie goes first.

DELAYING

The Agility test result describes the earliest a character may act in the round. You may always wait until later in the round to act, but you *cannot* interrupt another character's turn. You may only take your action after another character has completely finished his turn.

STEP FOUR: ACTION

During the first round, each character acts, in order of highest initiative to lowest, taking one Greater Action or two Lesser Actions.

Combat lives in actions. The choices that the combatants make, the success or failure of their rolls, and how they interact with the battlefield all work together to simulate the thrill and danger of battle. Your imagination is the only limit on what you can attempt in battle, but this extensive section covers the most likely and most successful actions a character might attempt.

GREATER & LESSER ACTIONS

When it's your turn to act, you may perform a variety of actions. You have two Lesser Actions, or you may combine them for one Greater Action. A Lesser Action could be moving, attacking, standing up, or diving for cover. A Greater Action includes dodging, charging, knocking a foe to the ground, pulling a rider from his horse, and so on. As a rule of thumb, a Lesser Action takes about three seconds of time, while a Greater Action takes six seconds. So if you want to try something not described in this chapter, your Narrator will judge how long the effort will take and whether or not your action qualifies as a Lesser or Greater Action.

ATTACK

VARIES

The attack is obviously the most common action in combat. Anytime you are armed with a weapon, unarmed (but feisty), or when wielding an improvised weapon, you may attack an opponent.

- ☞ When armed with a Fighting weapon, you must be adjacent to your opponent. This situation is called being engaged.
- ☞ When armed with a Reach Fighting weapon, you can attack foes up to 3 yards away.
- ☞ When armed with a Close Range Marksmanship weapon, you can attack foes within 10 yards at no penalty.
- ☞ When armed with a Long Range Marksmanship weapon, you can attack foes within 100 yards at no penalty.

If you meet the conditions, roll a Fighting or Marksmanship test and compare the result to your opponent's Combat Defense. A successful hit deals base damage times degree of success. Once you have

totalled the damage, your opponent reduces the damage by his AR and applies any left over to his Health. There are several forms of attack as follows. You may make only *one* attack in a round, regardless of action it requires; to attack multiple opponents at once, use the divided attack or two-weapon attack options.

STANDARD ATTACK

LESSER

The standard attack is the default and most common attack in combat. It involves a simple conflict test.

EXAMPLE

Gerald attacks a sworn sword to his rival's house. Gerald has Fighting 4 (Long Blades 4). His opponent has a Combat Defense of 8. Gerald's player rolls eight dice—four for ability rank and four for his specialty—and keeps the best four, getting a total of 19, which hits by 11. Normally, a longsword deals damage equal to the attacker's Athletics+1. Gerald has rank 4, so a regular successful attack would deal 5 damage. However, Gerald got two degrees of success (he beat the Difficulty by at least 10), so Gerald deals three times this damage (5 + 5 + 5) for 15 damage. His foe wears ring mail (AR 4), so the armor reduces the damage to 11, a solid—and ugly—hit.

EXAMPLE

Gerald's companion, Aran, a scout and huntsman, stands on a nearby hill. Armed with a longbow, he takes a shot at the same sworn sword. Aran has Marksmanship 4 and Bows 2B. Aran's player rolls six dice and keeps the best four, getting a 17, a solid hit. Since he beat his opponent's Combat Defense (8 from the previous example) by more than 5, he gets two degrees, allowing him to deal extra damage. Longbows deal Agility+2 and have Piercing 1. Aran has Agility 3, so his attack deals 10 damage (5 + 5). Ordinarily, the sworn sword's armor would reduce this damage to 6, but because longbows also have the Piercing 1 quality, thus reducing AR by 1, the sworn sword takes 5 points of damage, which is enough to defeat the sworn sword.

DIVIDED ATTACK

GREATER

When facing several opponents, you may switch your tactics to battle all your enemies at once, making attacks against each foe. When doing so, you may divide your Fighting test dice in any way that you wish between your opponents. You may also need to split your bonus dice, if any, as your bonus dice can't exceed your test dice. Resolve each attack separately as normal.

EXAMPLE

Seeing Gerald strike down the sworn sword in short order, two hedge knights come barreling toward the warrior to get revenge. Now faced with two opponents, Gerald decides to attack both in the same round. He splits his attack evenly, so his first attack uses two test dice plus two bonus dice from his specialty and his second attack is the same. The hedge knights both have a Combat Defense of 9. On Gerald's first attack, he rolls a 10, which hits. Both hedge knight

wear mail (AR 5), which reduces the damage (4) to 0. Gerald's next attack is a 10 as well, which hits but is not enough to get past the second knight's armor.

TWO-WEAPON ATTACK

GREATER

Whenever you wield a weapon in your main hand and an Off-hand weapon in your other hand, you can combine them to make a more powerful attack. Simply add the weapon's Off-hand modifier to your primary weapon's damage. You deal this damage on a successful Fighting test. If your Off-hand weapon has the Defensive quality, you lose that quality until the start of your next turn.

EXAMPLE

Mikala is a vicious mercenary from beyond the narrow sea. Favoring the fighting style of Braavos, she wields a Braavosi Blade in her right hand and a dagger in her left. She's toyed with the brute for a few rounds, nicking him here and there, but has finally grown weary of the conflict and decides to press in for the kill. She drops the +1 Defensive Bonus from her dirk to add +1 to her damage. She attacks and hits with three degrees. Normally, she would deal 4 damage with her Braavosi blade, but because she also attacked with her dirk, she deals 5. After her three degrees of success, she inflicts an impressive 15 points of damage.

COMBINING ATTACKS

GREATER

Although divided and two-weapon attacks all require Greater Actions, you can combine them into a single attack as follows. You may split your Fighting dice between multiple opponents. Resolve the attacks as normal, but increase your damage on each attack by your Off-hand weapon.

MOUNTED ATTACKS

A mounted attack occurs whenever you attack from the back of a steed. Fighting from horseback provides a variety of advantages, including enhanced mobility, the advantage of height, and—if the mount is trained for war—the steed's own hoof and bite attacks. When riding a steed, you gain the following benefit:

- 🛡️ Use the mount's Movement in place of your own.
- 🛡️ Gain +1B on Fighting tests made to attack non-mounted opponents.

When riding a steed trained for war, you gain the following benefits:

- 🛡️ If your mount doesn't move during your turn, increase your damage on a successful Fighting test by +2.

ATTACKING STEEDS

Although deemed dishonorable to attack a rider's steed, your mount is always at risk of injury when you ride it into battle. Enemies attacking you may choose to attack your steed. Should your mount's Health fall to 0, it dies. However, you may spend a Destiny Point to

give your steed an injury or wound to remove this damage as normal (see **Injuries** on page 166).

SLAIN STEEDS

Should your mount die while you're riding it, you must immediately succeed on a **FORMIDABLE (12)** Animal Handling test. If you succeed, you leap clear of the collapsing steed and land within a yard of the poor beast. If you fail, you take damage (ignoring AR) equal to the mount's Athletics rank from the fall and are trapped beneath the dead animal. Freeing yourself requires a Greater Action and a **CHALLENGING (9)** Agility or Athletics test (bonus dice from Contortions or Strength apply). Other characters may assist as normal or pull you out by succeeding on an Athletics test against the same Difficulty. While trapped, you take a -5 penalty to your Combat Defense.

PULLING A RIDER FROM A MOUNT

GREATER

In addition to a straight attack, you can also try to pull a rider from his mount. You may do so only if you are armed with a Grab weapon or a pole-arm. Roll a Fighting test against your opponent's passive Animal Handling result (Ride applies). If you equal or beat the Difficulty, you pull your opponent from his mount, and he lands prone on the ground, adjacent to his steed.

PIN

GREATER

If you are grabbing an opponent at the start of your turn (see **Grab** on page 158), you can pin your opponent to the ground by beating your opponent on an opposed Athletics test. If you succeed, you can maintain the pin by spending a Greater Action each round.

A pinned opponent can take no actions other than to try to break the pin. As a Greater Action, the pinned opponent must beat you on an opposed Fighting test (Brawling applies). A pinned opponent counts as helpless. See **Helpless Targets** on page 154.

OTHER ACTIONS

In addition to attack, there are a number of other actions you might perform in combat.

ASSIST

LESSER

As described on page 29, you can assist when another ally would test an ability. To do so, you must be adjacent to the ally (and the ally's opponent if you are aiding a Fighting test) and the ally must usually be able to see and hear you (Narrator's discretion). You grant the ally a bonus to his next test result with a particular ability equal to one-half your rank in the ability you're testing. In the case of multiple assistants, the bonuses to the test results are cumulative.

For the purposes of limits on attacks, assisting on a Fighting, Marksmanship, or some other attack counts as your attack for your turn.

CATCH YOUR BREATH

GREATER

You can take a quick rest as a Greater Action to catch your breath. Roll an **AUTOMATIC (0)** Endurance test. Each degree of success removes one point of damage.

CHARGE

GREATER

Throwing caution to the wind, you surge forward to destroy your enemies. Charging allows you to combine Movement with an attack. You can charge any opponent that's up to twice your Movement away. At the end of your charge, you may make a standard attack. You take -1D on the attack, but you increase the weapon's damage by +2 for the round.

DODGE

GREATER

In the face of overwhelming odds, sometimes it's best just to get out of the way. When you take the Dodge action, you may move up to half your Movement if you choose, usually to reach cover. Roll an Agility test (Bonus dice from the Shield specialty apply if you are armed with a shield). The result replaces your Combat Defense (even if worse) until your next turn. Add any Defensive Bonuses gained from weapons to your test result.

INTERACT

LESSER

Manipulating an object includes picking something up from the ground, moving an object, retrieving a stowed possession, drawing a weapon from a scabbard, and so on. It also includes opening doors or windows, pulling levers, and anything else you would move, shove, or pull in the environment. Interact also allows you to mount a horse or climb inside of a vehicle. Some hard-to-reach items, such as a small item at the bottom of a pack, may require more time as determined by the Narrator.

You can draw a weapon while moving, but you take -1D on all attacks until your next turn.

MOVE

LESSER

A move is a brisk walk, and you may move a number of yards equal to your Movement. If you spend both Lesser Actions to move, you can move up to twice your Movement.

SPRINT

GREATER

You may sprint by taking this action, allowing you to move at four times your Movement, modified for Bulk. Additionally, you subtract a number of yards from your Sprint movement equal to the number of Bulk points you possess.

STAND UP/FALL DOWN

LESSER

You can drop to the ground or pick yourself up as a Lesser Action. If your Armor Rating is 6 or higher before any Qualities or Benefits, it requires a Greater Action to stand.

RIDE OR DRIVE

VARIES

When mounted on a steed, your mount's action is spent moving or attacking; however, you must spend a Lesser Action to control your beast if it is trained for war or a Greater Action if not. If your steed is injured, regardless of its training, controlling the animal is a Greater Action. See **Animal Handling** in **CHAPTER 4: ABILITIES & SPECIALTIES** on page 57 for details.

Vehicles drawn by animals work much in the same way. Driving a vehicle requires a Lesser Action each round. If the driver is slain or leaves his

post, the vehicle moves as long as the animal is inclined to pull it, usually in the direction it was pointed last. Other characters on the vehicle may move about normally, but the vehicle counts as treacherous terrain. If moving would carry a passenger out of the vehicle, he or she may take damage from the fall. A fall from a slow-moving vehicle deals 1d6–3 points of damage, while a fall from a fast-moving vehicle deals 1d6+3 points of damage.

PASS**GREATER**

You opt to wait and see what develops. You take no action on your turn but gain +2B on the next test you take, subject to the normal limits on bonus dice. Any excess bonus dice are lost. Multiple rounds spent passing are not cumulative.

USE ABILITY**VARIES**

You may use other abilities not directly related to the combat. You might use Athletics to break down a locked door, Awareness to look for an exit, Agility to catch a swinging rope, and so on. The test's Difficulty depends on the action intended. **CHAPTER 4: ABILITIES & SPECIALTIES** presents useful benchmarks for abilities, but some tasks may be harder given the distractions of the combat.

In addition, many abilities can be used in one round, but some are far more involved and may require several rounds to complete, indicating you have to spend several rounds working toward completing the task while the conflict rages around you.

USE DESTINY POINTS**NO ACTION**

Destiny Points grant you a bit more control over your fate and allow you to modify circumstances in minor and major ways. Spending or burning a Destiny Point in combat is not an action. For details on using Destiny Points, see pages 71–72 in **CHAPTER 5: DESTINY & QUALITIES**.

YIELD**GREATER**

On your turn, you may sacrifice your entire action to yield, placing yourself at the mercy of your foes. Most knights and other honorable opponents recognize surrender and call off their attack. Others may not. You take this risk when you surrender.

You may re-enter the conflict, but doing so is a dishonorable action. You take –1D on all Persuasion and Status tests made to interact with anyone who witnessed your treachery. This penalty remains until you improve the target's disposition to Friendly or better.

STEP FIVE: REPEAT

Combat proceeds over a number of rounds, each participant acting on his or her turn until the combat ends. Each round gives each combatant a new set of actions and an opportunity to spend them in whatever way they wish. Repeat this step until there is a clear victor.

STEP SIX: RESOLUTION

Once one side has fled or has been defeated, the combat is at an end, and the victors determine the fates of the losers.

DEFEAT & CONSEQUENCES

If at any time your Health drops to 0 or lower, you are defeated and removed from the combat. The opponent that defeated you decides what happens to you. Common choices include any of the following. Remember, defeat by an attack using a Vicious weapon *always* results in death.

DEATH

This outcome is the most common when defeated. You are dead. Depending on the era in which you play as well as where you died, your corpse might stir into unlife... if you believe in that sort of thing.

MAIMED

Your opponent might leave you alive but gives you something by which you will remember him. Examples include a wicked scar across the face or the loss of an eye, thumb, or some other body part. Permanently reduce one ability of your opponent's choice by one rank.

RANSOM

Your opponent holds you or some possession for ransom. In tournaments, ransom usually means the victor gains the loser's armor and horse. In war, it might mean captivity until the loser's family can offer up sufficient coin or a valuable hostage of their own.

TAKE THE BLACK

Those who see honor in service to the Night's Watch may allow their enemies to take the black and join the rangers on the Wall. For many, this is a fate worse than death, as it means being stripped of status, family, and worldly possession. For those who value life above such minor things, taking the black offers a chance to live.

UNCONSCIOUS

You are knocked out and left for dead. You awaken 2d6 hours later. While unconscious, you are helpless and may be killed or eaten by someone or something else. This fate is often the same as death.

YIELDING

You may choose to yield in order to choose the outcome of your defeat. If you fear imminent defeat, you may, on your turn, offer the Narrator terms by which your character will go down to defeat, including the outcome. So for example, you can offer to have your character defeated and left unconscious or taken for ransom. The Narrator has the option of accepting your terms, making a counter-offer, or rejecting them. If you reject the Narrator's counter-offer, you cannot yield.

DESTINY & DEFEAT

You may also burn a Destiny Point to choose a fate other than the one your opponent chooses for you. If your family is particularly poor, you might choose maiming or death over a ransom. Similarly, if your opponent would see you dead, you might opt for unconsciousness instead.

DAMAGE

Whenever an opponent hits you in combat, you are at risk of taking damage. Any damage taken in excess of your Armor Rating applies to your Health. Damage doesn't reduce your effectiveness in any way unless it reduces your Health to 0 or less, at which point you are defeated.

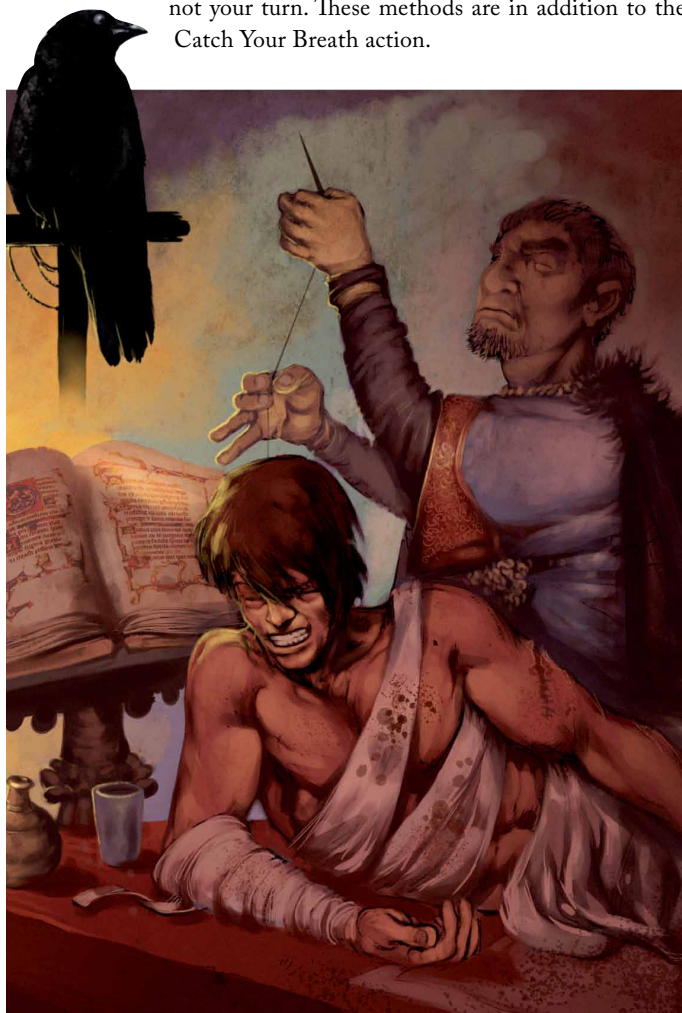
DAMAGE & LESSER CHARACTERS

Outside of player characters, only the most important Narrator characters accumulate injuries. Common soldiers, brigands, and the like don't usually pick up injuries and are defeated once their Health is reduced to 0.

REDUCING DAMAGE

Although you have a small pool of Health, there are many of ways to remove damage, enabling you to avoid defeat. Reducing or removing damage in any of the following ways does not count as an action.

Furthermore, you can reduce damage at any time, even if it's not your turn. These methods are in addition to the Catch Your Breath action.



INJURIES

An Injury is a minor, rarely fatal wound. Anytime you take damage, you can accept an injury to reduce the damage taken by an amount equal to your Endurance rank. Each injury you accept imposes a -1 penalty to the results of all of your tests. You cannot accept more injuries than your Endurance rank.

EXAMPLE

Battling a savage warrior of the Burned Men, Mikel is hit for 7 points of damage. Knowing he can't take all the damage, he opts to take an injury. His Endurance is 3, so he can remove 3 points of damage per injury accepted. He takes two, reducing the damage to just 1 point. Henceforth, for the duration of the combat, he reduces all test results by -2.

WOUNDS

Some attacks are so brutal and so deadly that the only way you can overcome them is by accepting a wound. A wound removes all damage taken from a single hit in exchange for taking -1D on all tests. If the number of wounds taken equals your Endurance rank, you die.

EXAMPLE

The assassin leaps out of the shadows and strikes Roberk with a dagger, dealing 20 points of damage, more than enough to defeat him outright. Knowing the assassin intends to kill him, Roberk faces death with defeat. He could reduce the damage with injuries, but it would cripple him for the duration of the battle. Instead, he accepts a wound, gaining -1D on all tests.

RECOVERY

The wounds you sustain in combat heal—eventually. The rate at which you recover depends on the type of injury you sustain. Damage to Health vanishes rapidly. Injuries take longer, sometimes as long as a week or more. Wounds can plague you for months, such are the perils of battle.

DAMAGE

Damage is a minor injury, little more than a few cuts and scrapes. At the end of the combat, you remove all damage to your Health.

INJURIES

Injuries are more significant than damage and, thus, take longer to heal. One day after gaining an injury, you may roll an Endurance test. The Difficulty depends on your activity level.

ACTIVITY	EXAMPLE	DIFFICULTY
LIGHT OR NO	No fighting, riding, or physical activity	ROUTINE (6)
MODERATE	Travel, some physical activity	CHALLENGING (9)
STRENUOUS	Fighting, riding, hard physical activity	FORMIDABLE (12)

NON-CONFLICT DAMAGE

Certain situations may result in injuries that do not directly result from conflict. For example, a captured character noted for his skill at swordplay might have his sword-hand severed (like a certain famous member of the Kingsguard). Such a loss would have repercussions throughout the character's life, possibly across a wide number of abilities, more than would normally result from a permanent injury. In these cases, the character burns a Destiny Point and gains a flaw.

Aside from lasting injuries, any damage a character takes in or out of combat can be reduced using the normal rules for resolving damage. A character who catches fire, for example, could reduce the damage by taking one or more injuries (burns) or wounds (severe burns). Likewise, a character who falls from a height could reduce the damage by breaking a bone (injury) or shattering a leg (wound). If damage exceeds the character's Health, the character usually dies—nature isn't forgiving. As damage is removed at the end of the encounter, any damage sustained out of combat has no effect unless it results in an injury or wound.

But some threats are so deadly that not even a wound is enough to avoid death. A fall from several hundred feet, being dipped into a pool of lava, and drinking a tankard full of wildfire are events so lethal that surviving them requires the intercession of fate. Whenever you are faced with certain death, you can only escape your fate by burning a Destiny Point.

Each degree of success removes 1 injury. A failed test, however, means you don't recover at all. If you roll a Critical failure, you gain another injury. If you cannot accept another injury, you gain a wound instead.

WOUNDS

Wounds are the nastiest injuries, the ones that take the longest to heal and can cause the most lasting harm. One week after gaining a wound, you may roll an Endurance test. The Difficulty depends on your activity level.

ACTIVITY	EXAMPLE	DIFFICULTY
LIGHT OR NO	No fighting, riding, or physical activity	CHALLENGING (9)
MODERATE	Travel, some physical activity	HARD (15)
STRENUOUS	Fighting, riding, hard physical activity	HEROIC (21)

A successful test removes 1 wound. You may remove an additional wound for every two degrees of success. If, however, you roll a Critical failure on the Endurance test, you gain another wound. If you cannot accept another wound (your wounds equal your Endurance rank), you die.

HEALING

The best way to recover from an injury is to receive Healing. The Healing ability can help speed recovery from injuries by allowing the healer to substitute his or her Healing test result for the Endurance test. Since injuries impose a penalty on all tests, the presence of a healer can greatly improve a character's chances for recovery.

To use Healing, a healer must devote at least 4 hours per day of treatment to the injured character. When the character would roll an Endurance test, the healer instead rolls a Healing test. The result of this test must be taken. A failed Healing test does not result in the worsening of injuries.

TOURNAMENTS

Of all the diversions in Westeros, none are as beloved by smallfolk and nobles alike as are tournaments. A tournament is a grand event, part spectacle, part sport, an occasion that draws warriors from all over to compete for glory and financial reward. Sponsoring a tournament and offering up the prize are means to improve a house's Glory (see **Chapter Six: House and Lands**), so in times of peace, there's almost always a tournament somewhere in the Seven Kingdoms. The most common activities include jousting, grand melees, archery contests, and equestrian events.

JOUSTING

The prime event of the tournament is the joust, which allows knights from across the Seven Kingdoms to compete for glory and honors.

Tourney jousting is about unhorsing your opponent, so lances are blunted and meant to shatter on impact with the opponent's shield. Knights wear full armor, but accidents still happen: a fall from a galloping horse might result in injuries ranging from minor to severe, and it is not unknown for a "misplaced" lance to strike a visor, throat, or other vulnerable spot. A crushed breastplate can do real damage, as can the thundering hooves of a panicked horse. Squires waiting off the field move quickly to assist fallen knights in distress.

The lists are arranged in a series of paired eliminations. The loser of each competition is eliminated from the tourney, whereas the winner advances on to the next round. This process halves the number of competitors each round until two are left for the final round. As a large tourney, the event at King's Landing has six rounds, including the semi-final and final, so the first round has room for sixty-four knights, a roster easily filled out by the houses attending.

RULES OF THE JOUST

The rules of the joust are simple. Each mounted knight starts at either end of the jousting field—a picket or fence divides it down the middle, though poorer jousting fields have only a nominal dividing line. Each

DUELS AND BATTLES FOR HONOR

Jousts and melees may also be used to settle an issue of honor. Opponents may engage in hand-to-hand combat, fighting until first blood is drawn or to the death. Likewise, they might begin with a joust and fight on foot if unhorsed until one opponent yields. The parameters of these contests are set before the match begins and may include battles pitting seven knights against seven knights, one opponent may be permitted to choose the nature of the duel and the other to choose the weapons, and so on.

knight charges down the field to the right of the picket and tries to strike his opponent's shield with his lance with sufficient force to throw the other knight from the saddle. Deliberately aiming for a target other than your opponent's shield is considered poor form at best and outright cheating at worst, though lances do sometimes slip off of shields to strike rider or horse—accidentally and deliberately.

Jousting lances are simple wooden poles, blunted at the ends and expected to splinter or shatter on impact. A knight's squire keeps several replacement lances on hand, in case the knight's lance breaks.

The first knight unhorsed loses the joust. If both knights manage to remain in the saddle for three passes, an impartial judge might award the win to the knight with the most solid hits (in effect, the greatest total degree of success). Although, spectators prefer a prolonged joust to continue until one of the competitors falls, as that is more exciting to watch and a more satisfying win for the victor.

INITIATIVE

Jousts are designed for the two opponents to strike at roughly the same time, so characters do not roll for Initiative. Make and resolve the two

TABLE 9-4: JOUSTING RESULTS

TEST RESULT	OUTCOME
CRITICAL FAILURE	A clean miss or glancing blow
FAILURE	Lance shatters on opponent's shield but has no other effect
ONE DEGREE	Lance shatters on opponent's shield; the opponent takes damage and must succeed on a CHALLENGING (9) Animal Handling test or be unhorsed
TWO DEGREES	Lance strikes opponent; the opponent takes damage and must succeed on a FORMIDABLE (12) Animal Handling test or be unhorsed
THREE DEGREES	Lance strikes opponent; the opponent takes damage and must succeed on a HARD (15) Animal Handling test or be unhorsed
FOUR DEGREES	Lance strikes opponent; the opponent takes damage and must succeed on a VERY HARD (18) Animal Handling test or be unhorsed

combatants' attack tests simultaneously; it is possible for both riders to unhorse each other.

ATTACK

The two jousting combatants make simultaneous Fighting tests as a regular attack (bonus dice from Spears specialty apply). Since a jousting attack is by definition a charge (see page 164), both attackers take -1D on their Fighting tests; chosen maneuvers might increase or reduce this penalty. The Difficulty for the Fighting test is the opponent's passive Animal Handling test result (Ride specialty applies).

Knights can choose one of the following maneuvers when making a pass in a joust. None of these maneuvers are required; if the knight chooses, apply only the standard penalty dice and damage bonus for the charge attack, which is not optional given the format of the joust. You must choose your maneuver, if any, before making a pass and before you roll any tests.

AGGRESSIVE

You focus on the ferocity of your attack, giving less heed to your own defenses, perhaps even lowering your shield more than is wise. Apply a bonus of +1 or +2 (your choice) to the result of your Fighting test, and subtract the same amount from the result of your passive Animal Handling test.

BRACED

You focus on bracing yourself against the impact of the charge, at the cost of blunting your own attack. Subtract 1 or 2 (your choice) from the result of your Fighting test, and add the same amount to the result of your Animal Handling test to remain in the saddle if you are struck.

DEFENSIVE

You angle your body and shield to lessen your profile and better deflect your foe's attack, weakening your own in return. Apply a bonus of +1 or +2 (your choice) to the result of your passive Animal Handling test to determine the Difficulty for your opponent to hit you, and subtract the same amount from the result of your Fighting test.

EYES FIXED

A knight normally turns his head away from his opponent a moment before impact, mainly to avoid having splinters from a broken lance fly into the slits of his visor. You can choose not to do so, and fix your eyes on your opponent, instead. Apply a bonus of +1 to the result of your Fighting test. However, increase the base damage of your opponent's attack by 1 point (increased by degree of success as usual). If your opponent defeats you, he can choose severe consequences, such as death or maiming (losing an eye).

HIGH IN SADDLE

You ride high in the saddle, which gives you a slight advantage in height and momentum but makes it more difficult for you to keep your seat if you are struck. Apply a bonus of +1 or +2 (your choice) to your Fighting test, and subtract the same amount from the result of your Animal Handling test to remain in the saddle if you are struck.

JOUSTING RESULTS

The result of the Fighting test in a joust determines the outcome, as shown on **Table 9–4: Jousting Results**.

A tourney lance inflicts (Animal Handling +3) base damage and is a Powerful weapon, which adds +1 damage per rank of Strength specialty a wielder has. Since a tilt with lances involves a charge, the lance does an additional +2 base damage. Apply any modifiers from the knight's chosen maneuvers (previously) before determining the final damage based on degree of success.

EXAMPLE

Ser Merik (Animal Handling 3, Strength 2B) inflicts base 10 damage with his tourney lance: 3 for his Animal Handling rank, +3 for the lance, +2 for his Strength specialty rank, and +2 for the charge maneuver undertaken as part of the joust. He applies –1D to his Fighting test due to the charge, plus any modifiers for his chosen maneuver(s).

A combatant knocked from his saddle falls and suffers damage equal to the jousting attack's base damage. Armor does not reduce this damage. A combatant can defeat his opponent by reducing his Health to zero. It is possible for both combatants to unhorse each other in a jousting pass, in which case their squires assist them back to their mounts for another pass, or in the case of a formal challenge, they continue the conflict on foot.

BETWEEN PASSES

Between passes, squires assist their knights by knocking dents out of their armor, unlocking jammed joints, or removing damaged pieces, and they replace their knight's shattered lance and corral the knight's horse (if necessary). It allows the knight a short breather, sufficient for a Catch Your Breath action. Roll an AUTOMATIC (0) Endurance test; each degree of success removes 1 point of damage. Although Catch Your Breath is a Greater Action, each knight can take only one in between passes.

DEFEAT AND YIELDING

An opponent knocked from his steed loses the match to one who manages to retain his mount. If the knights make three passes and neither unhorses the other, the knight with the greatest total degrees of success can be counted the winner.

The loser forfeits his steed and armor to the victor, but he can buy them back, provided he can meet the ransom price. The ransom is usually equal to the value of the armor and steed combined, but some tournaments might have steeper fees, whereas others might have less. Etiquette deems it poor form to charge more than a reasonable market amount as a ransom price.

Opponents defeated by taking damage in excess of their Health face consequences determined by the victor. For competitions, such outcomes usually mean unconsciousness or potential embarrassment, though maiming and death can and do occur.

CHEATING

A competitor can choose to shift his lance to strike a more lightly armored area of his opponent, or even to strike his opponent's mount.

This attack deals normal damage, as if in combat, potentially killing the rider or mount, though important characters can choose to suffer injuries or wounds to limit the damage and use Destiny Points to evade death.

If the cheating competitor attempts to conceal his duplicity, make a Deception test, and use the result as the Difficulty for an Awareness test to detect that the attempt was anything other than an unfortunate accident. Of course, even if caught red handed by someone, a determined cheater can still claim it was an accident.

Being caught cheating in a joust results in immediate disqualification and potentially a fine or honor price paid to the injured party or, if he does not survive, his family. The cheater might also suffer a price paid in Glory as well.

JOUSTING KNIGHTS

Opponents in the second through fourth rounds of the tournament should be capable, after the chaff has been winnowed out from the field. The hedge knight sample Narrator character from **Chapter Eleven** provides a quick set of game stats, perhaps with slight variations in specialty ranks (additional Ride for Animal Handling, for example, or an extra specialty rank in Spears). By the fourth round, a contender might have as high as rank 5 Fighting, if you want to provide a knightly character with more of a challenge.

The fifth and sixth—or semifinal and final—rounds of the jousting tournament are the most challenging, as the field is whittled down to just four knights in the fifth round. In the sixth round, the two previous winners compete against each other. If a character advances this far, it is against difficult odds, and he faces some of the most skilled combatants in the Seven Kingdoms.

Choose suitable knights as opponents, either Narrator characters from your own series, or named characters from the *SIFRP Campaign Guide*. The tourney is an opportunity for a player character to face off against the big names of the novels.

If you create your own knight(s) for these rounds of the tourney, they should be Fighting rank 5 and have at least 2B to 3B in Long Blades and Spears, Animal Handling rank 4, and at least 2B in Ride. Some contenders might have even higher ranks. Although, keep in mind rank 6 is truly exceptional and rank 7 virtually unheard of; such a paragon, if not already widely known, soon would be after such an amazing display of ability.

OTHER TOURNEY EVENTS

Although the joust and the melee are the main events of the tourney, other events exist for the characters to participate in, if they so desire, including archery and horsemanship, as well as a gathering of maesters hosted by the Grand Maester in the service of the king. These events can serve as background color and opportunities for characters other than knights to show off their abilities, or even as important elements of the plot, depending on how you present them.

THE ARCHERY COMPETITION

Compared to the jousting and the melee, the archery competition is relatively simple: the contestants stand in a row, take aim, and fire three shots at a straw target. Missing the target all three times eliminates a competitor from the competition. The targets are then moved back,

OPTIONAL TOURNEY EVENTS

Make an effort to let as many of the characters shine in the tourney as possible. If a member of the Home House has a particular area of expertise, include an event for it in the tourney or on the fairgrounds, so the character can show off a bit. Possible additional events include the following.

- Knife or axe throwing at straw targets or posts, with the potential of a throw going a bit awry [Throwing test, modified by weapon specialty].
- Feats of strength such as rock throwing or a caber toss, wherein the thrower balances an entire log on its end before hurling it end over end as far as possible [Athletics test, Strength specialty modifies].
- Various athletic contests such as foot races, wrestling, climbing a greased pole to reach a wreath balanced at the top, log rolls, and so forth [Athletics tests, modified by the appropriate specialty]. Most of these events are likely to be unofficial.
- Various unofficial gambling events, from betting on other contests to floating dice games conducted in taverns and alleyways. Some of these events are rigged scams to bilk visitors out of as much coin as possible [Cunning or Thievery test, depending on tactics and circumstances, modified by specialties involving gambling].

and another round takes place, repeating until all competitors but one or two have been eliminated. In the final round, the competitor who shoots the most arrows closest to the center of the target wins.

The Difficulty for the Marksmanship test starts at ROUTINE (6) and increases by one level each round, typically reaching HARD (15) in the fourth and final round. The archer with the highest total degrees of success from all three shots in the last round is declared the winner.

GRAND MELEE

A grand melee is a competition of arms. Usually, the participants gather in teams of seven, but some might involve just a pair of warriors or more than seven warriors, especially in competitions designed to “reenact” a historical event. A grand melee resolves as a normal combat using all the rules found in the chapter. Many melees are fought to the drawing of first blood to give the spectators a bit of color and to add the risk of danger to the fight. The first opponent to take an injury or wound loses.

THE EQUESTRIAN COMPETITION

Although the primary riding competition at the tourney is the joust, other opportunities exist for riders to demonstrate their skills on a mount without armor, shield, and lance. The equestrian competition involves jumping over pickets, hay bales, and mud puddles, as well as walking, cantering, and galloping along a track before an audience, most of whom hope for an embarrassing fall from the saddle that lands the rider in the mud.

In a series of rounds, the competitors make Animal Handling (Ride) tests. Judges decide the best half of the results, and winners move on to the next round. In the final round, the highest test result determines which rider wins. The competition also serves to show off horseflesh from various parts of Westeros and is of particular interest to breeders, so the owner of a winning horse might receive overtures to breed it.

THE MAESTERS CONCLAVE

Particularly large tournaments may play host to a maesters conclave, usually hosted by the maester attached to the House hosting the tournament. Most of the attending maesters are attached to a house attend-

ing the tourney, and it is an opportunity for them to discuss, debate, compare notes and observations, and partake in the sort of long-winded conversations maesters enjoy. The Conclave provides something for maester characters to do during the tourney (apart from treating the occasional combat-related injury). Having a Home House maester attend the Conclave might prove useful to the party later on; the Conclave represents a collection of the best-educated minds in Westeros and offers a wealth of information to someone with access.

Although most people do not consider the maester’s Conclave a “competition,” it is only because they do not understand the subtle academic infighting of the graduates of the Citadel. The maesters use their Conclave to discuss and debate a variety of scholarly questions, present findings from their own studies and research, and stake out important new discoveries; although, a good deal of what goes on is more political than intellectual.

If a maester character has a particular finding or agenda for the Conclave, feel free to play it out, and allow opportunities for intrigue and the like. For a simple, abstract idea of how events transpire, you can ask the maester’s player for a Knowledge test using the appropriate specialty; the result demonstrates how well the other maesters receive his ideas. A particularly good result might garner attention from influential patrons, whereas an especially poor result could lead to censure or loss of standing within the Conclave.

ADVANCED COMBAT

Once you have mastered the basic rules of combat, you may find you’d like to add more depth to your battles. The following rules expand the combat options, offering player characters and Narrator characters a variety of tactical choices and techniques to add tactical options to combats. Since these rules also increase the complexity of the game, they are recommended for experienced groups. However, there’s no reason why you have to use all of the rules provided here. You can use one, many, or all of them at your Narrator’s discretion.

TABLE 9-5: CRITICALS

SIXES	RESULT
1	SOLID HIT: You land a solid blow. Increase the base damage of your weapon for this attack by +2.
2	POWERFUL HIT: Your attack leaves your opponent reeling. Increase the base damage of your weapon for this attack by +4.
3	BLOODY WOUND: Your attack leaves a bleeding wound. In addition to the damage dealt, your target gains 1 injury. This injury does not reduce damage. If your opponent cannot take another injury, he takes a wound. If he cannot take a wound, he dies.
4	CRIPPLING WOUND: You cripple your opponent with a dreadful wound. In addition to the damage dealt, your target gains 1 wound. This injury does not reduce damage. If your opponent cannot take another wound, he dies.
5	KILLING BLOW: Your attack kills your opponent instantly.
6	TERRIBLE BLOW: Not only does your attack kill your opponent instantly, but you deal your base damage (unmodified by degree) to all opponents adjacent to the victim of the terrible blow.
7	IMPRESSIVE DEATH: Your killing attack is so impressive, all your allies gain +1B on all tests for the duration of the combat.
8	HORRIBLE DEATH: You kill your opponent with such force that you sicken all who witness the act. All characters (allies and enemies) that witnessed the attack must succeed on CHALLENGING (9) Will tests or take -1D on tests for one round. For the duration of the combat, you gain a +1B on all tests.



TABLE 9-6: FUMBLES

ONES	RESULT
1	INJURE SELF: Poor handling of the weapon results in a nasty injury. You hit yourself and take weapon damage.
2	STRIKE ALLY: You strike an ally instead of the intended target. If there's an adjacent ally, test Fighting, or if there's an ally in range, test Marksmanship to hit your ally as normal.
3	DROP: The weapon slips from your hand and lands 1d6 yards away in a random direction.
4	MINOR BREAK: The weapon becomes damaged from heavy use. Reduce its damage by 1. If castle-forged or better, treat this result as 3.
5	MAJOR BREAK: The weapon snaps or becomes badly damaged. The weapon is worthless and cannot be repaired. If castle-forged, treat as 4. If Valyrian steel, treat as 3.
6	SLIPPERY GRIP: Blood or sweat makes the weapon's grip slippery. Take -1D on all attacks until the end of your next turn.
7	BLOOD IN THE EYES: Blood or sweat falls into your eyes, affecting your vision. Take -1D on all tests until the end of your next turn.
8+	OVERBALANCED: In your eagerness to hit your foe, you lose your balance and give your opponent an opening. Take a -5 penalty to Combat Defense until the start of your next turn.

TESTS

The following advanced option can be used along with conflict tests.

CRITICAL HITS

SIFRP is designed to reward good rolls with greater success. Degrees of success allow you to speed up a difficult test, perform and act with flair, or deliver an appalling amount of damage with a well-placed hit. Critical Hits provide an opportunity to achieve more with a single test, to defeat a foe with a single hit, to create such bloody results as to turn the tide of battle. While this does create exciting opportunities for players, it also gives their adversaries the same chances at victory, making a deadly combat even deadlier.

ROLLING A CRITICAL

A Critical occurs whenever your Fighting or Marksmanship test doubles your opponent's Combat Defense. Thus, if your opponent's Combat Defense is 10, you would need a 20 or higher on your test result to achieve a Critical. If a Critical results, count the number of 6s rolled and compare the total to **TABLE 9-5: CRITICALS**.

FUMBLES

A failed Fighting or Marksmanship test in combat is never worse than a simple miss. There are no greater consequences for failure, and a bad roll is just a bad roll. However, some groups enjoy the heightened risks

of botched rolls—complications that can be minor setbacks or major mishaps. For those who prefer these sorts of situations, Fumble rules follow.

This option favors characters who have greater rank in Fighting or Marksmanship, making it harder for trained characters to have a mishap with their weapons while simultaneously reflecting the ineptness of characters with lower ranks in the same abilities.

ROLLING A FUMBLE

A Fumble occurs whenever the dice come up all 1s on a test roll. Compare the number of 1s rolled (including those from specialties) to **TABLE 9-6: FUMBLES**. Whenever you get a Fumble result, you may reduce it by one step by spending a Destiny Point.

INITIATIVE

The following advanced options pertain to order of initiative.

INTERRUPTING ACTIONS

In the basic rules, whenever a character delays they may act at any time later in the round, but they may not interrupt another character's action, meaning they must wait for the character currently acting to finish their turn. As an optional rule, you can allow a delaying character to interrupt another character if he or she succeeds on an opposed Agility test (Quickness applies).

BATTLEFIELD TACTICS

You can always forfeit your Agility test to determine order of initiative to direct your allies in combat instead. In place of the Agility test, roll a Warfare test (Tactics apply). The Difficulty depends on the nature of the battlefield, advantages had by the opponents, the numbers of opponents, and so on; The Difficulty is always set by the Narrator, but **CHALLENGING (9)** is the default. If the test succeeds, you bestow a +1B per degree of success to an ally's Agility test for initiative. You can provide the bonus dice to one or more characters, dividing them as you choose.

Only one character per side can use the Battlefield Tactics option. Because you opted to manage the battlefield, you go last in the round. If multiple characters from different sides used this option, resolve ties by comparing Agility, then Quickness, and then by an opposed Warfare test.

CHANGING INITIATIVE

If you'd like to reflect the ebb and flow of combat, you can call for Agility tests each round to determine initiative. This process slows game play, but it emulates the shifting fortunes of the battlefield.

ATTACK MODIFIERS

Circumstances can affect your chances of hitting your opponent. While many modifiers are the result of Battlefield Qualities, attack modifiers may result from specific choices and immediate changes in your environment. When testing Fighting or Marksmanship, you may apply any of the following modifiers that apply.

HIGHER GROUND

Whenever you stand on ground that puts you above your opponent, such as when you are on a table or on the slope of a hill, you gain a +1B on your Fighting test. Higher ground does not affect Marksmanship tests.

MOVING TARGETS

Whenever you attack a target that sprinted on its last turn, you take -1D on your Fighting or Marksmanship test.

UNARMED ATTACKS

Some fights involve not armored soldiers with sword and axe, but bare-fisted brawling. This works the same way as any other sort of fighting, using the Brawling specialty. An empty fist does Athletics-3 damage (minimum of 1) while a gauntleted fist does Athletic-2 damage and an improvised weapon, like a chair leg or heavy flagon, does Athletics-1 damage (see **TABLE 9-3: WEAPONS**). Defeat in unarmed combat tends to result in unconsciousness or capture, but can still have more serious results, including maiming and death. Characters can likewise suffer injuries and wounds in unarmed combat to stave off defeat.

ATTACKING OBJECTS

Sometimes it takes a hammer. There will be times when you need to smash your way through barriers, destroy objects, and batter your way to victory. When faced with such an obstacle, breaking and smashing things may be your only solution.

BREAK

When you break something, you rely on your raw strength to damage or destroy an object. A good example is when you are shackled or bound. There's no good way to wield a weapon to cut through the restraints, so you might attempt to snap the chains or break the ropes. Whenever you would use your strength to break something, roll an Athletics test (bonus dice from Strength apply). The Difficulty of the test depends on the object you intend to break. Most objects tend to be **HARD (15)**, but fragile things such as glass may be **CHALLENGING (9)** or easier, while bursting through a stone wall is **HEROIC (21+)**. A success reduces the Difficulty on your next test by 5 per degree. Once you reduce the Difficulty to **AUTOMATIC (0)**, you break the object.

EXAMPLE

*Qort, a vile prisoner locked away in the bowels of the Red Keep, lies chained to a wall. Each day, he struggles against his chains so that one day he might wrap his hands around the neck of his captors. Qort has Athletics 4 and Strength 2B. The Narrator states the chains are **VERY HARD (18)**. Qort rolls and gets a 14. He strains, but it's not enough to weaken the chains today.*

SMASH

If you have the luxury of having a weapon on hand, you can always try to chop up or smash an object. Roll a Fighting test (you can't gener-

ally smash items with Marksmanship weapons). Again, the Difficulty depends on the object you're trying to smash. Most objects tend to be **FORMIDABLE (12)** but can be **ROUTINE (6)** or **AUTOMATIC (0)** for papers or glass or **VERY HARD (18)** for stone walls. If you succeed, you reduce the Difficulty by your weapon damage multiplied by the degree. Once the Difficulty has been reduced to 0 or lower, you've smashed the object.

Some weapons are wildly inappropriate for this work—a dagger is useless for smashing through doors. The Narrator has the final say on what weapons are appropriate.

EXAMPLE

*Facing a locked and solid door with no key in sight, Ansel decides to smash the door down. He has Athletics 4, Fighting 3, and a maul. The Narrator sets the door's Difficulty at **FORMIDABLE (12)**. Ansel rolls and gets a 13. In beating the Difficulty with no degrees, Ansel reduces the door's difficulty by his damage (5), dropping the Difficulty for his next attempt to 7.*

SMASHING WEAPONS

In lieu of attacking your opponent, you can attack your opponent's weapon with a Fighting weapon. Resolve this as a normal attack against your foe's Combat Defense or the weapon's Difficulty, whichever is greater. You reduce the Difficulty by your weapon damage multiplied by your degree of success, as usual.

A skilled smith can repair a damage weapon. It takes one hour per point of damage. A destroyed weapon cannot be repaired; it must be made anew.

ADVANCED ACTIONS

The following actions broaden your tactical options in combat.

AIM

LESSER

By lining up your attack, you gain a +1B on your Fighting or Marksmanship test.

CAUTIOUS ATTACK

LESSER

While fighting, you reserve some of your efforts to defend yourself. You may pick up -1D to increase your Combat Defense by 3. You may not accumulate more than -1D in this way.

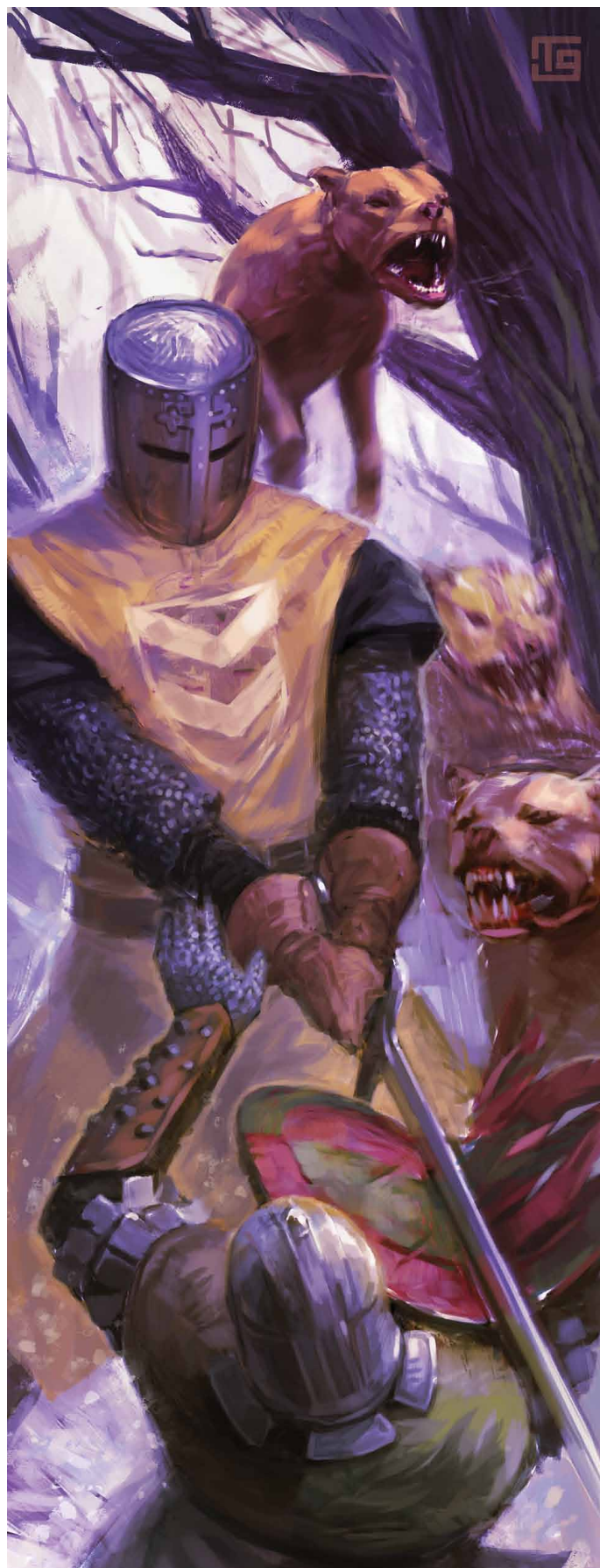
COUNTERATTACK

GREATER

Counterattack allows you to hold back an attack for use at a later point in the round, but you must use it sometime before the start of your next turn. Upon taking the Counterattack action, your turn immediately ends. At anytime thereafter, you may make a standard attack against any opponent that engages you or whom you see for Marksmanship attacks. This attack interrupts your opponent's action. If, however, no opponent presents himself before the start of your next turn, the counterattack is wasted.

SETTING FOR A CHARGE

If an opponent charges to attack you during a round in which you have used the counterattack action and are armed with a Fighting weapon,



you may strike with deadly effect. If your attack hits, increase your weapon's base damage by +2. Like the overall Counterattack action, this is a Greater Action.

DISARM**GREATER**

You may attempt to knock an opponent's weapon from his hands. Resolve as a standard attack except your Difficulty is equal to your opponent's passive Fighting result. If you succeed with at least two degrees, you disarm your opponent. If you roll a Critical failure, your opponent disarms you. If you have a hand free and have Fighting 4 or greater, you are able to snatch the weapon out of the air. Otherwise, a disarmed weapon lands 1d6 yards away in a random direction.

DISTRACT**LESSER**

Through misdirection and subterfuge, you create an opening in your opponent's defenses. Roll a Cunning test against your opponent's passive Will result. A successful test causes your opponent to lose his Awareness rank from his Combat Defense until the end of his next turn or until he is attacked, whichever comes first.

KNOCKDOWN**LESSER**

Using brute strength, you send your opponent crashing to the ground. Roll an Athletics test against your foe's passive Agility result. On a success, your opponent falls prone. If you combine this action with a move, you add +2 to your Athletics test result. When you are knocked down, you must spend a Lesser Action to Stand Up. Opponents gain +1 Test Die on Fighting tests against you while you are knocked down.

**KNOCKOUT****LESSER**

A well-placed blow can send your opponent into unconsciousness. You may only use this maneuver against an unaware foe. Roll a Fighting test against your opponent's passive Endurance result. On a success, you stun your foe, and he takes a -5 penalty to his Combat Defense. If you succeed by at least two degrees, you knock your opponent unconscious. Each round, on his turn, he may attempt a **FORMIDABLE (12)** Endurance test (Resilience applies) to wake up or shake off his stun. A stunned opponent recovers normally after 1d6 rounds, while an unconscious opponent recovers after 1d6 minutes.

DESTINY: You may spend a Destiny Point to negate the effects of a successful Knockout.

MANEUVER**LESSER**

By pressing your attack, you can cause an opponent to shift his position. Roll a Fighting test against your opponent's passive Fighting result. On a success, your opponent takes -1D on all tests for one round. As well, you may force the target to move 1 yard per degree in any direction.

If a maneuver would force a target into a lethal situation (into a roaring fire, off a cliff or parapet, into the tentacles of a kraken), your opponent is entitled to a **ROUTINE (6)** Awareness test to notice the danger and move into a different space.

RECKLESS ATTACK**GREATER**

Throwing caution to the wind, you hurl yourself at your opponent. Subtract 5 from your Combat Defense to gain +1D on your Fighting test. The benefits of this action last until the start of your next turn.

TRAMPLE**GREATER**

While mounted, you can trample over your enemies by moving in a straight line through them. Resolve as a normal attack, except you substitute Animal Handling for Fighting. If your steed is not trained for war, the Difficulty increases by 6. Each target you trample after the first gains a cumulative +5 bonus to its Combat Defense; thus, the second target gains a +5 bonus, the third a +10 bonus, and so on. On a successful test, you deal damage equal to your steed's Athletics rank, with each degree of success providing additional damage as normal.

ADVANCED REACH

A weapon's length conveys a lot about its function and effectiveness in combat. While a pole-arm offers the advantage of being able to strike opponents from afar, it can also be a liability when an enemy with a small sword, dirk, or even hand axe manages to slip past the blade and deliver a vicious attack. The basic combat rules distill the concept of reach into the weapon qualities, offering a stripped down method for handling the strategic concerns of weapon length through qualities and weapon damage. While this stripped-down method does make handling this factor easier, it loses some of the granularity between the various weapons, favoring longer and heavier choices. Advanced Reach rules add extra components to highlight the tactical distinctions between these weapons.

TABLE 9-7. FIGHTING WEAPONS & REACH

WEAPON	SPECIALTY	REACH	WEAPON	SPECIALTY	REACH
BATTLEAXE	Axes	0	ARAKH	Long Blade	1
CROWBILL	Axes	0	BASTARD SWORD	Long Blade	1
HAND AXE	Axes	0	GREATSWORD	Long Blade	2
LONGAXE	Axes	2	LONGSWORD	Long Blade	1
MATTOCK	Axes	1	HALBERD	Pole-arm	2
WOODSMAN'S AXE	Axes	1	PEASANT TOOL	Pole-arm	1
BALL AND CHAIN	Bludgeon	1	POLE-AXE	Pole-arm	2
CUDGEL/CLUB	Bludgeon	0	BUCKLER	Shield	0
FLAIL	Bludgeon	2	SHIELD	Shield	0
MACE	Bludgeon	0	LARGE SHIELD	Shield	0
MAUL	Bludgeon	1	TOWER SHIELD	Shield	0
MORNINGSTAR	Bludgeon	0	DAGGER	Short Blade	0
QUARTERSTAFF	Bludgeon	2	DIRK	Short Blade	0
WARHAMMER	Bludgeon	1	STILETTO	Short Blade	0
GAUNTLET	Brawling	0	BOAR SPEAR	Spear	3
IMPROVISED	Brawling	0+*	FROG SPEAR	Spear	2
KNIFE	Brawling	0	PIKE	Spear	6
FIST	Brawling	0	SPEAR	Spear	3
WHIP	Brawling	3	TOURNEY LANCE	Spear	4
BRAAVOSI BLADE	Fencing	1	TRIDENT	Spear	2
LEFT-HAND DAGGER	Fencing	0	WAR LANCE	Spear	3
SMALL SWORD	Fencing	0			

*The reach of an improvised weapon can vary greatly. The Narrator should use his discretion depending on the circumstances, and item used.

REACH

Reach is an exclusive property of Fighting weapons. Thrown weapons may also have a reach, but this condition applies only when the weapon is used as a Fighting weapon. Reach is measured in yards; 0 yards means you must be adjacent to the opponent to attack, 1 means the opponent can be up to 1 yard away, 2 yards means the opponent can be up to 2 yards away, and so on.

EFFECTS OF REACH

When attacking an opponent at your reach, you resolve the Fighting test normally. You may still attack a foe inside or outside of your reach up to 1 yard in either direction by accepting $-1D$ on your Fighting test.

EXAMPLE

Kristian's character, Ser Reginald, fights a Braavosi duelist. Armed with a longsword, Reginald's reach is 1. The duelist, however, fights with two daggers and has a Reach of 0. On the duelist's turn, he moves inside Reginald's reach to attack. So when it comes to Reginald's turn, Kristian could attack without moving by taking $-1D$ on his Fighting test because his opponent is within his reach, or he could spend a Lesser Action to move back to put 1 yard between himself and his opponent.

REACH & TWO WEAPONS

Most Off-hand weapons have a shorter reach than other weapons. When armed with two weapons that have different reaches, you may attack as normal, but you take $-1D$ on your Fighting test given the disparity of the reaches.

FREE ATTACKS

Free attacks are best used with the optional reach rules. A free attack is a special attack that triggers when one combatant incautiously moves away from another combatant. Any time a character starts inside another enemy's optimal weapon reach and uses an action to move more than 1 yard, the character is at risk of being hit by a free attack. The enemy compares his or her passive Fighting result to the character's Combat Defense. Should the passive result equal or beat the character's Combat Defense, the enemy hits and deals damage as normal. Once the character is no longer inside another combatant's optimal reach, he or she may spend actions to move normally.

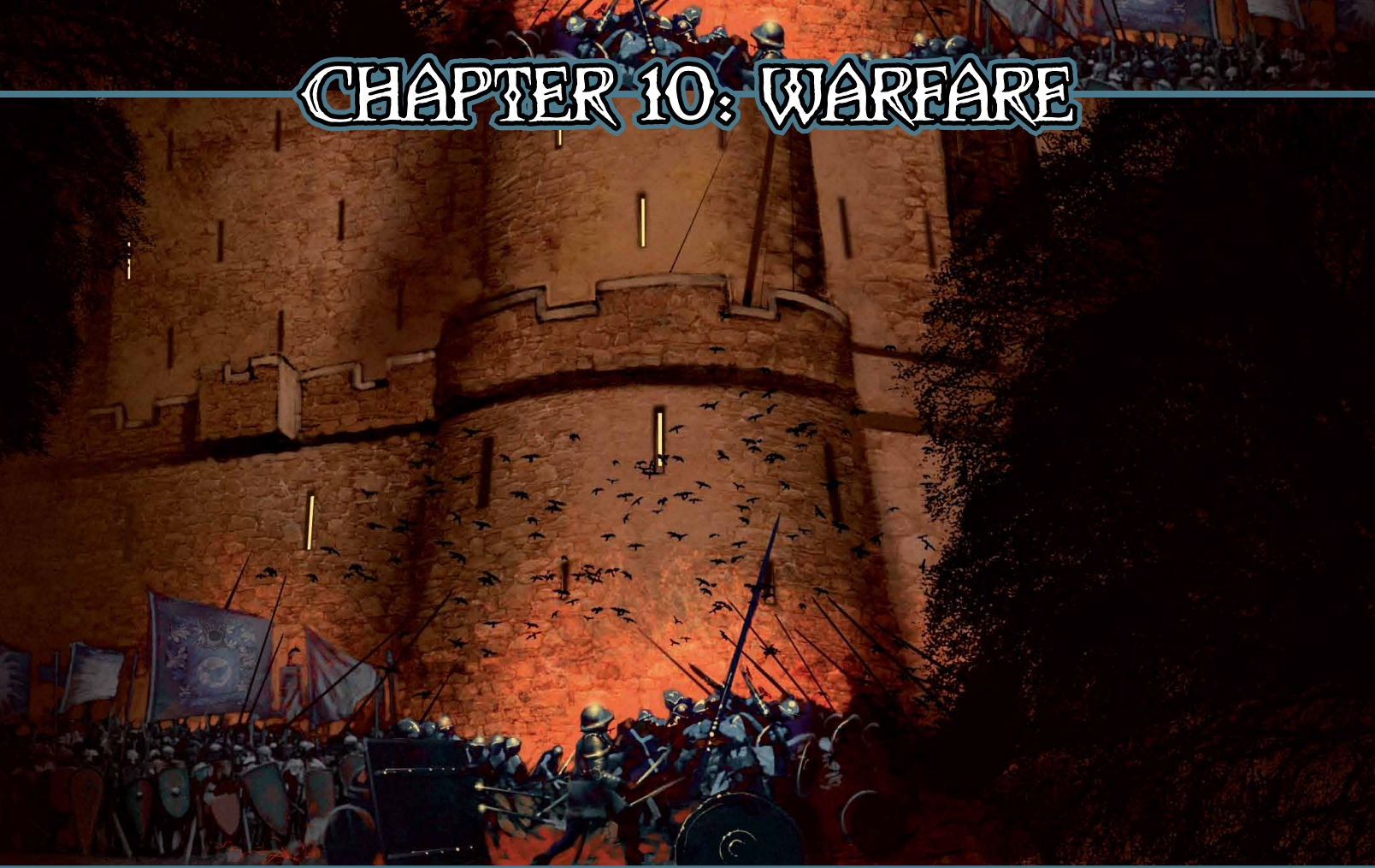
FATIGUE

Fatigue measures your ability to call upon hidden resources and push yourself beyond your normal limits. At any time during a combat, even when it's not your action, you can accept a point of fatigue to negate specific effects until the start of your next turn. Each point of fatigue you accept imposes a -1 penalty on all test results. You cannot accumulate more fatigue than your Endurance rank. Possible uses of fatigue include:

- ☞ Ignore an armor penalty
- ☞ Ignore 1 wound.
- ☞ Ignore all injuries
- ☞ Gain one Lesser Action.

Once you gain fatigue, it goes away on its own. For every four hours you rest, you remove one point of fatigue.

CHAPTER 10: WARFARE



Westeros is a land shaped by warfare. From the earliest days of the First Men and their struggles with the children of the forest to the Andal invasion and the arrival of Queen Nymeria, as well as the bloody conquest of Aegon and his astonishing dragons, the Seven Kingdoms is no stranger to conflict. War and battle, then, form an important part of adventures set in Westeros and the world beyond. Player characters may wear the mantles of commanders—leading their household guards and sworn swords against bandits in the Mountains of the Moon, embark on expeditions beyond the Wall to bring the battle to wildling hordes, or even found mercenary companies and seek their fortunes amongst the Ghiscari Cities of the Slaver’s Bay. In *A Song of Ice and Fire*, war is never far.

WARFARE ESSENTIALS

The rules of warfare are specifically designed to be a natural extension of the combat system described in **CHAPTER 9: COMBAT** so that the Narrator can change the perspective from player characters and their individual battles to describing the movements and heroics of entire

armies. While the rules here are designed to reflect the ebb and flow of large-scale battles, many of the peculiarities of combat hide inside necessary actions to enable the game to proceed in a manner where the players and their characters remain the focus of the game and prevent it from devolving into a war game.

SCALE

Warfare occurs on a scale beyond the individual combat rules, involving hundreds or thousands of fighters instead of tens. Rather than dealing with single combatants, the battle rules involve **units**, which are groups of 100 men each. When the game “zooms” in to deal with individual player characters, the players don’t face entire units, but they may face **squads**—groups of 10 men. In combats that feature 20 combatants or less, use the standard combat rules. For larger engagements, you can use the player mode described in this chapter. A battle can occupy a large area, although you can choose to break it down into smaller skirmishes and conflicts in order to keep it focused.

In the combat system, the default unit of measurement in combat is the yard. Each character occupies a space about 1 yard square, and how a character moves is also measured in yards. As you move up to a new level of scale, the scale also increases. In warfare, you measure distances

“No wall can keep you safe. A wall is only as strong as the men who defend it.”

—EDDARD STARK

MINIATURES & WARFARE

In a normal combat, it's usually possible for everyone to keep their locations and those of their opponents straight, as long as the number of combatants is manageable. In the case of war though, there's a lot more going on, requiring a greater degree of precision. Therefore, it is helpful to have some way to represent units and companies, even if you use sticky-notes, glass beads, or some other token. If you have the luxury of miniatures, simply have each miniature stand for one unit. Wet-erase maps or more elaborate terrain set-ups can work the same as regular combat, each square, hex, or inch equaling 10 yards.

in increments of 10 yards, so each space is effectively a 10-yard square, an area that can easily hold a unit of 100 men on foot. When dealing with cavalry units, each 10-yard space holds about 20 horses and their riders.

TIME

Since the action unfolds in a larger area and involves many more combatants, each round covers more time than it does in combat, so 1 **battle round** equals 10 **combat rounds**, or one minute. When switching to the PCs, you track their actions in rounds.

COMMANDERS

For a fighting force to be effective in battle, it needs a commander, a visible leader on whose shoulders rests the responsibility of issuing orders and directing the troops in battle. A force's actions all derive from the commander, and without a clear leader, an army is in danger of collapse or routing. Generally, the character with the highest Status is the army's commander.

ORDERS

The commander's primary function on the battlefield is to direct the units under his command. Each commander achieves this by issuing orders to attack, charge, move, and so on. Supporting the commander are a number of sub-commanders, made up of officers, aides, advisors, and other characters who possess some skill at leadership. A commander may employ one sub-commander for every two full units in his army.

Before the battle begins, each side must select a single commander. That commander can issue a number of orders equal to his Warfare rank. Each sub-commander also has one order. Thus, a commander with Warfare 4 can issue four orders. If he had two sub-commanders, they could each issue one order, and so their side in the battle could issue a total of six orders each battle round.

ISSUING ORDERS

Issuing an order is not as simple as telling the unit where to go and what to do. It requires a commander with some tactical sense and force of personality to cut through the fog of war and properly instruct the unit to do as desired. Any time a commander or sub-commander would issue an order, the character must roll a Warfare test. The Difficulty of the test is the unit's Discipline, plus any modifiers based on the order

given. Complex orders can increase the Difficulty, while simple orders rely on the unit's Discipline alone.

- ☞ A successful test indicates the unit performs the order as directed.
- ☞ A failed test means the unit does not receive or refuses to perform the order. However, if a unit has already been commanded, it will follow any **standing orders** it has received even on a failed test (see page 186 under **Orders** for more on standing orders).
- ☞ Finally, a Critical failure on a test indicates the unit takes no action and doesn't follow standing orders.

ACTIVATING UNITS

Whenever you first successfully issue an order to a unit, that unit becomes **activated**. Until a unit is activated, it takes no action during the conflict. Once a unit is activated, though, you do not need to issue new orders to the unit, for it follows its first instructions each battle round until its objective is met, it breaks, or you issue a new command.

NO COMMANDERS

When a force loses its command structure, it quickly disintegrates. Each unit drops to **disorganized** (see page 188) and follows the last order it was given. Henceforth, the entire force has one order each round until each unit is routed or destroyed. Any character who joins the army and has at least Status 2 can take command. See **Take Command** on page 187.

HEROES

In addition to commanders, armies often have heroes, notable individuals that can influence the outcome of a battle by their mere presence. A hero can rally troops, lead charges, or even attack units if desired. Heroes differ from commanders in that they have more freedom and can act independently of a unit. Heroes do not add to a commander's orders. An army can have one hero per rank of the commander's Status, usually filled by player characters first and important Narrator characters second.

HEROES IN BATTLE

Generally, a hero acts during the player character steps of battle, taking turns independently from the developments of the battlefield. Heroes can, however, join units to improve their abilities and shore up flagging defenses.

TABLE 10-1: UNIT STARTING EQUIPMENT

UNIT TYPE	ARMOR RATING	ARMOR PENALTY	BULK	—ARMOR—	
				FIGHTING DAMAGE	MARKSMANSHIP DAMAGE
ARCHERS	2	-1	0	Athletics -1	Agility +2; Long Range
CAVALRY	5	-3	2	Animal Handling +3	—
CRIMINALS	1	0	0	Athletics +1	—
ENGINEERS	2	-1	0	Athletics -1	—
GARRISON	3	-2	0	Athletics +1	—
GUERRILLAS	1	0	0	Athletics	Agility +1; Close Range
INFANTRY/CRUSADER	3	-2	0	Athletics +1	—
MERCENARIES	4	-2	1	Athletics +1	—
PEASANT LEVIES	0	0	0	Athletics -1	Athletics -1; Close Range
PERSONAL GUARDS	6	-3	2	Athletics +1	—
RAIDERS	2	-1	0	Athletics +1	—
SAILORS	0	0	0	Athletics +1	—
SCOUTS	2	-1	0	Athletics	Agility; Long Range
SPECIAL	2	-1	0	Athletics	Agility; Close or Long Range
SUPPORT	0	0	0	Athletics -1	—
WARSHIPS	5	—	—	Athletics +1	Agility +1; Long Range

TABLE 10-2: EQUIPMENT UPGRADES

UNIT TYPE	ARMOR RATING	ARMOR PENALTY	BULK	—ARMOR—	
				FIGHTING DAMAGE	MARKSMANSHIP DAMAGE
ARCHERS	3	-2	0	Athletics	Agility +3; Long Range
CAVALRY	9	-5	3	Athletics +5	—
CRIMINALS	4	-2	1	Athletics +2	—
ENGINEERS	5	-3	2	Athletics	—
GARRISON	5	-3	2	Athletics +2	—
GUERRILLAS	3	-2	0	Athletics +1	Agility +2; Close Range
INFANTRY/CRUSADER	4	-2	1	Athletics +2	—
MERCENARIES	5	-3	2	Athletics +3	—
PEASANT LEVIES	2	-1	0	Athletics	Athletics; Close Range
PERSONAL GUARDS	10	-6	3	Athletics +2	—
RAIDERS	5	-2	2	Athletics +2	—
SAILORS	2	-1	0	Athletics +2	—
SCOUTS	3	-2	0	Athletics +1	Agility+1; Long Range
SPECIAL	6	-3	2	Athletics +1	Agility+1; Close or Long Range
SUPPORT	2	-1	0	Athletics	—
WARSHIPS	10	—	—	Athletics +4	Agility +3; Long Range

VICTORY & DEFEAT

In war, the consequences of defeat are more than just the lives lost on the battlefield. A disastrous defeat could cripple a house, reducing their holdings and ambitions to ashes. A defeat in war often results in the loss of valuable resources. The sack of one of your castles or towns results in losing resources bound up in those holdings. Having enemies occupy your lands reduces your domains and your resources invested in those lands. When an army marches through your field, burning crops and murdering your smallfolk, you lose Population and Wealth. Thus each battle you fight, if you must fight, puts at risk all you hold dear.

COMPONENTS OF WARFARE

Like characters, units have a number of abilities and derived abilities that describe their effectiveness in battle. The most important components of units are presented here.

ABILITIES

Like characters, the basic capabilities of a unit are described by abilities, ranks, and specialties. Individually, each character in the unit may be unremarkable, an ordinary individual thrust into the heat of battle, or he could be a skilled warrior, a mighty hero noted for courage, battle prowess, and raw toughness. A unit's abilities, however, are independent of the men and women that make up the unit. Instead, the abilities reflect the unit's effectiveness as a collective fighting force, describing the training, teamwork, and discipline of all its members.

DETERMINING ABILITIES

When you create a unit (using the rules described in **CHAPTER 6: HOUSE & LANDS**), your unit begins with rank 2 in each ability. The unit's type opens up the abilities you can improve, while the unit's training describes by how much you can improve these abilities in the form of upgrades. Any time you invest your Power into units, you must assign your upgrades to your chosen abilities. From these assignments, you derive other important battle statistics.

DEFENSE

As with individual characters, Defense describes a unit's ability to avoid attacks. It functions as the base Difficulty enemy units need to defeat on Fighting or Marksmanship tests to deal damage to the unit. A unit's Defense equals:

$$\text{UNIT DEFENSE} = \text{AGILITY} + \text{ATHLETICS} + \text{AWARENESS} - \text{ARMOR PENALTY}$$

See **TABLE 10-1: UNIT STARTING EQUIPMENT** or **10-2: EQUIPMENT UPGRADES** for more information.

HEALTH

Also like characters, units have Health, which functions in the same way as it does in combat.

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

MOVEMENT

When an infantry unit is ordered to move, it moves 40 yards. A cavalry unit moves 80 yards. A unit ordered to sprint moves four times its normal Movement. A unit with bulky equipment (see following) reduces its movement by 10 yards for each point of Bulk. Naval units move 60 yards, but cannot sprint.

EQUIPPING UNITS

On the battlefield, the specific types of weaponry and armor are unnecessary. Under most circumstances, a unit carries a variety of weapons—axes, swords, spears, and so on. Similarly, soldiers are assumed to be wearing some form of protective armor and may carry shields (Cavalry, Infantry, Mercenaries, and Personal Guards all carry shields.). **TABLE 10-1: UNIT STARTING EQUIPMENT** establishes the base damage the unit deals with a successful Fighting or Marksmanship test, its starting armor, and Bulk if any. If a unit has two or more types, select the package you prefer from the various types listed.

Units are necessarily abstractions. However, you can repurpose units to let them fulfill different functions on the battlefield. You can change a unit from one type to any other type as part of the Manage Resources House Action (page 122), provided you have the Power available to pay for a unit's increased price. If the unit's Power Investment would be reduced, you do not gain a refund on the difference (excess Power investment is lost). Changing unit types allows you to convert archers (who don't use shields) to infantry (who do use shields) and thus take advantage of certain battlefield orders.

MARKSMANSHIP ATTACKS

Units armed with Marksmanship weapons are equipped with Close Range or Long Range weapons. Close Range weapons allow units to attack enemies up to 20 yards away. Long Range weapons allow units to attack targets up to 200 yards away.

EQUIPMENT UPGRADES

You can improve the armor and weapons of any unit under your command by permanently spending points from your Wealth resource. Each point spent on a unit increases its AR, its Fighting Damage, or its Marksmanship Damage. You can increase each component once. **TABLE 10-2: EQUIPMENT UPGRADES** shows the changes to units and the various upgrades.

SPECIAL EQUIPMENT

In addition to the normal arms and armor possessed by a unit, you can also equip units with a variety of specialized equipment. Doing so re-

quires an expenditure of a resource, permanently reducing the value of the resource indicated by the specialized equipment.

RAM

RESOURCE: 1 LAND (BATTERING) OR 2 LAND (COVERED)

A battering ram is a weapon used to smash through doors or gates. There are two main types of ram: the basic battering ram, and the covered ram.

BATTERING RAM

A simple ram is made from a felled tree, stripped of limbs, and capped with a steel or iron head (sometimes fashioned into a fantastic shape). The ram is hefted by a small team who can move it quickly into an attack position.

You may equip any one non-cavalry, non-warship unit with a small ram. While equipped, the unit cannot attack but gains +2D on Athletics tests made to burst through doors and gates. A small ram counts as destroyed if the unit carrying it is routed or destroyed.

COVERED RAM

A covered ram is a larger variant of the simple battering ram, wherein the ram is installed into a wheeled frame. The frame is covered by a canopy that provides protection for the crew, shielding them from arrows, boiling oil, and so forth. The frame takes time to move into position, but once in front of its target, the ram is pulled back on a swinging



harness by a team of men (or horses) and pulleys. The swinging harness lets the ram crash into its target with much greater force.

To equip a large ram, you must have one unit of engineers and another non-cavalry, non-warship unit. The ram must be rolled into position (move 10 yards), at which point the units use ropes and horses to pull the ram back and release to allow the speed and weight of the device to punch through doors. A large battering ram has Athletics 8 for the purposes of bursting doors and gates. A large ram has 20 Health and an 8 Armor Rating. Units manning the ram gain a +5 bonus to their Defense. Once the ram is reduced to 0 Health, it is destroyed.

BOILING OIL/WATER

RESOURCE: 1/2 WEALTH PER USE

Flung from a catapult or dropped from the walls, use of boiling oil and boiling water is vicious, scalding enemy troops or catching them on fire to spread it among their ranks.

- ☞ Boiling water deals 5 damage to a unit ignoring AR.
- ☞ Boiling oil deals 10 damage ignoring AR. If a unit hit by boiling oil is hit by a fire attack in the same round, the flames deal 1 point of additional damage each round for 1d6 battle rounds. Units routed by this attack risk spreading the fire to other units they pass. Each time they pass or move through a unit gives a 1 in 6 chance that the fire spreads, dealing 1 damage to the other unit.

MANTLETS

RESOURCE: 1 WEALTH PER UNIT ARMED

Mantlets offer units protection against Marksmanship attacks. Consisting of a reinforced and heavy wooden shield attached to a wheeled frame, units can approach their enemies without fear of bolts and arrows. A unit protected by a mantlet reduces their Movement by -10 yards but gains a +5 bonus to Defense against Marksmanship attacks.

SCALING LADDERS, ROPES, AND GRAPPLES

RESOURCE: 1/2 WEALTH PER UNIT ARMED

Scaling ladders and grapples are used to scale enemy walls. Ladders often feature a hooked end to secure it to the battlements and make it more difficult to dislodge the ladders. A unit can carry ladders to a fortification, but while so equipped, the unit cannot make attacks. Once in place, all climbing units gain +1D on Athletics tests.

A defending unit can be ordered to clear the ladders. Each order negates one unit's worth of scaling ladders and grapples, though units that perform this order take a -5 penalty to Defense against Marksmanship attacks.

SIEGE TOWER

RESOURCE: 2 WEALTH PER UNIT ARMED

A siege tower is a simple fortified wooden tower on wheels, designed to transport troops to an enemy fortification while protecting those sol-

diers from missiles and other attacks. A siege tower moves 10 yards per round and is drawn by horses or slaves. A tower can hold one unit. The tower grants the unit inside a +5 bonus to their Defense. If the siege tower reaches the walls of a castle or similar stronghold, the unit does not need to roll Athletics tests to climb the walls.

A siege tower has AR 8 and 20 Health. Should the tower be reduced to 0 Health, it and the unit it contains are destroyed.

TURTLE

RESOURCE: 1 WEALTH PER UNIT ARMED

Used to protect soldiers as they approach a fortification, the turtle stops arrows and projectiles from catapults and trebuchets. A turtle is a stout wooden frame equipped with a rounded top and mounted on six to eight huge wheels. The turtle has space enough for 1 non-cavalry, non-warship unit.

Units protected by a turtle have their Movement reduced to 10 yards, but gain a +10 bonus to their Defense. While protected, the unit cannot make attacks. Exiting a turtle takes a standard order for the unit to move.

WILDFIRE

RESOURCE: 5 WEALTH PER UNIT ARMED
RESTRICTED: WILDFIRE IS PRODUCED EXCLUSIVELY IN KING'S LANDING BY THE PYROMANCERS.

Also known as “the Substance”, wildfire is the creation of the Alchemist’s Guild at King’s Landing. Once a powerful organization steeped in mysticism and magic, their power and influence waned over the years until they were replaced by men of learning—the maesters—at the Citadel. Although far diminished from their past day of glory, the pyromancers exist still and stand as custodians over the remaining reserves of the wildfire hidden in secret vaults throughout King’s Landing.

Wildfire is a volatile substance, a greasy, thick fluid carefully contained in airtight ceramic pots and buried in sand until used. Older wildfire is even worse than the newly manufactured measures, as it’s known to ignite with even the faintest disturbance. The only way to put out wildfire is to smother it completely, and even then, there are no assurances. Once ignited, wildfire burns with a wicked green flame, consuming all it touches. To be exposed to wildfire is to face an agonizing death.

Wildfire makes even the most disciplined units hard to control, such as their healthy respect for the substance. The Difficulty to issue an order to the unit increases by +3. While armed with wildfire, they can make no other attacks until they use it. Furthermore, a unit armed with wildfire that takes damage stands a 1 in 6 chance of having it erupt, affecting them instead.

When successfully ordered to attack using the substance, the unit flings their pots at an adjacent unit by making a Marksmanship test. A failed test indicates the wildfire strikes an adjacent 10-yard space. A Critical failure on a test results in a mishap, and the wildfire instead affects the unit. On a hit, however, the wildfire deals 7 damage (ignoring armor, with additional damage per degree) on the first round and again every round for 2d6 rounds. Units routed by wildfire risk spreading it to other units they pass. Each time they pass or move through a unit, there is a 3 in 6 chance the wildfire spreads, dealing 3 points of damage to the other unit each round for 1d6 rounds.

DISCIPLINE

Discipline is the Difficulty of the commander or sub-commander’s Warfare test to issue orders and regain control over troops in battle. Inexperienced troops are harder to control than veterans, and troops of specific types may be less controllable than others. Whenever a commander would give an order to a unit, he must make a Warfare test. If the test succeeds, the unit performs the order. Orders, and their effects, are described in detail starting on page 186. A commander can only issue one order per round of warfare, and on a failed Warfare test, the unit either performs the last standing order it received or, if it has no standing orders, does nothing.

ANATOMY OF A BATTLE

A battle takes place over a number of battle rounds. While resolving the particular battles may take place over a relatively short period of time, most engagements include a great deal of travel, maneuvering, and feints, none of which are included in the actual battle and which occur outside of the battle’s resolution. A battle consists of eleven steps, followed in order.

STEP ONE: BATTLEFIELD	STEP SIX: FIRST PLAYER ACTIONS
STEP TWO: UNIT AND LEADER PLACEMENT	STEP SEVEN: ORDERS
STEP THREE: PARLAY AND TERMS	STEP EIGHT: SECOND PLAYER ACTIONS
STEP FOUR: INITIATIVE	STEP NINE: RESOLVE STANDING ORDERS
STEP FIVE: SIEGE WEAPONS	STEP TEN: REPEAT (4-9)
STEP ELEVEN: RESOLUTION AND CONSEQUENCES	

STEP ONE: BATTLEFIELD

The battlefield is the scene of the engagement, the stage on which the drama of war unfolds. All battlefields have five components: scope, terrain, visibility, weather, and fortifications. During Step One: Battlefield, the Narrator describes each component in turn, noting them on a map or sketching them out for the players.

SCOPE

Scope is the size of the battlefield, the effective area where the combat unfolds. Scope may be small—confined to a single road through a wood—or quite large, spreading out over a mile or more. The Narrator should define the scope of the battlefield to be commensurate with the size of the armies involved. There’s no need to have a massive battlefield

when playing through a skirmish that involves a handful of units. Similarly, an enormous engagement involving dozens of companies on a side should have enough room for the units to move and maneuver.

If you're using miniatures (or something else) to represent the units, the size of the battlefield should be at least 10-inches square for every four units on a side. Should a unit move beyond the scope of the battlefield, remove it from play.

TABLE 10-3: TERRAIN

TERRAIN TYPE		EFFECTS
COAST		Enables warships
COMMUNITY	HAMLET	Slow movement
	SMALL TOWN	Cover (+1 Defense), slow movement
	LARGE TOWN	Cover (+2 Defense), slow movement
SMALL CITY		Cover (+2 Defense), slow movement, no cavalry
	LARGE CITY	Cover (+5 Defense), slow movement, no cavalry
DESERT*		Slow movement
GRASSLAND		—
HILL		Slow movement, +1B on Fighting and Marksmanship tests†,
ISLAND		Enables warships
MOUNTAIN		+2B on Fighting and Marksmanship tests†, very slow movement, no cavalry, no siege weapons
PLAIN		—
ROAD		Removes slow movement, changes very slow movement to slow movement, enables cavalry (in mountains)
RUIN		Cover (+2 Defense)
WALL		Cover (+5 Defense), blocks movement.
WATER	STREAM	Slow movement
	RIVER	Blocks movement or slow movement with bridge, enables warships
	POND	Slow movement, enables warships
	LAKE	Blocks movement, enables warships
WETLAND		Slow movement
WOODS	LIGHT	Cover (+2 Defense)
	DENSE	Cover (+5 Defense)

*Desert is any plains terrain without grasslands, water, or woods.

†This bonus applies on attacks made against opponents at lower elevations.

TERRAIN

Of all the battlefield components, terrain is perhaps the most important and the one that's likely to have the greatest influence on the battle's outcome. Terrain can provide strategic advantages, such as when an opponent holds higher ground, or weaknesses, such as slowing troop movement and reducing visibility. A battlefield can have any number of terrain types, but Narrators are encouraged to mix it up to create interesting scenarios. The more terrain features, the more complicated the engagement. As a rule of thumb, consider including one terrain type for every four units involved.

EFFECTS OF TERRAIN

Terrain can modify Movement, provide cover, restrict actions, and provide combat bonuses, as shown on **TABLE 10-3: TERRAIN**. A commander may spend 1 Destiny Point to ignore the effects of terrain for one order.

BLOCKS MOVEMENT

Units (non-warships) cannot enter areas containing the “blocks movement” terrain feature.

BONUS DICE

Defending units in this terrain feature gain the indicated number of bonus dice to Fighting and Marksmanship tests. As usual, their ability ranks restrict the number of bonus dice they may roll.

COVER

Units given the Defend order gain the listed bonus to their Defense against Fighting and Marksmanship attacks.

ENABLES WARSHIPS

This terrain feature allows you to use warship units on the battlefield. Such units can only make Fighting tests against adjacent units and Marksmanship tests against units in range.

NO CAVALRY

This terrain feature prevents the use of cavalry on the battlefield. Certain terrain features negate this effect.

NO SIEGE WEAPONS

This terrain feature prevents attackers from using siege weapons. If the defender has a fortification, they may use siege weapons normally.

SLOW MOVEMENT

This terrain reduces Movement by -10 yards (or -1 yard at the character scale).

VERY SLOW MOVEMENT

This terrain reduces Movement by -20 yards (or -2 yards at the character scale).

VISIBILITY

Visibility functions as Vision Qualities described in **CHAPTER 9: COMBAT** and imposes all the same penalties, which are summarized here.

When in an area of dim light, you take $-1D$ on all Agility, Athletics, Awareness, Fighting, and Thievery tests. You take $-2D$ on all Marksmanship tests.

In areas of darkness, all terrain counts as slow movement (or very slow if already slow). You also take $-2D$ on all Agility, Athletics, Awareness, Fighting, and Thievery tests, and $-4D$ on all Marksmanship tests. Due to difficulties in lighting an entire battlefield sufficiently to improve visibility, battles are rarely fought in the dark; armies typically await the first light of dawn to attack.

WEATHER

There's a reason why most armies choose to fight on clear days and in perfect conditions. Weather is a significant factor; it interferes with Marksmanship attacks, makes moving a chore, and can be a deciding factor in many engagements.

RAIN

Rain comes in two varieties: light and heavy. Light rain imposes no penalties. Heavy rain, however, imposes a -2 penalty on all Fighting and Marksmanship test results. Extensive rain can change the terrain to slow movement and increase streams to rivers.

SNOW

Like rain, snow comes in two varieties: light and heavy. In light snow, all units take a -2 penalty on all Fighting and Marksmanship test results. Heavy snow functions as light snow but reduces visibility to darkness.

FORTIFICATIONS

Fortifications are any constructed terrain that interferes with Movement and provides cover. Examples include ditches, stakes, walls, buildings, and so on. A terrain feature includes a fortification if the house that governs the lands invested in one. Fortifications provide bonuses to Defense to a number of units they contain. The following fortifications refer to the ones described in **CHAPTER 6: HOUSE & LANDS**. Moving through an area containing a fortification requires an order—scale the walls, cross the moat, and so on.

FORTIFICATIONS		
FORTIFICATION	DEFENSE	CAPACITY
SUPERIOR CASTLE	+12	A superior castle can house up to ten units.
CASTLE	+8	A castle can house up to five units
SMALL CASTLE	+6	A small castle can hold up to three units
HALL	+4	A hall can hold up to two units.
TOWER	+3	A tower can hold up to one unit.

TEMPORARY FORTIFICATIONS

When a permanent structure is not available, you can construct temporary fortifications, such as ditches, stakes, earthen ramparts, and so on. Any unit can assemble temporary fortifications, provided they have at least six hours before the battle begins. These fortifications can provide protection for just one unit. So long as the unit occupies the temporary fortification, it gains a $+1$ bonus to Defense. If the fortification was constructed by an engineer unit, the bonus increases to $+2$.

STEP TWO: UNIT & LEADER PLACEMENT

Once the battlefield is described, both sides may place their units, commanders, sub-commanders, and attach any heroes they have to units if desired. The defender goes first, placing a unit somewhere on his side of the battlefield. The attacker then places a unit, then the defender, and so on until all units are placed. Next, the attacker place his commander and all sub-commanders. The defenders then place their commanders and sub-commanders. Finally, if either side has heroes, they can, starting with the defender, place them on the battlefield or attach them to units (see **Heroes** on page 177, and the Attach warfare action on page 185 for details).

CONCEALED UNITS

Attackers and defenders may try to conceal units during placement, provided there is terrain or a terrain feature that grants cover. In order for a unit to be concealed, the unit must roll a Stealth test against the closest enemy unit's passive Awareness result. A success indicates that the concealed unit gains $+1D$ on its first Fighting or Marksmanship test. If it's detected before it can attack, it loses this benefit.

If you have successfully concealed a unit, do not physically place the unit on the battlefield. Note where you placed the unit on scratch paper. Once the unit attacks, place it on the battlefield.

STEP THREE: PARLAY & TERMS

Before any battle is engaged, the attacker has the option to offer terms by sending forth an envoy under the peace banner to treat with the enemy. Likewise, the defender may also send forth an envoy to parlay with the attacker. During this step, the attacker declares what terms he's willing to offer in exchange for surrender—usually sparing the lives of the troops and taking the heroes hostage. The defender may offer up resources to appease the attacker. If the terms are agreed upon, the battle is averted, and normal play resumes.

Attacking an envoy under the banner of peace is a dishonorable act. Doing so reduces the house's Influence resource by $1d6$.

STEP FOUR: INITIATIVE

Initiative sets the order in which each commander issues his or her orders. To determine initiative, each commander rolls a Warfare test. The Narrator takes the results and notes them on paper or cards from

highest to lowest. In case of a tie, the character with the highest rank in Warfare and then bonus dice from the Strategy specialty goes first.

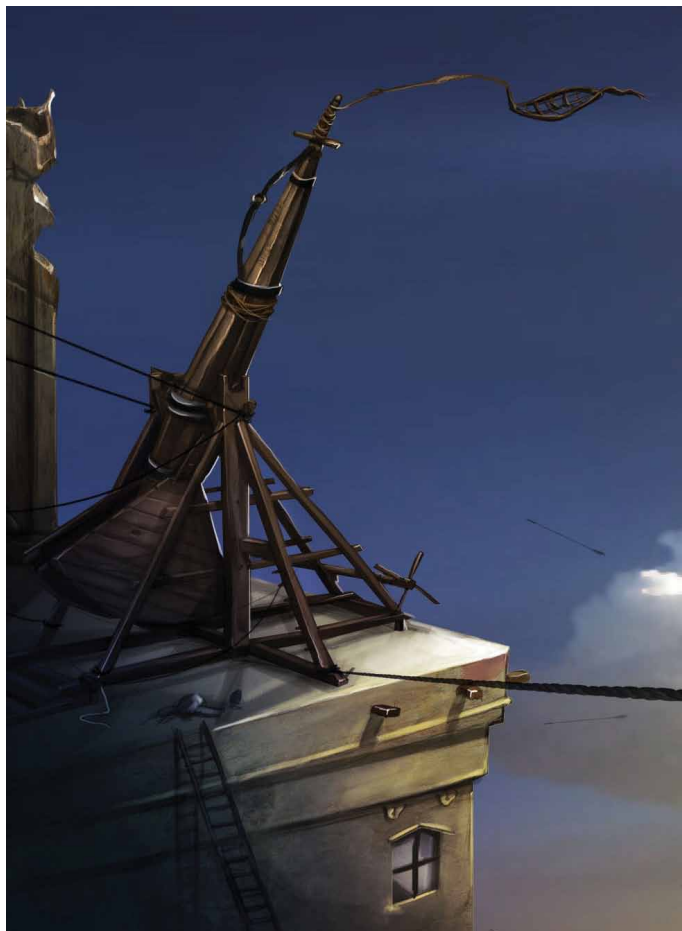
Unlike combat, the order of initiative in battle is determined each round to account for all the unquantifiable elements that alter the tenor of the battlefield, including botched orders, set-backs, smoke, noise, and numerous other factors. As well, should a commander fall, changing the order of initiative may reflect differences between commanders.

STEP FIVE: SIEGE WEAPONS

As wars have raged across Westeros and, indeed, the rest of the known world, the weapons of war have evolved to respond to battlefield innovations, to circumvent fortifications, and, above all, to wipe out large numbers of soldiers. Siege weapons can provide a strategic advantage but at the cost of resources and mobility.

USING SIEGE WEAPONS

Each side, starting with the side that won initiative, may spend an order to fire a number of siege weapons equal to the commander's Warfare rank. The engineer unit controlling the siege weapon (remember, an engineer unit can control up to four siege weapons) rolls a Warfare test against their target unit's Defense and deals damage on a hit multiplied by the degree of success. Once a siege weapon is fired, it cannot be fired again on the next battle round. Effectively, a siege weapon can fire every other round. Specific rules for siege weapons are included in each entry.



COMMON SIEGE WEAPONS

The following siege weapons can be found on battlefields throughout Westeros. Each entry includes the cost to resources, relevant combat statistics, and any special rules pertaining to the weapon.

CATAPULT

RESOURCES: 1 WEALTH (SMALL), 2 WEALTH (MEDIUM), 4 WEALTH (LARGE)	
MOVE: STATIONARY IN BATTLE	AR: 5
HEALTH: 10 (SMALL), 20 (MEDIUM), 40 (LARGE)	DAMAGE: VARIES BY AMMUNITION (SEE SPECIAL RULES)
RANGE: 300 YARDS (SMALL), 400 YARDS (MEDIUM), 500 YARDS (LARGE)	

Having monstrous wooden frames like great, skeletal birds, catapults are some of the most fearsome siege weapons in Westeros. Used both offensively and defensively, these siege engines use counterweights to launch deadly ammunition.

SPECIAL RULES

A catapult deals damage depending on the type of ammunition hurled by it. Stone shot is the default ammunition, and incurs no extra cost. To use barrels of oil or wildfire, you must spend Wealth to equip the catapult as you would an ordinary unit. See the following chart for damage based on size and ammunition type. Multiply the base damage by the degree of success on the Warfare test.

CATAPULT AMMUNITION

SIZE	—AMMUNITION—		
	STONE SHOT	PITCH/OIL	WILDFIRE
SMALL	3	3†	7‡
MEDIUM	5	5†	7‡
LARGE	7	7†	7‡

† Damage ignores AR. ‡ As Wildfire (see page 181)

You may use the catapult to shatter walls and fortifications. For the purpose of smashing objects, it has an effective Athletics 5 (small), Athletics 7 (medium), or Athletics 9 (large).

MANGONEL

RESOURCES: 3 WEALTH	MOVE: 10 YARDS	AR: 3
HEALTH: 20	DAMAGE: 6	RANGE: 200 YARDS

A siege weapon that is cousin to both the catapult and the trebuchet, the mangonel hurls projectiles at a castle's walls. The mangonel was an earlier invention than the trebuchet, and it throws shot at a lower trajectory but at a higher velocity than the trebuchet—its purpose is to tear down walls, rather than attack the defenders by shooting over the walls. It has been described as kicking like a mule when fired. The mangonel is more of a field weapon, is often built on wheels, and can hurl both stones and flaming pitch. Although not very accurate, its maneuverability and versatility make it a useful weapon on the battlefield.

SPECIAL RULES

You may use the mangonel to shatter walls and fortifications. For the purpose of smashing objects, it has an effective Athletics 10. When used against units, the mangonel imposes $-1D$ on Warfare tests.

SCORPION

RESOURCES: 1 WEALTH MOVE: 10 YARDS AR: 1

HEALTH: 10 DAMAGE: 3 (IGNORES ARMOR) RANGE: 500 YARDS

A projectile siege engine that is essentially a giant crossbow, a scorpion uses torsion springs made of horsehair or animal sinew. The scorpion hurls spears or stones and can do terrible damage to a man or a building.

SPECIAL RULES

At the battle scale, each scorpion is, in fact, three separate devices. When fired during the battle round, all three devices fire at a specific unit, dealing the normal damage. A scorpion can be used against an individual character. When used thus, the attacker rolls a Warfare test but with $-1D$. On a successful hit, the scorpion deals 10 damage.

SPITFIRE

RESOURCES: 2 WEALTH MOVE: 10 YARDS AR: 2

HEALTH: 20 DAMAGE: SPECIAL RANGE: 200 YARDS

This siege weapon is specifically designed to hurl pots of boiling oil. The pots are made of clay, so they will shatter on impact, burning any targets unlucky enough to be caught in the spray. Spitfires can also launch pots of wildfire with terrible results.

SPECIAL RULES

A spitfire comes equipped with boiling oil ammunition. A successful hit deals 3 damage (ignoring armor). You can upgrade the ammunition to wildfire, but you must spend Wealth to equip it as you would an ordinary unit. Wildfire deals 7 damage and behaves as described on page 181.

TREBUCHET

RESOURCES: 4 WEALTH MOVE: NONE AR: 4

HEALTH: 40 DAMAGE: 7 RANGE: 500 YARDS

A siege weapon cousin to the mangonel and catapult, the trebuchet can smash down castle walls or hurl objects over them. Trebuchets can fling shot weighing several hundred pounds at high speeds. Normally, stone shot is used, but disease-infected corpses and dead bodies can be flung into a fortified holding to terrify the people within. Smaller trebuchets (treat as medium catapults), which are relatively portable for siege weapons, are fired by a pulley/rope mechanism, while larger ones used a series of counterweights (treat as large catapult). Some armies have built massive trebuchets to besiege the greatest castles in the land; although, construction is slow and requires massive amounts of timber.

These devastating weapons are built in a permanent position, and they can reduce a stone fortification to rubble.

SPECIAL RULES

You may use a trebuchet to shatter walls and fortifications. For the purpose of smashing objects, it has an effective Athletics 12.

STEP SIX: FIRST PLAYER ACTIONS

Before the commander issues orders, any characters on either side that are not attached to a unit may take actions over the course of five combat rounds. During this time, characters may move about the battlefield, engage enemies, discuss battle plans, and more, doing whatever a person could do in the space of about 30 seconds. Should combat break out between these characters and their opponents, resolve it using the normal combat rules. In addition to the normal options available during combat, individual characters may take any of the following actions. Commanders and sub-commanders cannot take actions during this step except to renounce command.

RENOUNCE COMMAND

GREATER

Any character who functions as a commander or sub-commander may renounce command and take normal actions during this phase, and if not attached to a unit, he can take action during the second player phase. If the army has any sub-commanders, the one with highest Status becomes the commander.

ATTACH

GREATER

Characters, commanders, and sub-commanders can attach themselves to a unit to improve that unit's capabilities. Any player character or Narrator character not already part of a unit can attach themselves to any unit. If the character has issued any orders during the battle round, the character can only attach himself to the unit.

A unit with an attached character improves its Discipline, reducing it by -3 . In addition, the unit gains $+1D$ on Fighting and Marksmanship tests. Attached characters can take no action apart from the orders issued to their unit. Attached commanders and sub-commanders cannot issue orders and reduce the overall number of orders by the normal amount. Multiple characters attached to the same unit confer no additional bonuses.

ATTACK UNIT

GREATER

A character can attack another unit using the normal rules for attacks. However, since a character is one against many, it's harder to fight scores of foes at the same time. Against attacks from individual opponents, units gain a $+20$ bonus to Defense.

ATTACK PORTIONS OF UNITS

LESSER

Rather than fling your forces against an entire opposing unit, a better tactic often is to shift your focus to a small segment of that unit. To do this, you resolve the attack on the unit using the normal combat rules. However, instead of facing 100 men, you face just 10 men at a

time. For every 10 men of the unit that you defeat, that unit loses 1 point from its Health. Resolve this action or series of actions at the character scale. See **CHAPTER 9: COMBAT** for details on how to play out this combat, keeping in mind that one battle round equals 10 combat rounds, so the Narrator may permit a brief combat to play out in one battle round.

ORGANIZE/RALLY

GREATER

Characters may organize or rally disorganized or routed units. You must roll a Warfare test against the unit's Discipline. On a success, the unit becomes organized (if disorganized) or disorganized (if routed). Attached characters beyond the first do not confer any additional benefits.

STEP SEVEN: ORDERS

During a round of war, each commander gets a turn to issue an order. A commander issues just one order at a time. Once he's issued his order, the next commander gets to issue an order, followed by the next commander until each commander has issued an order. Then, play returns to the commander that went first, at which point he issues his next order. Play continues until each commander and sub-commander has issued all orders for the round.

To issue an order, a commander must make a Warfare test against the chosen unit's Discipline. On a success, the unit follows the order. On a failure, the unit performs the last order it received during **Step Nine: Resolve Standing Orders**. If the unit does not have standing orders, it

does not act. If the unit hasn't yet received an order in the engagement or if the commander's test was a Critical failure, the unit takes no action, and the order is wasted.

You can issue orders to the same unit in battle multiple times. Each time you issue an order to the same unit during a single battle round, increase the Difficulty of the Warfare test by +3.

ATTACK

With this order, the unit attacks a unit you indicate. To make a Fighting attack, the unit must be engaged with the enemy unit (*i.e.* adjacent). To make a Marksmanship attack, the enemy unit must be within range (see the **Attack** action on page 162). To resolve the attack, the unit tests Fighting or Marksmanship against its opponent's Defense. If the result beats the target's Defense, it scores a hit and deals its damage (according to its type) multiplied by degree of success to the opposing unit's Health minus the opposing unit's AR.

STANDING ORDERS: Once ordered to attack, the unit continues to attack adjacent enemy units each battle round if using Fighting weapons or against the closest enemy unit if using Marksmanship weapons.

UNITS AGAINST CHARACTERS

Since there are many more men in a unit, a unit deals more damage on a successful hit. When a unit attacks an individual character, it gains +2D on its Fighting or Marksmanship tests.

CHARGE

You command a unit to charge the enemy. The unit then combines a move with a single attack. The unit can charge any foe within its sprint Movement. The unit takes -1D penalty to its Fighting test but increases its base damage by +2 on the attack.

STANDING ORDERS: Once ordered to charge, the unit continues to attack adjacent enemy units each round.

DEFEND

You can order a unit to go on the defensive. The unit tests Agility and replaces its Defense with its Agility test result for one round, even if the result is worse than its Defense. If the unit is armed with shields (see page 179), it adds +1D to its Agility test.

STANDING ORDERS: Once ordered to defend, the unit continues to defend each round.

FIGHTING WITHDRAWAL

You can order your unit to attack and then pull back. If the order succeeds, the unit may make a Fighting or Marksmanship test with -1D and then move away up to half its move. If the test is a Critical failure, your unit becomes disorganized in addition to the unit taking no action.

STANDING ORDERS: Once ordered, the unit continues to move back toward the commander each round.



MOVE

This simple command moves a unit at its normal rate (to wheel, change direction, and so on) or sprint. If you order the unit to sprint, the unit must move in a straight line.

STANDING ORDERS: Once a unit moves, it does nothing until it receives a new order.

ORGANIZE

A unit can be disorganized after taking a nasty attack, and thus, these units are harder to control, which puts them one step closer to routing. Issuing this order allows you to organize a disorganized unit so that it is damaged. The increase to Discipline Difficulty remains even after a unit is reorganized, though this increase is not cumulative.

STANDING ORDERS: Once a unit organizes, it does nothing until it receives a new order.

READY

You command to take a delayed action. The unit may ready an attack or movement. As part of the order, you must also define the conditions in which the unit may act. Examples include another unit coming within reach or range or moving if another unit routs.

STANDING ORDERS: Once a unit is ordered to ready, it remains ready until the condition occurs that allows the unit to act. Thereafter, the unit attacks or does nothing, depending on its last action.

RALLY

You rally a routed unit, returning them to fighting capability. A successful test indicates the unit is no longer routed and is simply disorganized, thus allowing you to issue commands to the unit as normal.

STANDING ORDERS: Once a unit rallies, it does nothing until it receives a new order.

REGROUP

A successful order removes 1 point of damage done to the unit per degree of success.

STANDING ORDERS: Once a unit regroups, it does nothing until it receives a new order.

RETREAT

You call for an orderly retreat. On a Critical failure, your unit routs in addition to taking no action.

STANDING ORDERS: Once a unit retreats, it moves away from the battle at a move each round until it receives a new order.

SURRENDER

You can call for a general surrender of your forces. You must test Warfare for each of your active units. On a failed test, that unit routs.

STANDING ORDERS: Once a unit surrenders, it is removed from play.

STEP EIGHT: 2ND PLAYER ACTIONS

After all the orders are given, any characters who are still not attached may take another 5 rounds worth of actions. Characters can perform any of the actions normally available to characters in combat, plus take any new actions described in this chapter. Commanders and sub-commanders that issued commands during **Step Seven: Orders** cannot take actions during **Step Eight: 2nd Player Actions**.

DETACH CHARACTER**GREATER**

Any character attached to a unit can detach himself from that unit at any time during this phase. Detached characters may still not take any other actions until the next battle round.

TAKE COMMAND**GREATER**

If at any time a side loses a commander or sub-commander, another character may step in to fill that role. Henceforth, the character no longer takes actions during the first or second player steps and functions as a normal commander.

**STEP NINE:
RESOLVE STANDING ORDERS**

Starting with the side that won initiative, the commander may pick one unit that has not acted yet nor has received orders for the round and resolve any orders that stood from the previous round. For example, a unit ordered to attack on the previous round but does not receive new orders on the current round would attack during this step. Orders that can be made standing are indicated in the order descriptions.

STEP TEN: REPEAT

If the opponent's forces have all surrendered, been routed, or been destroyed, the battle is at an end. Otherwise, return to **Step Four: Initiative** to determine a new order of initiative. Repeat Steps Four through Nine until the battle is concluded and one side achieves victory.

DAMAGE & MORALE

Whenever a Fighting or Marksmanship tests beats a unit's Defense, the unit suffers damage equal to the attack, plus additional damage per degree. Damage is deducted from the unit's Health. So long as the unit's Health is above 0, that unit is not impaired in any way. If, however, the damage would reduce the unit's Health to 0 or lower, the unit may become disorganized, routed, or even destroyed.

DISORGANIZED

Whenever a unit is reduced to 0 Health, the unit becomes disorganized. The unit takes -1D on all tests, and its Discipline Difficulty increases by +3. A disorganized unit may still receive orders and fight, though it is significantly weakened.

A disorganized unit that takes damage again routs. A commander can reorganize a disorganized unit by giving it the reorganize order. If the test succeeds, the unit removes all damage but keeps the penalties. The effects of disorganization are cumulative. Should the penalties equal the unit's Endurance rank, the unit is instead destroyed.

ROUTED

A unit becomes routed once it takes any damage while disorganized. If the damage would normally exceed twice the unit's maximum Health, it is destroyed instead. The unit's formation changes to mob (if you are using formation rules, see page 199), and at the end of the attacking player's turn, the mob sprints away from the attacking unit. If this Movement would take the unit beyond the scope of the battlefield, the unit is removed from play.

A routed unit that takes damage is destroyed. A commander can regain control over a routed unit by giving it the rally order. If the test succeeds, the unit becomes disorganized. A reorganize order restores the unit.

DESTROYED

A unit is destroyed in one of three ways as follows:

- The unit takes damage in excess to twice its maximum Health in a single hit.

ATTACHED CHARACTERS & DAMAGE

UNIT...	CHARACTER...
...TAKES DAMAGE	takes 1 point of damage (ignoring AR)
...IS DISORGANIZED	takes 2 points of damage (ignoring AR)
...IS ROUTED	takes 5 points of damage (ignoring AR)
...IS DESTROYED	takes 10 points of damage (ignoring AR)

TABLE 10-5: GLORY

CIRCUMSTANCES	GLORY EARNED
Defeated 3 or fewer units	1
Defeated 3-6 units	2
Defeated 7-9 units	3
Defeated 10 or more units	4
Outnumbered 3:2	+1
Outnumbered 2:1	+2
Outnumbered 3:1 or more	+3

- The unit takes any damage while routed.
- The accumulated penalties from disorganization equal its Endurance rank.
- Remove destroyed units from play.

ATTACHED CHARACTERS & UNIT DAMAGE

Whenever an attached character is in a unit that takes damage, that character is at risk of injury as well. Since the character is a cut above the common man in the unit, he is somewhat insulated from the attacks. The amount of damage an attached character takes depends on the damage inflicted on the unit, as shown on the **Attached Characters and Damage** table.

Characters can reduce damage taken through normal means, such as by gaining fatigue, injuries, or even wounds.

COMMANDERS & HEROES MORTALITY

The death of a commander or hero can be disastrous to an army. Not only does the force lose its leadership, they also lose the symbol and possibly the cause of their formation in the first place. Any unit adjacent to a slain commander or hero must immediately pass a **FORMIDABLE (12) Will** test when a commander falls or a **CHALLENGING (9) Will** test for a hero. A failed test indicates the unit becomes disorganized if organized, routed if disorganized, or destroyed if routed.

STEP ELEVEN: RESOLUTION & CONSEQUENCES

Each battle can have far-reaching consequences, earning fame for the victor and ruin for the defeated. When one side has been vanquished, a number of factors are involved in determining the aftermath.

GLORY

The commander that won the battle gains Glory for his or her house. The amount of Glory won depends on the number of units faced and defeated as shown on the **TABLE 10-5: GLORY**. In addition, the defeated commander also earns 1 Glory for participating in the battle, even though he lost the engagement.

RESOURCES

Another effect of warfare is the acquisition and loss of valuable resources. A victorious commander might gain Land resources from conquered territory, Wealth from seized holdings, Population from occupied communities, and even Defense from strongholds taken. Conversely, the defeated house loses these same resources.

DEFENSE

If the stronghold wasn't destroyed in the fighting, the victor increases his house's Defense resource by an amount equal to that invested in the stronghold and also gains the holding. The vanquished lose the same

TABLE 10-6: SURVIVORS

1d6	NO DAMAGE	DAMAGED	DISORGANIZED†	ROUTED	DESTROYED
0 or less	-2 training	-3 training	Destroyed	Destroyed	Destroyed
1	-1 training	-2 training	-3 training	Destroyed	Destroyed
2	Intact	-1 training	-2 training	-3 training	Destroyed
3	Intact	Intact	-1 training	-2 training	-3 training
4	Intact	Intact	Intact	-1 training	-2 training
5	+1 training	Intact	Intact	Intact	-1 training
6	+2 training	+1 training	Intact	Intact	Intact

†Subtract 1 for each time the unit was disorganized after the first time it was disorganized..

amount and the holding. The victor may later relinquish control of the stronghold to a banner house, thus lowering his Defense.

LANDS

The victor may seize the lands held by the defeated force. If so, the loser's house immediately adds the domain and the corresponding value of the investment to the winner's Lands resources. The losing house reduces their Lands resource by the same amount. To retain this land, the victor must hold it (keep units present) for at least 3 months.

LAW

The loser reduces his Law resource by 1d6. If the victor holds the domain, the victor also reduces his Law resource by 1d6 from the upheaval created.

POPULATION

If the loser lost a domain, reduce the house's Population resource by 1d6. If the victor chooses to hold the land, his house increases its Population by 1d6-1.

POWER

Any units that were destroyed (see units and casualties) reduce their house's power by an amount equal to the investment.

WEALTH

If the domain included a community or stronghold, the victor increases his Wealth by 1d6-1. The loser decreases his Wealth by 2d6. In addition, any Wealth investments tied to the domain also transfer (with a corresponding loss and gain to Wealth) to their new owners.

CAPTURED COMMANDERS & HEROES

If the victor captured any characters or commanders, the winning commander decides their fate. Usually, the captured are ransomed, but any outcome described under **Defeat and Consequences** in CHAPTER 9: COMBAT on page 165 are possible. Ransom fees are usually equal to 1 point of Wealth for each rank of Status held by the captive. Characters

with Destiny Points may burn one to avoid certain death and dictate different consequences to their defeat, just as with character scale combat. See **Destiny and Defeat** in CHAPTER 9 for more information.

The Narrator may wish to use defeat in battle as an opportunity for characters to interact with their enemies as prisoners, providing a unique venue for intrigues (see CHAPTER 8), as several characters learn during the *A Song of Ice and Fire* saga.

UNITS & CASUALTIES

Every unit that participated in the engagement likely lost men to injury or desertion. The depletion of these units depends on their condition at the end of the battle. For each unit, roll 1d6 and compare the result to TABLE 10-6: SURVIVORS under the column that best describes the unit's condition. Only use the routed column if the unit was removed from play because of being routed or was routed when the battle ended.

DESTROYED

The unit was utterly destroyed, both by casualties and deserters. Reduce your Power resource by the amount you placed into it.

INTACT

Remove all damage and penalty dice from the unit.

TRAINING

A training result increases or decreases a unit's effective level of training by one or more steps. A trained unit that gets a -1 training result would become green as reinforcements and raw recruits replace the dead. A trained unit that gains a +1 training result would become veterans as they become more seasoned on the battlefield. Adjustments to training may force you to reduce abilities for lower experience or increase abilities based on new experience. If a training result would lower a unit below green, it is destroyed—again, from casualties, deserters, and so on. A training result that increases a unit's training above elite instead grants the unit an increase of 1 rank to any one ability per step above elite. You do not need to pay for these improved units from your Power resource. Units destroyed, however, reduce your Power resource as normal.

ADVANCED RULES

Once you get the basics down, you can expand your battles to incorporate a variety of advanced rules, including complex orders, facing, and formation rules. As with advanced rules in other chapters, it's recommended you gradually introduce these techniques as you become more familiar with the system. An engagement using the basic rules can be completely satisfying on its own, but incorporating advanced rules broadens the scope of the game to give skilled commanders more options on the battlefield.

ADVANCED ORDERS

The basic orders reflect the simplest commands a leader might issue. Each advanced order includes a Difficulty modifier, an amount by which you must increase the Difficulty to issue the order. For example, when giving a command to a hidden unit to ambush a passing foe, you must make a Warfare test against the unit's Discipline +3. So if the unit had a **CHALLENGING (9)** Discipline, you would have to roll a 12 or higher for the order to take effect.

AMBUSH DIFFICULTY: +3

You may only give this order to a concealed unit. If you succeed on the Warfare test, your unit increases its damage by +2 for the first round of battle.



STANDING ORDERS: As Attack.

BLITZ DIFFICULTY: +6

Upon successfully issuing this order, the commanded unit moves up to its sprint speed in a straight line. It may move through enemy units and make a Fighting attack against any enemy unit in its path. Each unit attacked after the first causes the blitzing unit to take -1D that remains until the end of the battle round. The unit cannot end its movement in another unit's space.

STANDING ORDERS: As Attack.

ENVELOP DIFFICULTY: +6

Units with this order completely envelop the enemy unit, merging with their foes. As part of this order, the unit makes a Fighting attack as normal. However, if the foe tries to retreat or disengage, your unit may make one free attack. Successful Marksmanship attacks made against enveloped units deal damage to both units.

STANDING ORDERS: A unit continues to envelop its enemy. Once the enemy moves away, the unit does nothing until it receives a new order.

FORCE BACK DIFFICULTY: +3

The unit tries to push its opponent back. To do so, it must make a Fighting test against the unit's passive Athletics result. On a success, the enemy unit moves back 10 yards per degree. The enemy cannot be forced back into another unit. Movement penalties from terrain apply, so if the force back order does not push the opponent far enough to enter slow or very slow terrain, the unit stops at the edge of the terrain.

STANDING ORDERS: As Attack.

HAMMER & ANVIL DIFFICULTY: +6

For this rather complex maneuver to work, you must have already given another unit the Ready order. If you have done this, you can command a nearby unit to drive an opponent into the waiting unit's teeth. The unit to which you gave the hammer and anvil order must be engaged with the enemy unit and succeed on an opposed Athletics test. If your unit beats your opponent, they push their foes back to a distance equal to half their move. If this push back puts them into contact with the readied unit, that unit may make its Fighting attack with +1D.

STANDING ORDERS: As Attack.

PINCER DIFFICULTY: +3

You may split your Warfare dice to order two nearby units to attack the same enemy unit. If you succeed on both tests, the units may each make a single attack with +1D. You may only issue the pincer order to Fighting units.

PROBING ATTACK

DIFFICULTY: +6

You can command a unit to attack with caution. The unit makes a Fighting test with $-1D$ that remains until the end of the battle round. However, the unit increases its Defense by +2 until the start of the next battle round.

STANDING ORDERS: As Attack.

REFORM

DIFFICULTY: +3

You can combine two damaged units into one healthy unit. The two units must be adjacent. If your Warfare test succeeds, remove the most injured unit (noting the resources you invested in the unit to reduce it from your house's Power resources at the end of the battle) and remove all damage from the remaining unit.

STANDING ORDERS: Once reformed, the unit does nothing until it receives new orders.

SAP

DIFFICULTY: +3

You can order a unit of engineers to destroy fortifications. The unit must be adjacent to a fortification to receive this order. It must then succeed on a **FORMIDABLE (12)** Warfare test. A success reduces the bonus the fortification confers to targets by 1 point per degree. Some fortifications are so large that a team of sappers can affect just a small area at a time. While performing this order, the engineers take a -5 penalty to their Defense.

STANDING ORDERS: Once the unit attempts the sap, the unit does nothing until it receives new orders.

SCALE WALLS

DIFFICULTY: +3

You can order a unit to scale an enemy's walls. The unit must succeed on an Athletics test against a Difficulty determined by the Narrator as appropriate for the wall. If the test succeeds, the unit climbs a number of yards equal to its normal move. If the unit is armed with grappling hooks and ropes, or scaling ladders, this order does not increase the Warfare Difficulty.

STANDING ORDERS: Once the unit attempts to scale the walls, it keeps trying until it succeeds or receives new orders. If the unit encounters an enemy unit at the top of its climb, it attacks.

SET FOR A CHARGE

DIFFICULTY: +3

With this order, you command a unit to make ready for a charge. If an enemy unit charges your unit that has set for a charge any time during the round, your unit may make a Fighting attack. If the attack hits, the unit deals double the weapon damage plus additional damage for degrees as normal.

STANDING ORDERS: As Attack.

SLASH & BURN

DIFFICULTY: +3

A unit under this order slashes and burns crops, torches buildings, rapes the smallfolk, and scours the lands. The lord or ruling family of the land reduces their Population and Wealth resource by 1 each time the order is given.

STANDING ORDERS: Once the unit slashes and burns, it does nothing until it receives new orders.

SPLIT ATTACK

DIFFICULTY: +6

A unit successfully ordered may divide its Fighting or Marksmanship dice to attack two or more opponents. Each attack must have at least one die. Bonus dice derived from specialties or other sources may be similarly divided, subject to the normal limitations on bonus dice. Resolve each attack separately.

STANDING ORDERS: As attack.

SUPPRESSING FIRE

DIFFICULTY: +3

A successful order causes an archer unit to fire a volley of missiles to keep an enemy unit from moving. The unit must then make a Marksmanship test. If the test succeeds, the Difficulty to issue orders to the targeted unit increases by +3. Each additional degree of success increases the Difficulty by an additional +1. This attack deals no damage on a success, and normal damage for two degrees, with additional damage each degree thereafter.

STANDING ORDERS: As attack.

TRAMPLE

DIFFICULTY: +3

You may only issue this order to cavalry units. If you succeed, your unit moves at its sprint speed in a straight line. The unit may make a Fighting attack on any units in its path, and on a success, it deals an extra 5 points of damage. Each attack after the first takes $-1D$ on the Fighting test.

STANDING ORDERS: As attack.

FACING & FORMATION

In normal game play, a unit's facing is unimportant to the encounter. Each unit is thought to wheel and turn to face any threats coming from any direction. As well, the basic rules allow for a great deal of flexibility with formations, assuming the units adjust their formations as needed without a command to deal with their threats.

Using facing and formation rules offers a bit more realism to your battles, but it involves a little more recordkeeping.

FACING

A unit's facing describes what the unit can see and whom it's most likely to attack. In a line of soldiers, those toward the middle are less likely to notice enemies that come from their sides, and a unit that is engaged with an enemy at the front is less able to spin around and attack from

the rear. The following modifiers are used when one unit attacks another unit from the flank, the rear, or when multiple units completely surround the enemy unit. The modifiers apply only to Fighting tests.

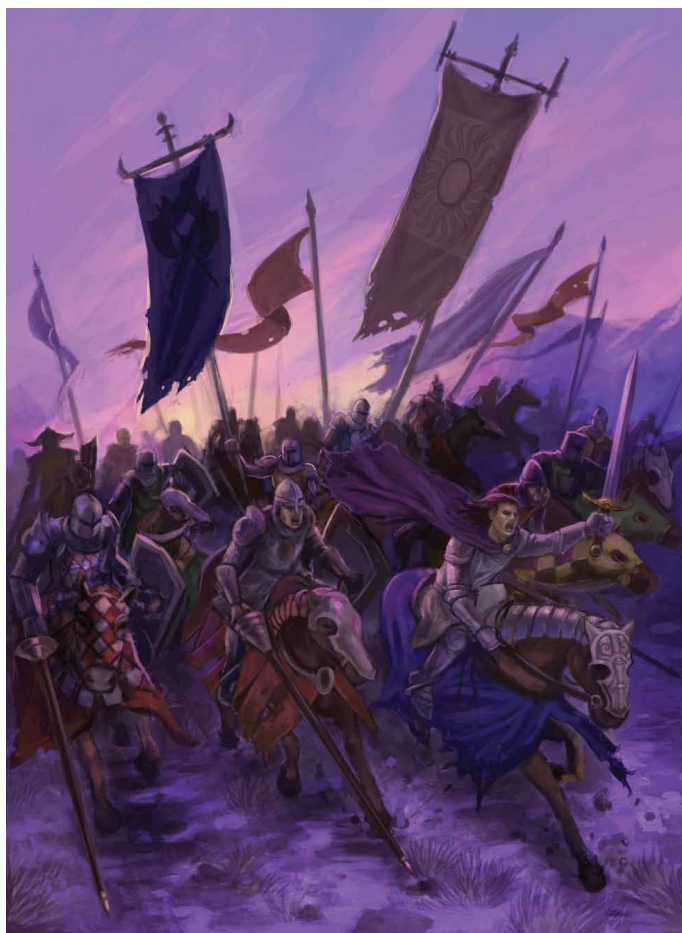
- **FLANKS:** When a unit attacks another unit's flank (or side), the attacking unit gains +1B on its Fighting test.
- **REAR:** When a unit attacks another unit from behind, the attacking unit gains +1D on its Fighting test.
- **SURROUNDED:** When several units surround an enemy unit, units attacking the front gain +1B, units attacking the flanks gain +1D, and units attacking from the rear gain +2D.
- **ATTACKING THE ATTACKERS:** A unit may attack enemies on its flanks, albeit at a penalty. Against flanking units, the unit takes -1D on its Fighting test. A unit may not attack enemies that strike its rear.

FACING ORDERS

When using the facing rules, add the following orders as options.

REVERSE **DIFFICULTY: +0**

You can command a unit to reverse its position so it points in the opposite direction. On a failed Warfare test, the unit still reverses, but its opponent retains its benefits until the start of the next battle round.



STANDING ORDERS: Once ordered, the unit attacks any unit in front of it or on its flanks.

WHEEL **DIFFICULTY: +3**

You can command a unit to change its facing to the left or right. Such a maneuver is more complex than a simple move, as the unit must move precisely to maintain its line. On a failed Warfare test, the unit still changes its facing, but the opponent retains its flanking bonus until the start of the next round.

STANDING ORDERS: Once ordered, the unit attacks any unit in the front or on the flanks.

FORMATION

A unit's formation reflects how the individual members rank up, remain organized, and how they can respond to attacks. Some formations are particularly suited to resisting volleys of arrows (checked, for example), while other formations mean big trouble to enemies charging the unit. As an order, a commander can change a unit's formation to better respond to other threats. During a skirmish or battle, you should note each unit's formations using sticky notes or scratch paper to help you stay organized.

FORMATION ORDERS

When using the Formation rules, add the following orders as options in battle.

BATTLE **DIFFICULTY: +0**

BENEFIT: NONE **DRAWBACK: SLOW MOVEMENT**

The common formation for most fighting forces, the battle formation sees the members forming up into tight ranks, each man protecting his neighbor. Similar in some respects to the phalanx, it is a faster and more versatile formation.

CHECKERED **DIFFICULTY: +0**

**BENEFIT: +5 DEFENSE AGAINST MARKSMANSHIP ATTACKS,
+1D ON FIGHTING TESTS AGAINST MOBS.**

DRAWBACK: +3 TO DISCIPLINE, SLOW MOVEMENT

A checkered formation sees soldiers spreading out to make themselves less of a target for Marksmanship attacks. Unfortunately, the expanded size makes the unit difficult to control as the formation makes it hard to disseminate new orders.

COLUMN **DIFFICULTY: +0**

BENEFIT: NONE **DRAWBACK: -1D ON FIGHTING TESTS**

Used primarily for moving troops in an orderly fashion, the column formation organizes the members of a unit in rows of tight ranks.

MOB

DIFFICULTY: -3

BENEFIT: NONE

DRAWBACK: -5 DEFENSE, +6 DISCIPLINE

A mob formation is the least desired formation as it is completely disorganized and is particularly vulnerable to attacks. Whenever a unit routs, it enters the mob formation for free.

PHALANX

DIFFICULTY: +6

BENEFIT: +5 DEFENSE AGAINST FIGHTING ATTACKS

DRAWBACK: -5 DEFENSE AGAINST MARKSMANSHIP ATTACKS,
VERY SLOW MOVEMENT

You may only issue this order to non-cavalry, non-warship units. The unit's front ranks form a shield wall while the rear ranks use spears to attack their enemies. It's a formidable formation against melee attacks, but it takes a great deal of discipline and skill to pull off effectively.

SHIELD WALL

DIFFICULTY: +6

BENEFIT: +5 DEFENSE AGAINST ALL FIGHTING ATTACKS,
NEGATES BENEFITS OF CHARGE, SEE TEXT

DRAWBACK: NO MOVEMENT

Designed to thwart charges and frontal assaults, the unit erects a solid barrier of shields to form a temporary obstacle. Any units behind a unit in this formation gain a +5 bonus to Defense from the cover they create.

SQUARE

DIFFICULTY: +6

BENEFIT: NEGATES BONUSES FROM FLANKS AND REAR ATTACKS

DRAWBACK: NO MOVEMENT

A unit organized in a square formation can defend itself from attacks coming from any direction. The unit arranges itself in a large square, defenders facing out in each direction. While a suitable defensive formation, a unit so arranged cannot move.

TORTOISE SHELL

DIFFICULTY: +9

BENEFIT: +5 DEFENSE AGAINST ALL ATTACKS

DRAWBACK: NO ATTACKS, VERY SLOW MOVEMENT

The tortoise shell formation is a mobile shield wall arranged in a square formation, shields facing out and shields from troops inside the formation raised up, completely encasing the unit in a wall of shields.

WEDGE

DIFFICULTY: +3

BENEFIT: +1D ON FIGHTING TESTS RELATED TO CHARGES

DRAWBACK: -5 DEFENSE AGAINST MARKSMANSHIP ATTACKS

A wedge formation sees a unit organized into a V formation. Designed to punch through enemy ranks, it's an extremely effective formation for charges, though it does leave the unit vulnerable to ranged attacks.

AN EXAMPLE
OF WARFARE

Situated on the shores of the Bay of Seals, House Orlych has, of late, suffered numerous attacks from wildling raiders in the area. Chris's character, Ser Gerald, heir to House Orlych, believes his house's hated enemy, House Bolton, may be secretly aiding the wildlings to drain House Orlych's resources. Rather than let any more of his smallfolk be absconded or slain by the raiders, Chris and his fellow players decide to wipe out the raiders and perhaps learn who exactly is behind these attacks.

Ser Gerald convinces his father to let him lead a force to find and destroy the wildlings, so he takes the Orlych household guard and their unit of smallfolk foot into the forest to find them. He also takes Ser Byron Rivers with him to command the foot in the battle. The other players decide to keep their characters safe in the house's keep, but they will still participate by rolling dice for the units, offering advice, and helping to direct the battle. Chris's character leads the force. Since he's commanding two units, he gains a sub-commander, a position Hal's character will fill.

HOUSE ORLYCH HOUSEHOLD GUARD

TRAINED GARRISON * POWER 5 * DISCIPLINE EASY (3)

ARMOR RATING 3 * ARMOR PENALTY -2

DEFENSE 5 * HEALTH 9 * FIGHTING DAMAGE 3

ENDURANCE 3, AWARENESS 3, FIGHTING 3

SMALLFOLK FOOT

GREEN PEASANT LEVIES * POWER 1 * POPULATION -2

DISCIPLINE HARD (15)

ARMOR RATING 0 * DEFENSE 7 * HEALTH 6

FIGHTING DAMAGE 1 * MARKSMANSHIP DAMAGE 1 / CLOSE RANGE

AWARENESS 3

With the army assembled, Chris leads his force into woods. Making their way through the gloom of the forest, they stumble into an ambush, where a group of vicious wildling raiders lay in wait. The battle is joined.

WILDLING RAIDERS

VETERAN RAIDERS * DISCIPLINE ROUTINE (6)

ARMOR RATING 2 * ARMOR PENALTY -1

DEFENSE 6 * HEALTH 12

FIGHTING DAMAGE 3

ENDURANCE 4

AGILITY 3

FIGHTING 4

STEP ONE: THE BATTLEFIELD

The Narrator describes the battlefield, defining the scope, terrain features, lighting, weather, and any other pertinent detail. The battle takes place in a forest clearing about 100 yards across and extends some 100 yards deep. Dense forest looms to all sides. The terrain in the valley is good. There are no other factors. The Narrator then sketches out the battlefield.

STEP TWO: UNIT & LEADER PLACEMENT

As it is House Orlych that's being attacked, Chris gets to set up first. He places his unit of household guards and smallfolk foot and indicates that he's sticking with the garrison, while Hal's character is with the smallfolk. The raiders emerge from the opposite side of the clearing.

STEP THREE: PARLAY & TERMS

Ordinarily, there would be a chance for parlay, but the wildlings have no terms, and Chris fully intends to destroy them with his superior numbers. Therefore, they skip this step and move on to the next.

STEP FOUR: INITIATIVE

Chris and the Narrator each test Warfare to see which side goes first. Chris, with rank 4 in this ability, rolls and gets a 13. The wildling leader has only Warfare 3 and rolls a 5. Even though the wildlings sprung the trap, Chris was ready for them.

STEP FIVE: SIEGE WEAPONS

Neither side has siege weapons, so they skip this step.

STEP SIX: FIRST PLAYER ACTIONS

Again, since Hal and Chris are both acting as sub-commander and commander respectively, they have no unattached players. Likewise, the wildlings are all formed up in units. There are no actions during this step.

STEP SEVEN: ORDERS

Since Chris's side won the initiative, Chris gets to give the first order. He has Warfare 4, giving him four orders. Plus, Hal acting as a sub-commander grants an extra order, so their side has a total of five orders. Chris sends Hal's unit forward at a charge. To do so, he must make a Warfare test against the unit's Discipline (15). Chris rolls and gets a 16. The unit charges the wildlings. They have enough Movement to reach the enemy host, so when they engage, they make a Fighting test with $-1D$. They roll a total of 5, missing the wildlings.

It's now the wildling leader's turn. He has Warfare 3 and no sub-commanders, so he gets only three orders. He commands his unit to attack the smallfolk that charged. He rolls a Warfare test and gets a 13. The wildlings attack. Rolling a Fighting test, they get a 17! With this roll, they hit with three degrees, dealing a total of 9 damage. Since the smallfolk have no armor, they immediately become disorganized and take $-1D$ on all tests for the duration of the battle.

Astonished by the ferocity of the wildling attack, Chris leads the garrison force forward to relieve the harried smallfolk. Again, he must test Warfare, and he gets a 10 on his roll. Charging into the fray, his unit attacks, also with $-1D$. Rolling the Fighting test, they get a 9, which is enough to hit the wildlings. Because they charged, they deal their weapon's damage +2, for a total of 5 points. Subtracting the AR, the wildlings take 3 damage to their Health.

Again, it's the wildling's turn. With two orders left, the wildling leader decides to press the attack against the smallfolk foot. He tests Warfare, but this time the Difficulty increases to 9 (+3 for the second order). He rolls and gets a 12, which is enough for the unit to act. The unit again rolls a Fighting test, getting a 10, beating the unit's Defense. Since the unit of smallfolk was already disorganized, it's now routed and immediately retreats, heading away from the enemy unit.

Rather than lose this force, Hal decides to take his order. He tries to rally the unit. He rolls a Warfare test (with 3 dice) and gets a 9. Ordinarily, he would have to beat a 15, but because they were disorganized, the Difficulty raises to 18. Also, this is the unit's second order, so its Difficulty raises again to 21 for this round. Obviously, the order fails, and the unit is still routed.

The wildling's final order comes up, and this time, he directs his men to attack Chris's garrison. He has to get a 12 or better (6 +6 for two prior orders). He rolls and gets a 13. The wildlings press the attack. They roll a Fighting test and get an 11. The attack hits with two degrees and deals 6 damage. After the unit's AR, the garrison takes 3 damage.

Chris now has two orders left. Not wanting to lose the routed unit, he tries to rally them. Adding one more command raises the Difficulty to 24. He rolls and gets a 9, a failure. Any more attempts are bound to doom him, so he directs his force to attack the wildlings one last time. He rolls his Warfare test (this time against a Difficulty of 6 for their second order) and gets an 18. The unit attacks; rolling a Fighting test and getting a 14, the unit hits with two degrees. The attack deals 4 damage after AR, bringing their total damage up to 7. Chris's forces bloodied their noses, but they aren't beaten yet.

STEP EIGHT: SECOND PLAYER ACTIONS

Since there are still no non-commanders on either side, both sides skip this step.

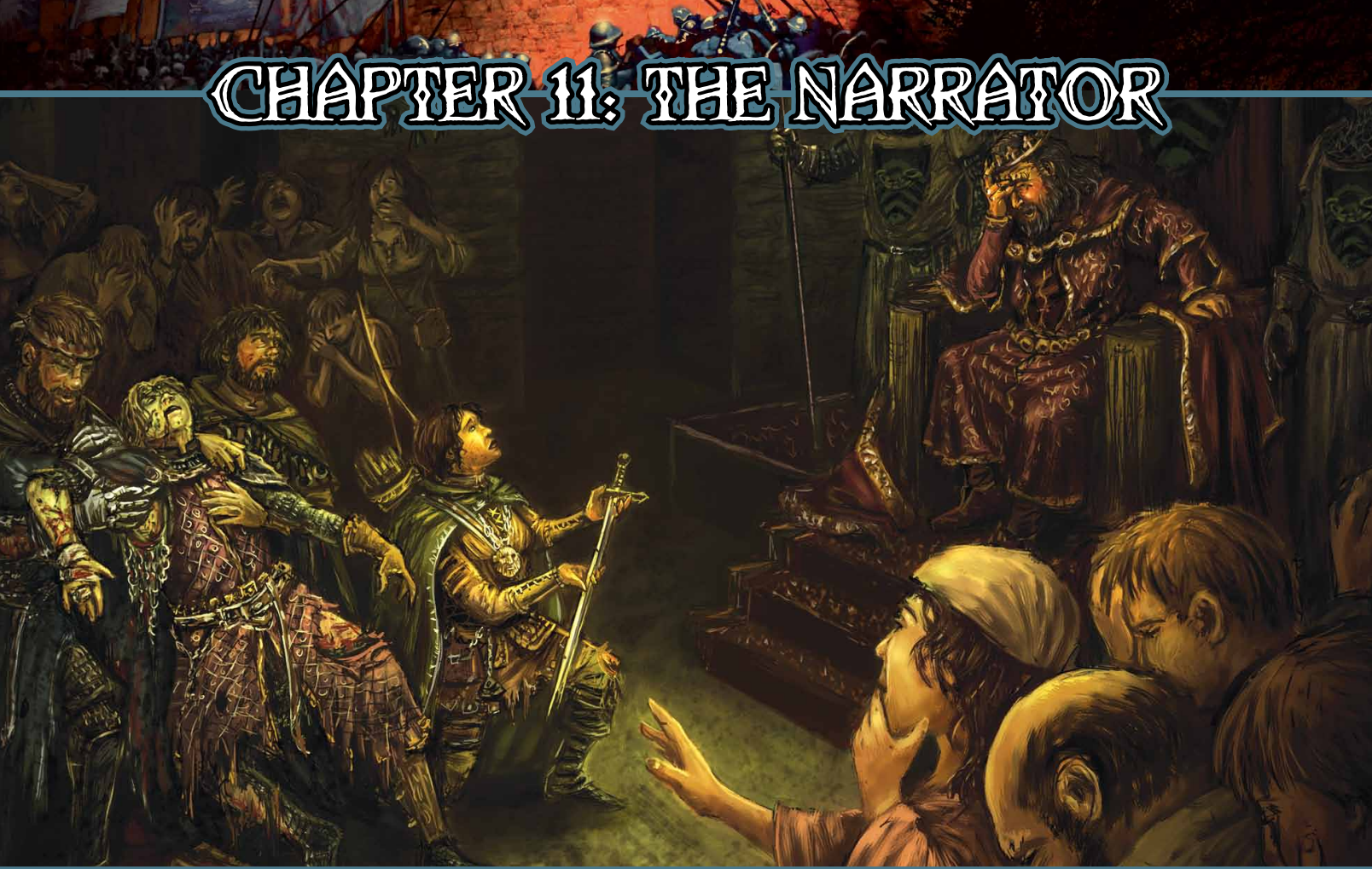
STEP NINE: RESOLVE STANDING ORDERS

All units were commanded this round, so there are no standing orders.

STEP TEN: REPEAT

At the end of the round, play returns to Step Four: Initiative, at which point both sides roll for initiative again and move through the steps of war until there's a clear victor. It's unclear at the end of the first round whether or not Chris and Hal will prove victorious. Losing their smallfolk was disastrous, but there's still a chance they can be rallied. But the wildlings grow confident and are ready to crush the kneelers beneath their axes.

CHAPTER 11: THE NARRATOR



When it comes down to it, *SIFRP* is built to explore the stories, places, and characters found in the novels. It is a game of heroic and villainous tales, shadowy and misunderstood magic, and the brutal reality of human failings. It's set in a world with a rich history, where the deeds of those who came before shape the events of the present, and the repercussions of old mistakes may haunt the descendants for generations to come. It's an exciting place, this world of Westeros, and one that's eminently entertaining to read, explore, and, of course, adventure.

As this game rests on the events described in the novels, it should come as little surprise that one of the most important elements in this game is the story, the events of characters as they deal with conflicts and grow beyond their origins. Unlike a story, the actions, emotions, motivations, and events are not controlled by the author; rather, they arise from the shared experiences of those who participate in the storytelling.

All but one of the players in *SIFRP* control protagonists, the point-of-view characters on whom the story centers. It is *their* tale that's being told. Their rise and fall are central to the game. The player who does not control these main characters is the one that keeps it all straight. Called the Narrator, it's this player's job to move the game forward, to help construct the scenes of the story in a way that makes it engaging, compelling, and every bit as exciting as the novels. Where players usually control just one character each, the Narrator controls the world. The Narrator plays the roles of smallfolk and knights, lords and kings,

"In King's Landing, there are two sorts of people. The players and the pieces... Every man's a piece to start with, and every maid as well. Even some who think they are players."

—PETYR Baelish

warlocks and greenseers, and everything and anything in between. The Narrator sets the stage, assembles the scenery, and directs the show, leaving the lines, dialogue, and actions up to the players who play their parts in the drama that is this game.

Being the Narrator can be the best job in the game. As Narrator, you know all the secrets, know what will likely happen next, and you have the broadest range of characters and options at your disposal. You are a storyteller. You decide on the story's plot and fill in all the setting details. You are also the referee, making judgments about the rules when necessary, calling for tests when characters attempt actions in the game, and defining what sorts of tests are needed and when. You can also be the adversary, controlling all the players' enemies that appear as the story unfolds. You have many roles and responsibilities, and sometimes the effort of keeping it all together can be a challenge, but it can also be the most rewarding.

BASIC CONCEPTS

As a game, *SIFRP* provides the tools to make the play experience fun, but it can only go so far. It's up to you to use the tools in this sourcebook to engage your players and keep them invested in the game. The following concepts are elementary to running games, and they lay out the basic structures you should be familiar with when playing *SIFRP*.

TIME

Since the game simulates a real world where time and its effects can be felt, you should pay some attention to the order in which events occur and how to manage the elements of the story.

NARRATIVE TIME

Most of the game takes place in Narrative Time. Here, time is flexible, sometimes corresponding to the conversation taking place around the table. At others, it is condensed, moving very quickly to let the player characters reach the next interesting scene in the story. In a tense negotiation, where the players weigh the issues of a thorny problem or work to devise a workable strategy for a battle, time unfolds pretty much at the same rate as it does in the real world. If the players spend 30 minutes discussing a game plan, you can assume a similar amount of time passes in the game.

You can also speed up Narrative Time to bypass the uninteresting or unnecessary stretches of time. There's no need to reenact every moment that passes as the characters make the journey from their keep on the shores of the Bay of Seals to King's Landing. Time simply passes until an event or occasion comes up that merits playing through. Certainly, you might punctuate periods of extensive "downtime" with pure roleplaying moments, giving the players a chance to explore their characters' personalities and relationships, discuss plans, and reveal something about their goals and histories. Then again, extensive downtime can become tedious when no one is much interested in filling the empty stretches covering the same ground as they've covered before. So it's perfectly acceptable to move forward when it suits the needs of the game. Part of being a good Narrator is responding to the needs and desires of the players, indulging them when they want to roleplay and moving along with the plot when they'd rather get into the action.

STRATEGIC TIME

In a normal game session, the player characters face numerous challenges. These might be negotiations, combats, warfare, or other conflicts. Usually, these instances mark a shift in timekeeping, whereby you move from the flexible Narrative Time to rigid Strategic Time. When such a switch is in order, you cut it up into smaller segments called rounds, exchanges, or battle rounds. A round is a discrete period of time, usually six seconds in combat. A battle round, used for warfare, is about a minute.

An exchange, the most flexible, can be anywhere from a few seconds to even a few hours. The point behind breaking up time in this way is to ensure that all participants have a chance to contribute to the conflict's resolution.

Strategic Time is far slower than Narrative Time, consuming more of your game session than the amount of "game time" that actually passes. Thus, it's in your best interest to leave Strategic Time and return to the more flexible and dynamic Narrative Time once the conflict is resolved.

SCENES

A scene is a distinct and important moment in game play, centering on an event that has a larger effect on the overarching story's outcome. A scene may exist in Narrative or Strategic Time, depending on whether there's a conflict or challenge to be resolved. A scene lasts as long as is necessary. In between scenes, the characters may go about their business, exploring a city, finding new scenes to participate in, and do whatever they wish until the next scene occurs.

ANATOMY OF A SCENE

A scene has a number of components. When constructing a scene of your own, be sure to include each of the following elements.

SETTING

A scene has a setting. It's where it takes place. A setting might be in the hall of a lord, on the deck of a storm-tossed ship, or under the red gaze of a weirwood tree. When the scene begins, establish the salient details related to the setting. Describe it in broad strokes: mention what it feels like, smells like,

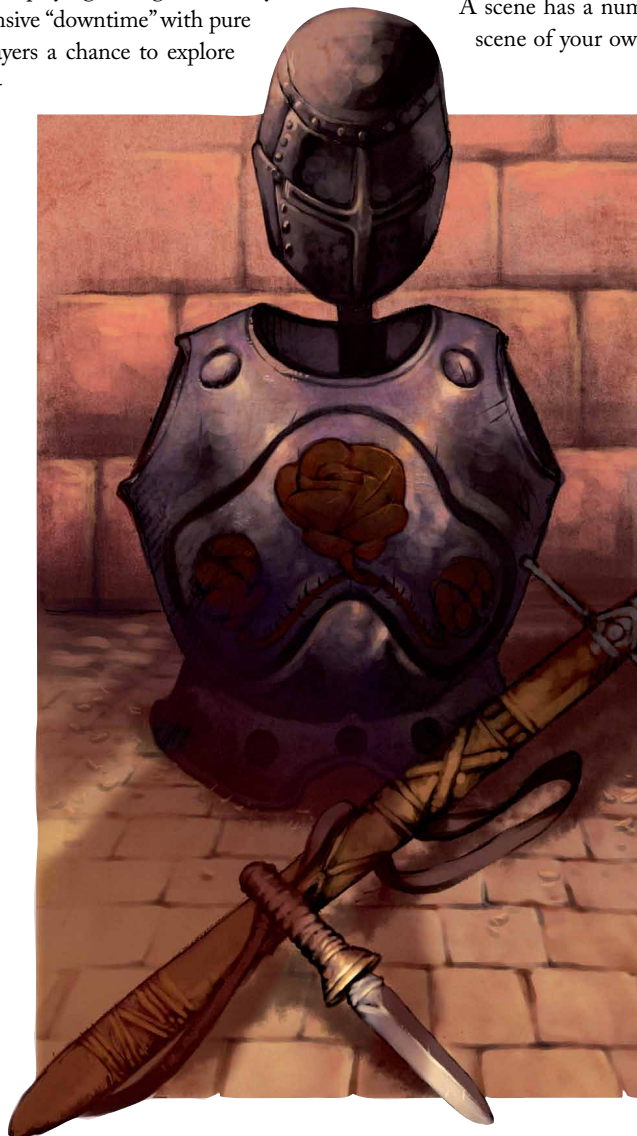
looks like, and so on.

Don't bog down in the minor details.

Players who want more information will ask for it. The point

here is to ground the scene in the world and give the players the sense that they are somewhere specific.

In addition, some settings may contain destiny qualities, elements that can change the outcome of the scene if a player spends a Destiny Point to activate it. Combat scenes usually have a setting quality, be it lighting, bystanders, or something else. Intrigue scenes can have qualities, too. A painting might feature a person that the players' opponent might feel strongly about. Similarly, a sacred place such as inside a sept or godswood could also



alter the outcome of the intrigue. A scene should have at least one setting quality but no more than three. Don't feel obligated to announce these qualities. Again, players looking for more information should ask.

Finally, the setting might hold hidden details. Clues, secret passages, and similar elements might all lie in wait for perceptive characters to find. Hidden details aren't necessary and should usually tie into how the scene relates to the adventure.

PARTICIPANTS

Every scene has participants, even if they are just the player characters. If the scene includes any people with whom the PCs can interact, you should provide simple descriptions for each person that's important to the scene. A description should always provide the most basic details, plus one interesting element—a hook to help you roleplay that character. A character might talk with a lisp (Vargo Hoat), might be a dwarf (Tyrion Lannister), or could be massive and foreboding (the Mountain that Rides). You need only provide one such detail for each character, unless the character is so bland that he or she has no distinctive qualities, which is in itself a distinctive quality.

OUTCOME

Every scene must advance the plot in some way. The how of it isn't important so long as the scene contributes to the story. A fight with a few bandits generally doesn't advance the story, but if the bandits were sent by a rival house, and the PCs managed to extract this information from a captured brigand, the fight would qualify as a scene.

CHALLENGE

A scene's challenge describes how hard it is to complete, describing its complexity, danger, and involvement. Challenge has three broad ratings: minor, moderate, and major. While the challenge has meaning, it is also flexible. A minor combat challenge for a typical group could be a major challenge for a group consisting of maesters. In published adventures, the challenge set is for a typical group of characters, but you should adjust it based on how the scene unfolds. See **TABLE 11-1: CHALLENGE BENCHMARKS** for benchmarks.

BENCHMARK TYPES

- 🏰 **INTRIGUE** benchmarks describe the highest Intrigue Defense possessed by an opponent.
- 🏰 **COMBAT** benchmarks describe the highest Combat Defense present.
- 🏰 **WAR BENCHMARKS** describe the highest Defense present.
- 🏰 **ABILITY BENCHMARKS** set the highest Difficulty for the scene.

Do note that challenges can exceed the benchmarks listed, but they do so only rarely and usually when the player characters' defeat is the scene's intended outcome.

REWARDS

Each scene propels the story forward in some way, providing useful information, creating a complication, or defeating a major adversary.

Completing these scenes and attaining the outcome usually carries its own rewards, but they also reward the player characters in more tangible ways, giving them a chance to earn Glory, Experience, or even Coin. So at the end of every completed scene, you should reward the players who took part in the scene for their efforts. The type of reward depends on the scene. Guidelines follow.

COIN

Coin awards come from scenes where there is a financial stake in the scene's outcome. Participating in a tournament for a prize could grant a Coin reward, and successfully negotiating a trade agreement with a Free City merchant might also produce a Coin reward. Characters can invest Coin into their house. For every 200 gold dragons invested, the house's Wealth resource increases by 1 up to a maximum of 40. Thereafter, every 1,000 gold dragons invested increases the Wealth resource by 1.

EXPERIENCE

The default award, Experience contributes to the characters' own abilities, giving them a chance to advance their talents in Fighting, Awareness, and so on. If neither Coin nor Glory is appropriate, grant the characters an Experience award. Characters can keep Experience in reserve or spend it right away.

GLORY

A Glory reward comes from scenes where the outcome advances their personal reputations and, by extension, that of their house. Glory rewards can be invested immediately into one of the character's resources.

COMBINATIONS

Few rewards are just one of the three categories; most are combinations of two or all of the rewards. For example, winning a tournament would bring Coin *and* Glory rewards, and if the character defeated a particularly skilled knight, he might gain an Experience reward as well.

REWARD AMOUNTS

The amount of the reward depends on the degree of the challenge. Take care when dispensing rewards, for if you give too much, the characters and their fortunes swell too quickly. If you give too little, the game becomes stale, and the characters may be too weak to deal with greater threats. **TABLE 11-2: SCENE REWARDS** gives base rewards that correspond to the scene's challenge. In addition, each entry includes a second value for when you combine the reward with another reward, and a third value for when you combine the reward with two other rewards. You should grant each participating character the indicated reward. In

TABLE 11-1: CHALLENGE BENCHMARKS

CHALLENGE	INTRIGUE	COMBAT	WARFARE	ABILITY
MINOR	9	9	9	CHALLENGING (9)
MODERATE	12	12	12	FORMIDABLE (12)
MAJOR	15	15	15	HARD (15)

the case of Coin, combined rewards allow you to group larger rewards at a time. However, you should modify these numbers based on the needs of your game and the circumstances of the scene.

STORY

A story is a collection of related scenes that tell the story of the characters' house. A typical story has seven scenes. As mentioned above, a scene has to move the story forward for it to qualify as a scene and, thus, grant a reward. However, you can add in several unrelated encounters to further flesh out the story, but remember, unless these encounters directly affect the story, they usually don't provide rewards. Note that over the course of playing the game, the characters might come across silver stags, pennies, or even a few gold dragons. When doled out in small amounts, these don't count as rewards.

SCENES IN THE STORY

Like stories in books, a *SIFRP* story should have a beginning, middle, and end. Each part of the story needs at least one scene, though a typical story will have one or two scenes at the beginning, three to five scenes in the middle, and one or two scenes at the end. When constructing the scenes, consider the challenges of each scene. As a rule of thumb, the challenges should intensify as the story unfolds. Therefore, you would have minor challenges at the beginning of the story, build to moderate challenges, and have a major challenge at the end. You can mix this up as needed to tell the story, perhaps beginning with a moderate challenge, going to a few minor challenges, and concluding with a major challenge. Ultimately, the distribution of challenges is up to you. **TABLE 11-3: CHALLENGES BY STORY** lays out a typical arrangement of challenges for a standard story, providing the number of challenges by each type.

TABLE 11-2: SCENE REWARDS

CHALLENGE	COIN (GD)	EXPERIENCE	GLORY
MINOR	100/50/25	2/1/0	1/0/0
MODERATE	200/100/50	4/2/1	2/1/0
MAJOR	400/200/100	8/4/2	4/2/1

TABLE 11-3: CHALLENGES BY STORY

CHALLENGE	NUMBER PER STORY
MINOR	4
MODERATE	2
MAJOR	1

TABLE 11-4: SCENE EXCHANGES

SCENE	EQUIVALENT SCENE
MINOR	1/2 moderate; 1/4 major
MODERATE	2 minor; 1/2 major
MAJOR	4 minor; 2 moderate

SCENE EXCHANGES

You can adjust the number of scenes in the story by adjusting the degree of challenge. If you want more major challenges, the story is likely to be shorter. If you want fewer major challenges, the story is bound to be longer. See **TABLE 11-4: SCENE EXCHANGES** for equivalencies.

STORY REWARDS

Just as player characters earn rewards for completing scenes in a story, so too do they earn rewards for completing a story. A story reward is usually a more significant gain, an extra benefit for successfully surviving the hazards of the story and improving their fortunes—or at least averting their destruction. Whenever a group completes a story, you should grant each player a bonus reward as if they had completed a major scene, awarding Coin, Experience, or Glory as appropriate for the story's plot. In addition, grant each player 1 Destiny Point.

CHRONICLE

Just as a story is a collection of scenes, a chronicle is a collection of stories. There are no hard and fast rules on how many stories make up a chronicle; you can have as many as you like or as few as you need, even just having a chronicle consist of one tragic story that ends in loss and devastation. In short, a chronicle describes the tale of a specific house at a specific time, and through the chronicle, you and the players tell stories about its victories and defeats, explore its rise and fall through the adversaries and challenges you create, and judge the players' ability to meet those challenges through game play.

GOOD NARRATING

There's more to being a Narrator than understanding the rules and putting together scenes and stories. It's a craft—almost an art form—that develops as you become more comfortable with the game and its setting. The following entries are tips to help you succeed at being a Narrator and help you to manage all the game elements in *SIFRP*.

PREPARATION

The biggest thing you can do to be a good Narrator is to be prepared. Doing so helps you remember the details about what's going to happen in the story, how the scenes should unfold, and above all to respond to the players' sometimes unexpected actions. If you're designing your own story, part of the design process includes preparation, for you'll have put together the adversaries, set up the scenes, and so on. If you're running a published story, such as *PERIL AT KING'S LANDING*, be sure to read the entire thing, taking notes about key characters, plot points, and locations as needed.

DETAILS

The novels are filled with houses, characters, locations and more—so many that it would take a Herculean effort to keep them all straight. To be a Narrator, you don't have to know everything about Westeros and

beyond; you just have to know the information that pertains to the particular story at hand. If the player characters are in the North, there's no reason for you to have to remember the colors of House Dalt of Dorne. In fact, if you're telling a story that takes place on the Bay of Crabs, you probably won't need to know the family tree of House Bolton or where exactly Karhold stands. These extra details are handy, but they are unnecessary for running a typical game.

Create the illusion of detail. Take notes on the areas where the story is set, and keep that information handy. If the PCs interact with any noble families, a few notes about their colors, motto, and key family members would be a good idea. During the game, provide rich and evocative descriptions to capture the mood and tone of the story, but avoid dropping in trivia unless the players ask. Rather than providing the exact heraldic terms for a specific house, just remark on the most important feature of the banner. Essentially, give only what you must to keep the players engaged and the story moving forward.

GROUP DYNAMICS

More than anything, construct stories that are appropriate to the world of Westeros. As a game trained on a noble house that is, at least in some part, invested in the game of thrones, your stories ought to reflect the concerns that a noble house is bound to deal with as they maneuver in the treacherous waters of Westeros's political climate. Thus, stories incorporate elements of intrigue, character development, and conflict, sometimes within a house but most often without. A noble house is bound to have enemies, certain to have rivals who might profit from the demise of the players' house. From them, you derive your adversaries. It's also important to remember adversaries aren't the same as villains. Odds are, the players will contest against well-meaning individuals who believe that, right or wrong, their path is the best for the players' house, even if it means trampling the PCs' house into the mud.

Of course, this is not to say you can't have thrilling combats and fantastic adventures in *SIFRP*. Quite the contrary, such stories—when they relate to pervasive intrigues and treachery—can enhance game play. Combat is often a repercussion for failed negotiation, and warfare is, in some eyes, just another form of diplomacy. You should be aware that every combat, every battle, is potentially deadly to the player characters. Even a minor injury can prove lethal if left untreated. Thus, combat, while present, should be used with caution and when it serves the story.

Finally, always consider the characters. Some groups may have a more martial inclination and may not be interested in the finer points of diplomacy and intrigue. Other groups might avoid combat at all costs, preferring to stay in the shadows and manipulate events from behind the scene. Most groups, though, include a mix of schemers, warriors, and everything in between. Based on the group composition, tailor your stories so that every player has a chance to affect the outcome of the story and be a valued member of the group.

EMULATING THE BOOKS

The greatest resources at your disposal for running games set in the Seven Kingdoms are the novels. The lives and deaths of the characters are the same sorts of stories you should tell in your games. Your stories ought to

be tales filled with great triumphs and heartbreaking defeats, and you should have environments filled with interesting and engaging characters, each with motivations, virtues, flaws, and all the things you'd expect to see within living human beings. *SIFRP* explores the human experience against the sometimes fantastic backdrop of the Seven Kingdoms. What follows are some tips to help guide your story and scene designs.

CATELYN STARK: APPROPRIATENESS

The novels establish clear parameters about what's appropriate and what's not. The stories you tell in this game focus on the human elements, the struggles between duty and desire, honor and dishonor, and of love and hatred. Take Catelyn Stark, for example. A woman of strong principals, she spent her life living up to the expectations of her station and gender. Robbed of her betrothed, she agreed to wed Eddard Stark to forge the alliance between her house and that of House Stark. She bore her husband children, raised them, and helped run the household. Above all, Catelyn knew the proprieties of stations and the expected behavior of one of her high station. She set aside her own goals and hopes for the greater good of her husband and family. Although a character committed to her place, Catelyn was an instrumental part in the novels. She counseled her husband and, later, her son. She served as an envoy, first to her sister and then to Renly. She was an advisor, a leader, and even a conspirator. But all of her roles were played out within the confines established by her gender and station.

However, there is still room for characters who break the societal molds. Jon Snow rises high in the Night's Watch, and Brienne of Tarth wins a place amongst Renly's Rainbow Guard. Janos Slynt clawed his



way up from his common birth to stand next to the other noble houses, just as Sandor Clegane threw away his rank in disgust of his liege-lord brother. In all of these cases, there are consequences for reaching beyond an individual's circumstances. Jon Snow must sacrifice everything to gain the position he attains, even legitimacy. Brienne suffers ostracism and scorn, Janos Slynt winds up on the Wall, and Sandor is left feverish and dying on the shores of the Trident. Escaping the archetypes can and does occur, but it's usually at a great cost.

EDDARD STARK: DILEMMAS

There are few easy answers in *SIFRP*. The burden of rule, the responsibilities to a house, and simply navigating the perilous waters of intrigue include decisions that compromise a person's values and, often, his or her life. The novels are rife with examples of such decisions, and more often than not, they end in tragedy.

When Eddard Stark met with Renly Baratheon on the night of the king's death, Eddard could have joined forces with Renly and seized the Iron Throne for himself. Eddard was tempted, but he clung to his beliefs in what was right. Had he joined forces with Renly, the war that followed might have been stopped, his children spared, and his family left intact. Eddard might have even restored the rule of justice throughout the Seven Kingdoms. But he didn't, and because of his unwavering dedication to his values, he lost everything, including his life. If he had compromised himself, the novels might have ended there and would have been considerably less satisfying. Instead, Eddard's staunch belief in what he felt was right laid the foundation for the story of not only House Stark but for every other noble house in the Seven Kingdoms.

Difficult decisions, then, are a large part in establishing the mood and tone of the novels. Every story should feature at least one difficult decision, though not all stories need to have life or death consequences. Instead, develop dilemmas—decision points where either outcome is uncertain and where a wrong choice is as satisfying (from a story perspective) as a correct one, if there's a correct choice at all.

PETYR Baelish: TREACHERY

Few enemies are kind enough to put the dagger in your belly. Instead, they operate in the shadows, conspiring against you, moving in secret, and manipulating events to improve their position at your expense. The struggle for power and the treachery it breeds are the heart and soul of the game of thrones, the political jockeying in which all lords, no matter their rank, engage.

No character better exemplifies the betrayals in the Seven Kingdoms than Littlefinger. Born to a minor house in a wretched stretch of land, a lesser man might have been condemned to nothing more than a footnote in the annals of the history. However, through his ambition, ingenuity, and ruthlessness, Baelish enjoyed a meteoric rise in the Vale of Arryn, eventually securing a seat on the small council at King's Landing. Baelish achieved this not by just being good at what he did but by being a master of the game of thrones. He engineered the death of one Hand, helped with the death of another, won Harrenhal through arranging promises to other houses, and eventually landed as the regent in the Vale of Arryn. Great deeds to be sure, but none were achieved by his strength of arms; they were gained by his wit and cunning.

The best warrior is nothing compared to the best scoundrel in *SIFRP*. A character may be a skilled swordsman or an astonishing lancer, but the same

character pales when compared to a skilled player of the game of thrones. The enemies the players face may include dastardly knights, foul bandits, and their ilk, but odds are, there's someone behind the scenes pulling the strings. Conversely, the players may also engage in such treacherous acts, setting up alliances only to betray them, manipulating other nobles, perhaps even each other, all to get an edge over their rivals and win the game.

SER BARRISTAN SELMY: HISTORY

Westeros is a land steeped in its history and one that still grapples with the successes and failures of those who came before. The dead have a way of affecting the living, whether found in the ruins speckled throughout the countryside or in the deeds attributed to one house and the crimes to another. History is an important part of Westeros' culture. It forms the legends people tell, the songs they sing, and the opinions they form of their peers. History also shapes the events of the modern day, and many of the troubles facing the Seven Kingdoms trace their origins back one or more generations.

Ser Barristan Selmy, one of the greatest men to serve in the Kingsguard, is an excellent representation of the effects of history on the world. A man in a curious position of straddling several generations, he came of age in the time when House Targaryen ruled the Seven Kingdoms. He witnessed great kings and terrible ones. He fought in the wars against the Ninepenny Kings, helped eradicate the Kingswood Brotherhood, quashed Greyjoy's Rebellion, fought against Robert in the War of the Usurper, and guarded him in the years that followed. He embodies the sense of history found in the Seven Kingdoms and represents the best and worst of those people who populate this setting.

By introducing support characters like Ser Barristan, you can bridge the player characters to the world. These characters give them ways to connect with past events and to feel as though they are taking part in something much larger than the chronicle of their house. In addition to populating your games with older characters, you should also include descriptions about historical places, weaving in a bit of history into the descriptions you supply for scenes—battles and the like. A fight on the walls of an old castle might be entertaining, but if those same stones saw a battle between Daemon Blackfyre and his loyalist enemies, you inject color and atmosphere into an otherwise ordinary fight.

GREGOR CLEGANE: HORRIFIC REALISM

The novels are unflinching in their depictions of the grotesque horrors of human excess. Murder, betrayals, rape, and torture—every vice, every sickness of the mind, has made an appearance at one time or another. The perpetrators of these acts are easy to hate, and even more so when they go unpunished, but when they are brought to justice, there's nothing sweeter.

The Mountain that Rides, Gregor Clegane, is one of the more prominent villains from the novels. Cruel doesn't begin to describe him. He is merciless, violent, and the crimes he has commits against others are horrific. He's responsible for the terrible scarring of his own brother's face, he raped and murdered Princess Elia—wife of Prince Rhaegar Targaryen—and crushed her infant son's skull against a wall, and his work on behalf of Tywin Lannister defies description. Ser Clegane is a person to hate, a villain to rally against and to take satisfaction from when he finally dies.

The question of evil acts is one you should tackle before you start constructing stories. Depraved violence is offensive, and not everyone has the same endurance when it comes to facing these subjects in a

game. Although the novels portray such violence, you shouldn't feel obligated to do the same in the stories you tell. You should always gauge your players and their interests in the game. If they don't mind a bit of graphic violence, then lay it on as thick as they can take it. On the other hand, especially with sensitive players, you might downplay these elements or leave them out completely.

One thing to remember about violence in storytelling is that it's a tool and not a weapon. Use it to drive home a point, to excite the emotions, and to convey an important element in the story. Don't use it to describe every swing of the sword, and certainly don't let it become so commonplace that the players don't blink when the truly horrific events unfold.

ROBB STARK: SCRIPT IMMUNITY

No one is safe in the novels, especially not your favorite characters. People die all the time in the books, even the protagonists. Frequent death drives home the realism of the world, but more importantly, it underscores the fact that actions have consequences, and no one is immune from the repercussions of their actions.

One of the hardest scenes to read in *A Storm of Swords* is the infamous Red Wedding. The death of Robb Stark and his sworn swords was tragic and painful to read because it meant the near-certain demise of House Stark. It also was poignant because it meant the death of a hero, the extinction of our hopes that House Stark would overcome the corruption and treachery of the southern lands and restore his place as King of the North. The execution of Robb Stark was not a capricious act of spite; rather, it was a confluence of several plots, each of which was fueled by the Young Wolf's choices. Bolton may have been tempted by the loss of Winterfell in the north or maybe from his resentment of the Boy King. Walder Frey conspired because of Stark's own betrayal of the agreement to wed one of Frey's daughters. Other lords who took part may have joined in the plot after Jaime Lannister's release, after Karstark's death, and for the numerous losses and tragedies that dogged Stark's steps since Stannis's defeat at King's Landing. Individually, none of these events would have led to the Red Wedding, but when combined, they gave Tywin Lannister the opportunity and the tools to bring the unruly north to heel.

The lesson Robb Stark teaches is that the player characters are not immune to death. Characters reap the rewards and the losses from their decisions, even if doing so dooms their house. Admittedly, this style of play isn't constructive for spinning tales of high adventure where the players take risks and act with reckless abandon. In a way, difficult consequences are good because they drive home the tone and atmosphere of the books, but it is often at the expense of the players' enjoyment of the game.

The best way to handle this aspect of the setting is to have these rules apply but only to the house's banners, allies, and enemies. Reserve the disastrous defeats and deaths as they apply to the player characters for when it means the most, when the loss of an important character would propel the house forward to the next part of their chronicle. As Narrator, you're not the grim reaper out to collect dead characters. It's also not your job to punish the players for poorly thought out plots. Your function is to facilitate a good story, and a good story requires developed characters. Players have Destiny Points for exactly this reason. They're insurance, a way for the players to retain some narrative control and protect themselves from random tragic ends. But if a character is out of Destiny Points and finds himself facing death, let the events play out as they will.



MANAGING THE RULES

It's been said before, but it bears mentioning again. *SIFRP* is a game. Games have rules. Therefore, *SIFRP* has rules. The rules, however, support the game and not the other way around. As Narrator, you're encouraged to ignore, bend, break, and twist the rules—and even come up with a few new ones as you need or desire. Use what works, discard what doesn't, and above all, have fun.

SIFRP's system uses one resolution mechanic to handle every task. You roll the dice, add them up, and compare the total to the task's Difficulty. Generally, this process is all you need to worry about, but the *SIFRP* system has a number of permutations to address the various opportunities that come up in game play. All the necessary rules to play and narrate the game are described throughout the book, but this section covers additional information to help you make good decisions during game play.

ROUTINE SUCCESS

Every action involves a test, *every action*, from slipping on a pair of boots to walking down a hallway. But these tests hide in the background, lurking underneath the game. You won't actually roll tests for putting on boots, eating dinner, or opening your eyes since it's assumed these tests are automatically successful. Clearly, these examples are extremes, but there are plenty of cases in the game where some things are automatic for some characters but not for others. This is where Routine success comes into play.

Routine successes are used to speed up the game and can be used in one of two ways—in “no pressure” situations and pressure situations. In a no pressure situation, a character automatically succeeds if twice the rank he has in the related ability equals or beats the Difficulty. No pressure indicates the character has plenty of time and isn't rushed to complete the task.

TABLE 11-5: ROUTINE SUCCESSES

RANK	—NO PRESSURE—	—PRESSURE—
	AUTOMATIC SUCCESS	AUTOMATIC SUCCESS
1	AUTOMATIC (0)	—
2	EASY (3)	AUTOMATIC (0)
3	ROUTINE (6)	EASY (3)
4	ROUTINE (6)	EASY (3)
5	CHALLENGING (9)	EASY (3)
6	FORMIDABLE (12)	ROUTINE (6)
7	FORMIDABLE (12)	ROUTINE (6)
8	HARD (15)	ROUTINE (6)
9	VERY HARD (18)	CHALLENGING (9)
10	VERY HARD (18)	CHALLENGING (9)

In a pressure situation, a character automatically succeeds if the ability rank equals the Difficulty. Pressure situations could be in the middle of an intrigue, a dangerous situation such as combat or on a battlefield, and so on. See TABLE 11-5: ROUTINE SUCCESSES for examples.

EXAMPLE

Steve's character walks across an icy battlement. Ordinarily, this action would require a ROUTINE (6) Agility test. However, since Steve's not under pressure and his character has Agility 4, he automatically succeeds on the test.

PASSIVE RESULTS

Passive Results and Routine successes both help to eliminate unnecessary dice rolling. Where they differ is in their application. A Routine success serves when a character is putting minimal effort into a task to succeed. A Passive Result establishes the Difficulty for one character to do something to another character. For example, a character would use a Routine success to juggle a couple of sticks, but that same character would use a Passive Result to notice someone trying to sneak past him.

Another way to look at this is to consider Routine successes as conscious efforts, while Passive Results are unconscious. You should only use Passive Results when a character's ability is being tested without his knowledge. Any character can use a Routine success.

ROUTINE SUCCESS & DEGREES

When using Routine successes, a character never gets a degree of success greater than 1, even if that character would beat the Difficulty by 5 or more. To get a higher degree, a character must test his ability.

ABILITIES

Since every action attempted in the game ties to an ability test, it's up to you to decide which abilities are tested. CHAPTER 4: ABILITIES & SPECIALTIES is your best resource for making these decisions, as it lays out which abilities are most appropriate to which tasks.

There's a little overlap, though. Sometimes, an action might be resolved with two, three, or even four different abilities. The trick is to be flexible. If you call for an Agility test, and a player comes up with a viable way that they could use Athletics, instead, go with it. Remember, the story is most important, so if something works in a logical way, you should allow it. If the substitution is a little far-fetched, you might increase the Difficulty by one or more steps to account for the unlikelihood of using the ability in an unusual way. For some guidance on which abilities are appropriate substitutions, see TABLE 11-6: ABILITY SUBSTITUTES.

SUBSTITUTION CAVEAT

Ability substitution allows for a great deal of flexibility in game play, encouraging players to find unusual uses for their talents and areas of expertise. On one hand, players become more engaged in the game and can still contribute when out of their characters' comfort zones (schemers in combat, warriors in intrigues, and so on). On the other

hand, excessive substitution discourages diversification in abilities, which can lead players to invest some or all of their experience into a narrower selection of abilities, resulting in fewer but far higher abilities. So use care in allowing substitution, reserving these options for when it really matters in the game.

OPTIONAL RULE: DESTINY & SUBSTITUTION

One excellent way to control ability and specialty substitution is to attach a Destiny Point cost. Whenever a character would use an ability other than the one called for by action, he or she can spend a Destiny Point to resolve the test using a different ability. The use must be logical, and a successful outcome for the original test must be possible with the substituted ability. The burden is on the player for coming up with a suitable way in which he or she can use the ability to attain the same outcome.

EXPANDED SPECIALTIES

Specialties reflect the improvement of one area of a particular ability and give players the ability to distinguish their character from their peers and other characters they might meet. As each specialty corresponds to a “parent” ability, normal game play sees players rolling bonus dice from their specialties whenever these areas of expertise are applicable to the specific use of the ability. A cursory look at the list of specialties and abilities described in **CHAPTER 4: ABILITIES & SPECIALTIES** reveals scenarios in which the specialty of one ability could apply to another ability.

Crossing specialties from one ability to another is perfectly legitimate in *SIFRP* and is inherently more balanced than substituting one ability for another ability. The reason is simple. Bonus dice cannot exceed the number of test dice rolled; thus, the ability automatically limits the number of bonus dice rolled. For example, say a player wanted his character to throw a rock to hit a lever lying well beyond his normal range. You might allow that character to use the Throw bonus dice from Athletics with his Marksmanship test to reflect the extra strength needed to hurl the rock the extra distance. If the character has 3 test dice from Marksmanship, it wouldn't matter if the character had 5 bonus dice in the Throw specialty; he could only use 3 bonus dice.

The following entries describe some of the possible combinations that might crop up during game play, but these are by no means exhaustive. Use them as a guide for reacting to situations in the game and for coming up with new maneuvers of your own design.

ANTICIPATE STRATEGY

ABILITY: AWARENESS

SPECIALTY: STRATEGY (WARFARE)

Skilled commanders can anticipate their enemies' strategies by simply examining their movements and positions on the battlefield. To use this combination, a character must have a vantage that encompasses the full battlefield.

APPRAISE ANIMAL

ANIMAL HANDLING

SPECIALTY: NOTICE (AWARENESS)

TABLE 11-6: ABILITY SUBSTITUTES

ABILITY	POSSIBLE SUBSTITUTES
AGILITY	Athletics, Fighting, Marksmanship, Thievery
ANIMAL HANDLING	Athletics, Knowledge, Will
ATHLETICS	Agility, Endurance, Fighting, Will
AWARENESS	Cunning, Knowledge
CUNNING	Awareness, Knowledge
DECEPTION	Cunning, Knowledge, Persuasion
ENDURANCE	Athletics, Will
FIGHTING	Agility, Athletics
HEALING	Awareness, Knowledge
LANGUAGE	Cunning, Deception
KNOWLEDGE	Animal Handling, Awareness, Cunning, Status, Warfare
MARKSMANSHIP	Agility, Athletics
PERSUASION	Cunning, Deception, Will
STATUS	Cunning, Deception, Knowledge
STEALTH	Agility
SURVIVAL	Animal Handling, Awareness, Knowledge
THIEVERY	Agility, Cunning
WARFARE	Cunning, Fighting, Knowledge, Marksmanship
WILL	Endurance

This combination allows a character to notice any hidden flaws or weaknesses in a mount. A **ROUTINE (6)** test allows the character to discover one flaw (if any) per degree of success.

CASE

AWARENESS

SPECIALTY: STEAL (THIEVERY)

Characters can use bonus dice from Steal to aid their Awareness tests to look for any weaknesses in a location's defenses, gaps in watches, and similar vulnerabilities.

CONCEAL ANIMAL

ANIMAL HANDLING

SPECIALTY: SLEIGHT OF HAND (THIEVERY)

A character might try to hide an animal on his person, such as a rat, snake, or some other potentially dangerous animal.

EVASIVE MANEUVERS

AGILITY

SPECIALTY: RUN (ATHLETICS)

A character can run and avoid hidden dangers such as pits, falling pots of wildfire, and the like while running. An agile sprint can be combined with the sprint action in combat. The character tests Agility with bonus dice from the Run specialty. The test result replaces the character's Combat Defense until the start of his next turn.



FALCONRY

ANIMAL HANDLING

SPECIALTY: HUNT (SURVIVAL)

A character with a falcon can make an Animal Handling test in place of a Survival test to hunt.

HERALDRY

KNOWLEDGE

SPECIALTY: BREEDING (STATUS)

A Knowledge test can be used to identify the colors and blazons of another house's arms.

IDENTIFY

HEALING

SPECIALTY: RESEARCH (KNOWLEDGE)

When faced with a particular illness or poison, a character might make a Healing test with bonus dice from Research to diagnose the ailment.

IMPERSONATE

STATUS

SPECIALTY: DISGUISE (DECEPTION)

A character can test Status to pretend to be someone other than who they really are.

LEAP & CATCH

AGILITY

SPECIALTY: JUMP (ATHLETICS)

A character can leap up to catch a swinging rope or chandelier by combining Agility with Jump. The Difficulty depends on the how fast the object moves and how far it is from the character's reach, though **CHALLENGING (9)** is a good base Difficulty.

LONG DISTANCE RUNNING

ENDURANCE

SPECIALTY: RUN (ATHLETICS)

A character running for long distances might test Endurance with bonus dice from Run to keep up the pace.

MOVE SILENTLY

STEALTH

SPECIALTY: CLIMB, SWIM (ATHLETICS)

When a character wants to move especially quietly, he can use bonus dice from the specialty that best relates to the sort of movement he's attempting. Stealthy swimming and stealthy climbing are very different, after all.

RECOGNIZE

AWARENESS

SPECIALTY: MEMORY (CUNNING)

A character can use bonus dice from Memory to recall if they recognize someone or something they've noticed before.

SIZE UP

AWARENESS

SPECIALTY: DIAGNOSE (HEALING)

A character can use this combination to assess their opponent's health and if their opponent has injuries or wounds.

THREATEN

ATHLETICS

SPECIALTY: INTIMIDATE (PERSUASION)

In an intrigue, a character might substitute Athletics to threaten or intimidate an opponent.

TRICK-RIDING

AGILITY

SPECIALTY: RIDE (ANIMAL HANDLING)

A character can perform stunts while on the back of a steed by testing Agility in place of Animal Handling. Examples include leaning down from the saddle to snatch an object while mounted on a moving steed or standing atop the saddle. The base Difficulty for Trick-riding is **CHALLENGING (9)** and can be higher for more daring acts.

Vault INTO THE SADDLE

ANIMAL HANDLING

SPECIALTY: ACROBATICS

This combination allows a character to leap from the ground and land in the saddle of a waiting steed. A successful test against at least a **CHALLENGING (9)** Difficulty is required.

SETTING DIFFICULTIES

One of the hardest jobs as the Narrator is coming up with the Difficulty of an action. The Difficulty must not be too hard or the characters will never succeed at anything. Similarly, if you make them too easy, they'll succeed at everything they do. Furthermore, you should be consistent. If walking across a tightrope in clear weather was **FORMIDABLE (12)** one game session, it ought to be the same the next time the character attempts the same task in similar circumstances.

Setting the Difficulty is part art and part science. The art is adjusting the Difficulty based on the demands of the scene and the capabilities of the player. The science comes in when you consider the actual likelihood of attaining a successful test based on the Difficulty. **CHAPTER 4: ABILITIES & SPECIALTIES** describes the typical Difficulties for actions under each ability. Use that information as a guide to help set Difficulties for things that happen in the game not covered by the rules. Alternatively, you can use **TABLE 11-7: CHANCE OF SUCCESS** as a way to gauge the Difficulty by the expected chance of success (each entry is rounded down). This table only covers the probability based on the testing character's ability.

DIFFICULTIES DEFINED

TABLE 11-7: CHANCE OF SUCCESS reveals a lot about Difficulties. When taken with the definitions for rank, you should have a good idea about where to set your Difficulties.

EASY

TARGET NUMBER 3

The Easy Difficulty should rarely come into play since all but characters with 1 rank are almost assured success. Thus, Easy tasks are any that a common person should be able to perform every time without trouble. Consistently, a character with rank 3 will achieve a Great success (two degrees). A character with rank 5 will achieve an Incredible success (three degrees), and a character with rank 7 will achieve Astonishing success (four degrees).

ROUTINE

TARGET NUMBER 6

Routine difficulties suggest a complication with an Easy task that makes it slightly harder to achieve or tasks that a talented person could achieve without trouble. A character with rank 4 will consistently achieve Great success. A character with rank 6 will achieve Incredible success, while a character with rank 7 should succeed with Astonishing success.

CHALLENGING

TARGET NUMBER 9

Challenging Difficulties reflect multiple complications that make it hard for a common person to achieve without trying several times. A talented character should be able to perform the action, while a trained character would have no trouble in handling the action. A character with rank 5 or more will usually succeed with Great success. A character with rank 6 should succeed with Incredible success. Characters with rank 7 can achieve Astonishing success a little more than half the time.

FORMIDABLE

TARGET NUMBER 12

Actions at this Difficulty are at the uppermost end of what a common person could hope to achieve without spending a great deal of time and effort. Formidable tasks are also typically beyond what a talented individual could achieve without trying hard. Thus, this Difficulty should be reserved for those actions that require training. A character with rank 6 or more consistently achieves Great success, while a character with rank 7 can achieve Incredible success.

HARD

TARGET NUMBER 15

At the Hard Difficulty, not even trained characters can be assured of success all the time. These tasks may be Lesser Actions complicated by circumstances or environment or may require a level of expertise beyond what ordinary training can typically imbue. Hard tasks should be

TABLE 11-7: CHANCE OF SUCCESS

RANK	—DIFFICULTY—						
	EASY (3)	ROUTINE (6)	CHALLENGING (9)	FORMIDABLE (12)	HARD (15)	VERY HARD (18)	HEROIC (21)
1	66%	16%	0%	0%	0%	0%	0%
2	97%	72%	27%	2%	0%	0%	0%
3	100%	95%	74%	37%	9%	0.5%	0%
4	100%	99%	94%	76%	44%	15%	2%
5	100%	99%	99%	94%	77%	50%	22%
6	100%	100%	99%	99%	93%	79%	54%
7	100%	100%	99%	99%	98%	93%	80%
8	100%	100%	99%	99%	99%	99%	93%
9	100%	100%	100%	99%	99%	99%	98%
10	100%	100%	100%	99%	99%	99%	99%



used to describe any action only a highly trained person could hope to achieve with regularity. A character with rank 7 should usually achieve Great success and achieve Incredible success about half the time.

VERY HARD

TARGET NUMBER 18

Very Hard tasks are usually beyond people with simple training and are difficult for even accomplished characters. Even the best-trained characters can only expect to succeed about half the time at these tasks. Therefore, this Difficulty is reserved for actions that demand complete mastery. A character with rank 7 can achieve Great success a little over half the time.

HEROIC

TARGET NUMBER 21+

Any task with a Heroic Difficulty is one that can thwart even a master. While masters can succeed on these tasks, it usually takes a great deal of effort. Only paragons can regularly succeed on these tasks.

ROLL OF CIRCUMSTANCE

Circumstances and environment can complicate a simple task, making it far more difficult than it would be under normal conditions. A complication could be an environmental factor, being in the thick of combat or intrigue, or any of a variety of factors. Once you determine the base Difficulty, you can increase it by one step for every one or two complications.

For example, hitting a target with an arrow fired from a few yards away would be a Routine task, something a trained person should be able to do easily. However, it's raining and there's a gathered crowd. The rain is enough to raise the Difficulty from **ROUTINE (6)** to **CHALLENGING (9)**, but the added pressure of the audience increases it again to **FORMIDABLE (12)**.

WHEN IN DOUBT, IT'S CHALLENGING

CHALLENGING (9) is the default Difficulty for most acts that warrant tests. They're attainable by the average person but only about a quarter of the time. However, because the player characters aren't likely to attempt dramatic tests using abilities in which they have a rank of only 2, the odds of success are vastly improved with 3 dice, allowing characters to succeed 3 out of 4 attempts. At rank 4, a character succeeds at this test a little over 9 out of 10 attempts. For the average test, this Difficulty allows the characters to perform most of the things they'd want to achieve in the game without a serious risk of failure.

MODIFIERS

In lieu of altering the Difficulty from complications, you can impose modifiers. Doing so allows you to establish consistency with the difficulties while still accounting for the effects of circumstance. Generally, modifiers are fixed adjustments that increase (called bonuses) or decrease (called penalties) a test result.

BONUSES can come from having excellent tools, a favorable wind when sailing, or just having the proper research materials at hand when studying up on a house.

PENALTIES might arise from weather, terrain, lighting, using improper tools, pressure, and so on.

Bonuses shouldn't normally exceed +3, while penalties should rarely go below -3. As with modifying the Difficulty, each positive circumstance would provide a cumulative bonus of +1, while each adverse circumstance would impose a cumulative -1 penalty.

WINGING IT

Ultimately, there's no way to anticipate what will arise in your games. No amount of advice will be helpful in every situation. Instead of trying to account for every eventuality, just relax and wing it. Common sense is your best tool, so if some situation feels like the characters should have a penalty, give them one. Likewise, if the conditions are favorable, give them a bonus. You can also give extra test dice, bonus dice, or penalty dice, or just modify results with bonuses and penalties. Use what works best for you and leave the rest behind.

The core of *SIFRP* is quite simple: testing an ability against a Difficulty, with success or failure (and the degree thereof) determined by the outcome. All the rest is just optional detail to provide you and your players with tools to enhance your game. So, when in doubt, just ask for a test of the appropriate ability for the situation and determine the outcome based on the test result and what Difficulty it achieves. This allows you to quickly move on with the game without getting caught up in details you might not actually need. After all, the story of *A Song of Ice and Fire* must go on!

EXPLORING WESTEROS

In addition to the dangers of combat and the pitfalls of intrigues, the player characters may be faced with a broad range of perils, including starvation, extremes of cold, roaring fires, poison, and more. The following rules cover the mundane obstacles the characters may encounter as they explore the Seven Kingdoms.

SUSTENANCE

Even though this game is one of imagination, the characters are people in the imagined world. Like people in the real world, they need some basic things to survive. Foremost of those needs are food, water, and air. Going without any of these for very long is as lethal as taking a sword through the gut. In addition, characters also need rest. They must sleep to recover from their exploits and injuries, as well as to remain alert to react to new dangers as they arise.

Tracking sustenance helps maintain a sense of realism and can create dramatic tension when characters go without food or water—or have been manning the battlements for days without sleep. However, these rules are not designed to simulate reality; they are here to augment game play. For the most part, if the characters eat at least one good meal each day and have a steady supply of water and rest (and air!), ignore these rules. Only worry about them when the characters go without some or all of these vital resources.

SUFFOCATION & DROWNING

A character's Endurance rank determines how long she can go without breathing. Characters can hold their breath for a number of minutes equal to one half their Endurance rank. After this, the character must succeed on a **CHALLENGING (9)** Endurance test. A failed test indicates the character takes 2 wounds. One minute later, the character must test again, this time at a **FORMIDABLE (12)** Endurance test. This testing continues each minute and at a higher Difficulty until the character accumulates wounds equal to the character's Endurance, at which point the character drowns or suffocates. Wounds immediately vanish once the character gets a good deep breath.

STARVATION & THIRST

A character's Endurance also determines how long he can go without food and water. A character can go without food for a number of days equal to his Endurance rank. He can go a number of days without water equal to one half his Endurance rank (round down, minimum 1 day). Once the character exceeds either of these periods, he's at risk of injury and death.

The first day after, the character rolls a **ROUTINE (6)** Endurance test. A successful test allows the character to go another day without food without penalty. A failed test indicates the character takes a wound. This injury cannot be removed until the character eats regularly (twice per day) or drinks for a number of days equal to one half the number of days he went without.

The next day after the character failed or passed the test, he must succeed on a **CHALLENGING (9)** Endurance test with the same results as above with wounds being cumulative. Each day thereafter, the character must succeed on another Endurance test at a Difficulty one greater than the previous test. At any time when the number of wounds equals the character's Endurance rank, the character dies.

Should a character be denied both food and water, the character starts rolling Endurance tests as normal on the day after his normal limits on going without water, but the Difficulty starts at **CHALLENGING (9)** and increases by two steps every day thereafter.

SLEEP

Finally, Endurance also determines how long a character can go without sleep. All characters can go a number of days without sleep equal to their Endurance rank. Each day thereafter, the character takes a cumulative $-1D$ on all tests. Once the penalty dice equals the character's Endurance, the character collapses from exhaustion and sleeps for $2d6+6$ hours.

TEMPERATURE

Much of Westeros is temperate, especially in the long summer of King Robert's reign, but north of the Wall and south, in the torrid deserts of Dorne, temperatures can kill. Adequate provisions and protections can reduce all but the worst temperature extremes to simple discomfort, but when characters are improperly prepared, exposure to such climes can be disastrous.

EXTREME HEAT

Unprotected characters exposed to hot temperatures must succeed on an Endurance test each hour they remain exposed. The first test is at **ROUTINE (6)**, but each test thereafter increases by one step. Every time a character fails a test, he takes an injury. Once his injuries equal his Endurance rank, he falls unconscious and automatically takes a wound for each additional hour of exposure. Once the wounds equal the character's Endurance rank, the character dies.

At any time, a character can take a level of sunburn to negate the effects of a failed Endurance test. At the first level of sunburn, the character becomes dizzy and takes medium burns to his body, which heal after $1d6$ days. At second level, the character takes serious burns that leave ugly scars and imposes a permanent $-1D$ on all Persuasion tests (burning a Destiny Point negates this penalty). At third level almost the whole body is seriously burned. Even with professional healing the character will never be as healthy as he was before and permanently takes $-1D$ on all Endurance tests (again, a burned Destiny Point removes this effect). A character can't take more than three levels of sunburn. The result of these losses is as follows:

SUNBURN	
SUNBURN	EFFECTS
ONE LEVEL	$-1D$ on all Awareness tests
TWO LEVELS	$-1D$ on Fighting and Marksmanship tests and any tests involving concentration for $1d6$ days, and permanent $-1D$ on Persuasion tests.
THREE LEVELS	Permanent $-1D$ on all Endurance tests.



TABLE 11-8: RATES OF TRAVEL

MODE	DISTANCE PER HOUR
WALKING	1 league
HUSTLING	1.5 leagues
RUNNING	2 leagues†
HORSEBACK, TROT	3 leagues
HORSEBACK, CANTER	6 leagues
HORSEBACK, GALLOP	10 leagues†
BOAT (RIVER, LAKE)	1.5 leagues
SHIP (OCEAN)	4 leagues*
BURDEN, MODERATE	×3/4‡
BURDEN, HEAVY	×1/2‡

*Wind strength can adjust the speed for sailing vessels. The listed value assumes typical winds. Strong winds may increase by x1.5, while light winds may reduce by x0.75.

†At the end of each hour sustained at this pace, the traveler or steed must make a **CHALLENGING (9)** Endurance test. A success allows another hour of travel at this pace per degree. After this time, another Endurance test is required but at the next higher Difficulty. If at any time the test fails, the pace can be sustained, but the traveler takes an injury. Once the traveler's injuries equal his or her Endurance rank, the pace can be sustained further, but the traveler accumulates wounds instead. Should the number of wounds equal the Endurance rank, the traveler dies. Most people have common sense enough to stop and rest long before the risk of death.

‡A moderate burden could be carrying a heavy load or traveling by wagon or as part of a large entourage. A heavy burden includes carrying an extremely heavy load or traveling in a massive group (such as King Robert's entourage that traveled to Winterfell).

EXTREME COLD

Unprotected characters exposed to temperatures below freezing must succeed on an Endurance test each hour they remain exposed. The first test is **ROUTINE (6)**, but each test thereafter increases by one step. Every time a character fails a test, he takes an injury. Once his injuries equal his Endurance rank, he takes a wound with each failed test. Once the wounds equal the character's Endurance rank, the character freezes to death.

At any time, a character can take a level of frostbite to negate the effects of a failed Endurance test. At the first level of frostbite, the character's ears become frostbitten and are lost if the character survives. At the second level, the character loses 1d6 fingers and 1d6 toes. At the third level, the character loses his nose. A character can't take any more than three levels of frostbite. The result of these losses is as follows:

FROSTBITE	
FROSTBITE	EFFECTS
ONE LEVEL	-1D on all Awareness tests
TWO LEVELS	-1D on Fighting and Marksmanship tests and any tests involving manual dexterity.
THREE LEVELS	-1D on all Deception and Persuasion tests.

TRAVEL

Overland travel in Westeros and the lands beyond the Seven Kingdoms is abstract, and you are encouraged to use your best judgment when determining how long it takes a group of characters to reach their destination. If you prefer concrete numbers, use the rates and modifiers in **TABLE 11-8: RATES OF TRAVEL** and **TABLE 11-8A: TRAVEL TERRAIN MODIFIERS** for determining how much distance a traveler can cover in an hour.

CHASES

Chases are some of the easiest ways to introduce dramatic tension into your games. A character fleeing through the tight, twisting streets of King's Landing to evade a group of angry gold cloaks, or chasing a wildling through the wolfswood, can be as thrilling as the most harrow-

TABLE 11-8A: TRAVEL TERRAIN MODIFIERS

TERRAIN	TRACKLESS	TRAIL	ROAD
DESERT	×1/2	×3/4	×1
HILLS	×1/2	×3/4	×1
MOUNTAINS	×1/4	×1/2	×3/4
WETLANDS	×1/4	×1/2	×3/4
WOODS, LIGHT	×1/2	×3/4	×1
WOODS, DENSE	×1/4	×1/2	×3/4

ing combat. A chase has particular characteristics, a quality of ebb and flow, of near misses and fleeting glimpses of the quarry that demands more from you than a simple competition test. Furthermore, the setting of a chase covers a lot more ground than a typical combat or battle and, thus, requires a great deal more area. The following rules help you resolve these sequences in a way that captures the thrill of the hunt while keeping things simple.

A chase has three components: hunter, prey, and space. The hunter and prey are both obvious, and you each can have multiple characters or creatures. The space is the area in which the chase takes place.

HUNTERS & PREY

At the start of any chase, establish who is chasing whom. The pursuing characters are the hunters. The fleeing characters are the prey. Note that creatures can also be hunters and prey; a stag fleeing a band of hunters might use the same rule, just as a group of characters fleeing a pack of ravenous wolves would.

SPACE

The space is where the chase takes place. Once you've decided on the participants, determine the type of area where the chase is taking place. You need not map out the space; in fact, doing so is counterproductive. Characters are moving so quickly through the area that they won't have the time or ability to note too many details about their surroundings. For an area to support a chase, it must be large enough to accommodate a protracted flight. Good areas include communities, forests, or any area where there's plenty of room to run.

ANATOMY OF A CHASE

The objective of any chase is for the prey to escape the hunters and for the hunter to catch the prey. Since these objectives are at odds with one another, a chase is resolved using conflict tests, wherein the participants simultaneously test their Athletics abilities (Run bonus dice apply as does armor penalty) against each other to create or close the distance between the two groups. Whoever wins the conflict test gains 1 point of advantage. The prey wins in the case of a tie. The side that gains 3 points of advantage wins, escaping or catching their quarry.

EXAMPLE

Steve's character chases a thief through the streets of King's Landing. Steve has Athletics 4 (Run 1), while the thief has Athletics 3 (Run 3). Both Steve and the Narrator roll and compare their results. Steve gets a 15. The thief gets a 14. Since Steve has the higher result, he gains 1 point of advantage, closing the distance.

MODIFIERS

Two factors can modify the Athletics tests rolled during a chase: relative speeds and terrain.

RELATIVE SPEEDS

The prey gains +1D for each yard of Movement he can ordinarily move in excess of his pursuer. The pursuer gains +1D for each yard of Movement he can move in excess of his prey.

TERRAIN

Any terrain type that would reduce Movement (water, hills, mountains, crowded streets), imposes -1D on all Athletics tests.

CHASE OPTIONS

A series of simultaneous conflict tests can provide chase results quickly but without the flavor or thrills that a chase should entail. Thus, participants can perform a number of special actions to alter the outcomes of the conflict tests.

ATTACK

A pursuing character can forgo his Athletics test (and, thus, his chance to gain 1 point of advantage) to make a Marksmanship (or rarely Fighting) attack against the fleeing character. Resolve the attack normally.

CREATE AN OBSTACLE

A fleeing character can overturn barrels, push people down, or create some other obstacle to slow his pursuers. There must be an obstacle of some kind present—a crowded city has plenty of obstacles, while an empty plain usually has none. The character creating the obstacle takes -1D on his Athletics test for the round, but if he manages to beat his opponent, he gains 1 point of advantage, and his opponent loses 1 point of advantage (minimum 0).

DESTINY: A character who spends a Destiny Point can create an obstacle where there are likely no obstacles. Examples would include hidden pits, sharp stones, or other hidden dangers that can slow down pursuers.

EXTRA EFFORT

A character can push himself harder at the expense of exhausting his resources. A character who takes extra effort may convert all bonus dice from Run to test dice for one test. However, for the duration of the chase that character takes -1D on all Athletics tests until the chase is over. If you're using fatigue rules, the character instead gains one level of fatigue (see **Fatigue** on page 175).

DESTINY: A character who spends a Destiny Point can use extra effort without taking a penalty die.

HIDE

A fleeing character can try to dive for cover or duck into a crowd to disappear. The character forfeits his Athletics test for the turn to, instead, roll a Stealth test (bonus dice from Disguise [Deception] or Sneak may apply) against his closest pursuer's passive Awareness result, with -1D per point of Advantage gained by the pursuing character. If the fleeing character wins, he manages to throw off the pursuer, and the lead pursuer loses any points of advantage gained so far in the chase. If, however, the character fails, his pursuer gains 1 point of advantage. There must be places suitable for hiding for this option to work.

DESTINY: A character who spends a Destiny Point finds a hiding place where none might be present.

MULTIPLE CHARACTER CHASES

Adding more participants can quickly complicate matters, especially when there are multiple hunters and prey. The easiest way to handle this situation is to resolve the chase in groups, the prey with the lowest Athletics rolling against the hunter with the highest Athletics. Resolve the chase between these characters normally until either the prey escapes (in which case all the prey escape) or the best hunter catches the prey, in which case the remaining hunters (if any) can continue their chase against the remaining prey if they so choose.

EXAMPLE

Steve and Hal chase after a trio of thieves. Steve has a Athletics 4 (Run 1) and Hal has Athletics 5. The thieves all have Athletics 4 (Run 2). Since Hal has the highest rank in Athletics, he resolves the chase against one of the thieves. He rolls and gets a 14. The thief rolls and gets a 16, meaning the thieves gain 1 point of advantage. Hal rolls again on the next round and gets a 19. The thief rolls and a 19, a tie, which always favors the prey, so now the thieves have 2 points of advantage. Play proceeds until the thieves get away or until Hal manages to overtake his prey.

HAZARDS

Swords and arrows aren't the only dangers player characters face as they explore the Seven Kingdoms. Fire, disease, poison, and more represent potentially lethal threats that can undo even the hardiest hero. Hazards represent a broad range of threats that lay outside the standard sorts of opponents characters are likely to face.

ACID

Found in the apothecaries of maesters throughout the Seven Kingdoms, acid is an important ingredient for mixing inks, preparing velum, maintaining weaponry and armor, and in any number of other ways. While there are many types of acids in the world, any kind of concentrated acid produces the same effects. Characters can locate acids in just about any large city, such as King's Landing, Oldtown, or in any of the Free Cities, and a small volume sells for 1d6 gd.

Concentrated acid can be used as a weapon in combat. Splashing another character with a volume of acid requires a successful Marksman-ship test against the target's Combat Defense. With a successful test, the acid deals 1 damage per degree. At the start of the second round, the acid deals 1 injury per degree. Finally, at the start of the third round, the victim takes 1 wound. A character who takes a wound from acid gains the Marked drawback. Burning a Destiny Point removes this drawback. If a character wears armor or wields a shield and is hit by acid, the acid reduces the armor's AR or shield's Defensive Bonus by 1 point per degree instead of dealing damage to the character. The acid works its way through the shield first, armor second, and then deals damage to the target once the Defensive Bonus is reduced to 0 (ruining the shield) or AR is reduced to 0 (ruining the armor).

A character can halt the acid's progression by diluting the acid with water and spare himself injuries or wounds that would result over later rounds.

DISEASE

The Seven Kingdoms are no stranger to plagues. Summer fevers, outbreaks of plague, and other contagions have swept through Westeros at times in its long history. Thankfully, aside from a few minor outbreaks, there hasn't been a significant plague in decades. Disease comes in three forms: infection, sickness, and plague.

INFECTION

Infection occurs when an injury or wound becomes septic and worsens. Usually, infection results when a character rolls a Critical failure on an Endurance test to remove the injury or wound. The result is always the accumulation of another injury or wound until the wound incapacitates or kills the victim. Luckily, a skilled healer can usually deal with these wounds and prevent infection through the use of boiled wine, herbs, or even maggots to eat away the dead flesh.

SICKNESS

Sickness is any kind of normal illness from a common cold to a mild viral outbreak, from rashes to social diseases. Sicknesses are rarely life threatening and go away with rest. Sickness left untreated can intensify until it becomes crippling and even lethal.

Sickness usually spreads by proximity. The closer to the carrier, the greater the chance for it to spread. At the end of any scene including a sick character, all characters present in the scene must succeed on an Endurance test (Resilience bonus dice apply) against a Difficulty determined by the extent of contact. Simply being in the same area as the carrier requires only an **EASY (3)** test. Casual contact increases the Difficulty to **ROUTINE (6)**, close contact to **CHALLENGING (9)**, and intimate contact to **FORMIDABLE (12)**. A successful test means the character is not infected. A failed test indicates the character becomes ill, while a Critical failure means the character becomes grievously ill. Ill characters take a -1 penalty on all test results, while grievously ill characters take -1D on all tests.

Sickness lasts for 1d6 days. At the end of this time, the character is entitled to a new Endurance test against the same Difficulty to overcome the sickness. A failed test indicates the character remains sick for another 1d6 days. A Critical failure means the character worsens, taking -1D to all tests on top of any previous penalty or penalty dice. Penalty dice and penalties remain until the character recovers. If the number of penalty dice equals the character's Endurance rank, the character dies.

A character suffering from sickness can benefit from a skilled healer. Provided a healer has treated the ill character for at least one hour of every day of the sickness, the healer may substitute a Healing test for the Endurance test to overcome the sickness.

PLAGUE

Plagues are contagious illnesses that spread rapidly and with disastrous consequences. A plague may spread through lice, fleas, or parasites. It may arise from dirty drinking water, open sewers, or from any other place of filth. Plagues are far more serious threats than sickness and usually have lethal effects.

Plague can spread through a variety of means, with bodily fluids, breathing the same air, or physical contact being the most common. At

the end of any scene involving a plague, any character participating in the scene must roll an Endurance test. The Difficulty depends on the plague, but most plagues are **ROUTINE (6)**. A character who fails the test becomes grievously ill (as sickness), while a character who rolls a Critical failure takes 1 wound and becomes plagued. Each day thereafter, the victim must succeed on a **CHALLENGING (9)** Endurance test or take another wound. Wounds gained from a plague last until the victim overcomes the plague. Plagued characters who succeed on three consecutive Endurance tests overcome the plague.

A character suffering from sickness can benefit from a healer. Provided a healer has treated the ill character for at least one hour of every day, the healer may make a **CHALLENGING (9)** Healing test. On a success, the healer grants +1B per degree to the plagued character's Endurance test.

A character who takes precautions before encountering a plagued victim gains +1D on the Endurance test. Precautions include face wrappings, drinking an herbal infusion to stiffen up the constitution, and so on.

DRUNKENNESS

People in the Seven Kingdoms use wine or spirits to cleanse their water or fortify their drinks, but few folks are above using alcohol for pleasure. Excessive drinking functions as being poisoned. See page 135 in **CHAPTER 7: EQUIPMENT** for full details on how alcohol impairs a character.

FALLING

When a character falls from a height, she takes damage when she lands. The amount of damage depends on the height of the fall as shown on **TABLE 11-9: FALLING DAMAGE**. Damage from a fall ignores AR. A fall onto a soft surface, such as water or foliage, halves this damage.

REDUCING FALLING DAMAGE

A character can reduce damage from a fall by making a **ROUTINE (6)** Acrobatics test. A successful test effectively reduces the distance fallen by 3 yards plus 1 yard for every additional degree, thus allowing a character to ignore damage from 3 yards on a result of 6, 4 yards on a result of 11, 5 yards on a result of 16, and so on. Since falls often happen outside of combat, any damage under the character's Health vanishes right away. However, if this damage exceeds the character's Health, the character will likely take an injury to survive the fall.

FIRE

Fire is another hazard characters are bound to face. An unprotected character who comes into contact with fire takes damage. The amount of damage taken depends on the size of the fire, as shown on **TABLE 11-10: FIRE**. In addition to the damage fire deals, characters caught in large fires are subject to suffocation from smoke. See **Suffocation & Drowning** on page 207 for details. Damage from fire ignores AR.

See **CHAPTER 10: WARFARE** for more details on fire and battlefields.

CATCHING FIRE

A character in contact with fire is at risk of catching fire. Each round a character spends in contact with the flames, he's at risk of catching

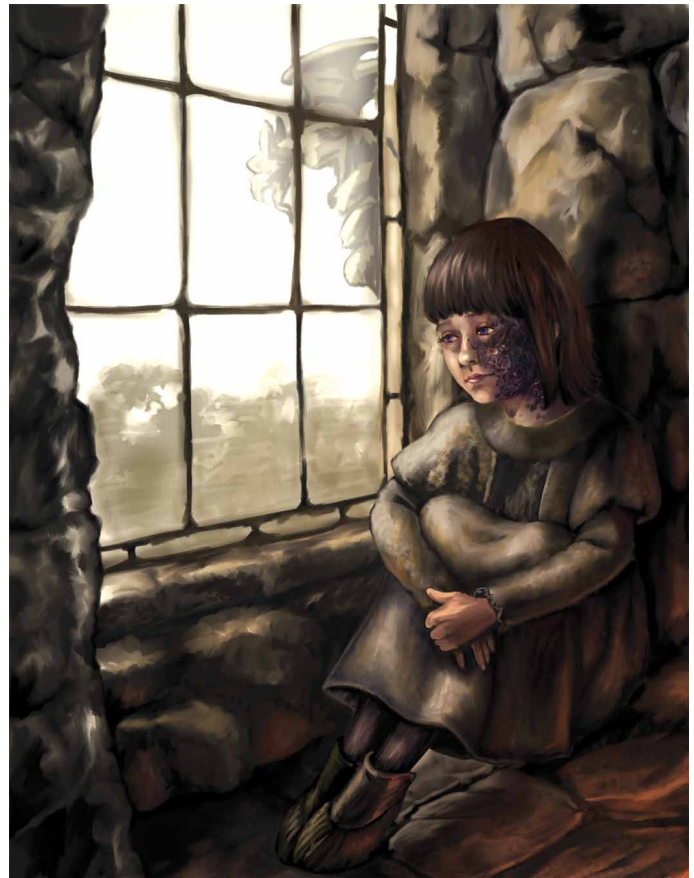


TABLE 11-9: FALLING DAMAGE

DISTANCE FALLEN	EFFECT
2–10 yards	1 damage/yard
11–20 yards	1 injury/2 yards
21–30 yards	1 wound/2 yards
31+ yards	10 + 3d6 wounds

TABLE 11-10: FIRE

SIZE	DAMAGE	CATCH ON FIRE
TINY, CANDLE	1	EASY (3)
SMALL, TORCH	1d6–1 (minimum 1)	ROUTINE (6)
MEDIUM, CAMPFIRE	1d6	CHALLENGING (9)
LARGE, BONFIRE	2d6	FORMIDABLE (12)
MASSIVE, INFERNO	3d6	HARD (15)

fire. At the start of the character's next turn, he must succeed on an Agility test against a Difficulty set by the size of the flame (see **TABLE 11-10: FIRE**). On a failed test, the character is alight and takes the fire damage at the start of his next turn. Each round he remains aflame, he takes damage as if the fire was one step larger until he takes 3d6 damage each round. Each round, the character is entitled to another

Agility test to put the fire out. Complete immersion in water automatically puts a fire out. Other circumstances may grant bonus dice or extra test dice.

BOILING WATER

Boiling water burns the flesh and, in large quantities, can kill. A character immersed in boiling water takes 1d6 damage that ignores AR each round of immersion and 1 damage on the round that follows. Being splashed by boiling water deals just 1 point of damage.

BOILING OIL

Boiling oil is far worse than boiling water because it can, and often does, combust. A character immersed in boiling oil takes 2d6 damage for each round of immersion, 1d6 damage on the round after, and 1 damage on round after that. In addition, there's a 1 in 6 chance that the oil catches fire, dealing an extra 1d6 damage each round. All damage from boiling oil ignores AR. Being splashed by boiling oil deals just 1d6 points of damage.

WILDFIRE

Wildfire is a deadly substance created by the pyromancers of King's Landing. A character hit by a flask of wildfire takes 2d6 damage each round for 1d6 rounds. Since wildfire burns even under water, the substance burns until it burns itself out.



NOBLE HOUSES

The concept of the noble house helps unite the players under a single banner, binds them to the setting, and gives them a haven in an often uncertain world. Creation of the players' noble house is a cooperative enterprise that involves you and the players, wherein you generate a family, its coat of arms, and most of its significant figures. Given the importance of this phase of character creation, establishing a worthwhile house is important to the development of the game and the stories you tell.

YOUR ROLE

Before the characters start work on their noble house, you should have a good idea about the chronicle you'd like to tell. Having in mind the places and events that will occur before the players begin is a good way to make sure that the decisions made are the right ones. In addition, foreknowledge allows you to plant good story seeds early in the process, weaving in the relationship between the players' house and their rivals early, so the players will be familiar with the other powers in their area.

OTHER HOUSES

The house creation rules are designed to provide structured creation for a noble house that's controlled by the players. When you sit down to create a noble house under your control, you are not restricted to these rules, though they are a good way to help you build comparable houses to the one created by the players. Instead, you should use the rules as support, as guidance for making good decisions about the lands and holdings of rival realms.

HOUSE FORTUNES

House Fortunes are designed to help simulate the unexpected events that can improve or diminish a house's resources, but more importantly, they offer ways for you to create new stories—to introduce new characters, plots, and other events—to further develop the chronicle. When the players roll for House Fortunes, success is up to them. The players must roll at least once every three **months** (see **Months & Actions** on page 122) but may roll each month if they choose. If the players decide to roll for a Household Fortune, the character (or Narrator character) acting as steward rolls a Status test (Stewardship bonus dice apply), the result of which determines the nature of the fortune.

There are six possible fortunes, three positive and three negative. The fortune reveals itself sometime during the following turn, in a form and fashion the Narrator decides. The fortune may function as a new story seed—sparking an idea for a new story, or it could just be a development that occurs regardless of the characters' actions.

BOON

A Boon is a fortune of considerable benefit and value to the house. Its occurrence might signify favor from a lord or the king, a windfall, a beneficial alliance, a business opportunity, or a profitable marriage. A

boon should always improve one of a house's resources by 1–6 points or two of a house's resources by 1–3 points.

BLESSING

A Blessing is a minor benefit, an upturn in events that improves the house in some way. Blessings might be useful alliances, receiving an invitation to participate in a notable tournament, a visit from a powerful lord, and so on. Blessings improve one resource by 1–3 points or two resources by 1 point each.

GROWTH

A Growth result reflects the improvement of one or more of the house's resources. It might result in a gift of land, a sudden swell in population, an upturn in the economy, and so on. Growth should improve one resource by 1 point.

DECLINE

When Decline results, it reflects a diminishing of one or more of the house's resources. Decline reveals a shift in the house's fortunes, such as the loss of land, the weakening of defenses, an outbreak of sickness, and other minor but unfortunate developments. Decline should reduce one resource by 1 point.

CURSE

A Curse is an unfortunate downturn in events that could weaken the house in some way. Curses are significant setbacks, and they can include brigands, bad weather, blights, desertion, lawlessness, and other effects. A Curse reduces one resource by 1–3 points or two resources by 1 point.

DISASTER

A Disaster is an event of catastrophic proportions and sets the house back in a significant way. Examples include the outbreak of plague, the disfavor of a lord or king, the disgrace of a staunch ally, widespread lawlessness, or a combination of any of these dire events. Disaster reduces a single resource by 1–6 points or two resources by 1–3 points.

MAGIC

Magic has all but vanished from the world. The children of the forest are no more. Priests perform no miracles. The dark arts of necromancy no longer function, and even the pyromancers have lost much of their lore, reducing them to mere shadows of their past greatness. Magic has passed into legend and myth, alive only in the superstitious imaginings of the smallfolk. Or has it?

From the opening pages of *A Game of Thrones*, it's clear that magic has returned to Westeros and beyond. Its effects are subtle at first, but as the books march towards a conclusion, stranger and stranger events occur. The Red Woman gives birth to hideous black shadows. Dragons live in the world once more. The dead walk the snowy north, and ancient relics of incredible power have been unearthed from the vaults of the dead. Old spells woven into ice and stone grow in strength once more, priests find new power in their gods, and pyromancers recover

secrets and powers long since lost. Magic may have entered its decline with the Doom of Valyria, but it has returned to the world once more, perhaps as a trickle, but there can be no doubt that it will soon become a flood.

MAGIC & THE GAME

SIFRP recognizes that magic exists in the world, but at the time in which this game is set, it has yet to make its return in any significant way. Others and wights stalk the land beyond the Wall, but they are a problem for the wildlings. For the rest of Westeros, they are a tale used to frighten children, a disturbing ghost story told over the campfires on chill nights in the long summer. Priests go through the motions of their faith but are no more adept at working magic than a smallfolk leech farmer. Even the maesters, who make a practice of examining the lost arts of magic, have had little luck in finding power in the old spells inscribed in ancient books and on old scrolls. So while magic does remain, it is elusive, mysterious, and lacking in the power it once held.

Even though there are no wizards with spells, no magical artifacts of fabulous power, magic does and should exist in your games. Instead of shimmering curtains of eldritch energy or lightning bolts flung from the fingertips of sorcerers, magic is a mysterious thing, a power bound up in history, laying across the land invisibly, unseen and unfelt until time and circumstance demand its revelation.

Magic serves as a narrative tool, a device to propel your stories, to add color to places of historical significance, or to weave into your stories to add an air of mystery and fear to the plots as they unfold. In this way, magic can serve whatever need you might have, whether it's to explain some unexpected flash of insight, a queer dream, or even a strangeness of architecture. As your campaign moves into the time of the novels, magic may return in greater force in your games. Heirlooms may manifest great power. Characters may learn and master spells and rituals of dreadful power. Hideous demons and monsters of nightmares could stalk the lands once more. Whatever you decide, magic should always remain dangerous and mysterious, always beyond the reach of the common mortal to understand, let alone use.

OMENS & PORTENTS

One way in which the supernatural manifests in the world is through omens, portents, and dreams. Signs and warnings are everywhere for those who know where to look and what they're looking for. Easily, the greatest example of these signs from the novels is when Jon Snow and Robb Stark find the direwolf pups in the snow. There was one pup for each scion of House Stark, five around the decaying carcass of their mother and one alone, separated from the rest. The appearance of these direwolves signaled the import of the Stark children but also warned of the fate that awaited House Stark in years to come.

"Sorcery is the sauce fools spoon over failure to hide the flavor of their own incompetence."

—TYRION LANNISTER

“Sorcery is a sword without a hilt. There is no safe way to grasp it.”

—THE HORNED LORD

Omens are excellent ways to introduce a chronicle’s themes to your players. You need not create a circumstance identical to the one that affected House Stark, but some strange sight or unexplained event could encompass the challenges and threats arrayed against the players’ house. By establishing the omen early, you can set the tone for the entire chronicle, setting up the plot in a way that gives it the same gravitas as the one faced by House Stark in the novels.

GREENSIGHT & THIRD EYE

The greensight is the ability once possessed by the children of the forest that allowed them to catch glimpses of the future. Called green dreams, the events witnessed in the mind’s eye always come to pass, even if the circumstances of the dream are not immediately apparent. The ability of greensight is rare in Westeros, and if it exists beyond the lands of the Seven Kingdoms, it is known by other names.

Since the greensight is always accurate, and the actions undertaken by the players rarely so, adjudicating greensight can be challenging, so much so that you may be reluctant to use it at all. Unfortunately, not using greensight for a player that has invested in this quality deprives that character of a resource that might be better spent elsewhere. If any player has this quality, you should make use of it at least once every story or two.

PROVIDING A GREEN DREAM

A green dream does not need to map out exactly what will happen and when. Instead, it usually captures a particular scene, an important event related to the story that marks a turning point in its plot. So when using greensight, you should select a pivotal scene to appear in the dream sequence. Instead of describing in detail what will happen during the scene, you should couch the entire scene in symbols. Look at the scene’s setting and establish it as the background for the dream. Then, look at the principle Narrator characters related to the scene. Use their blazons or geographical locations to symbolize their presence. Finally, look at what’s at stake in the scene, and shape the dream’s action to represent the most likely outcome of the scene.

A good example from the books is Jojen’s dream about the deaths of Bran and Rickon Stark. Jojen was certain that the boys would die, but they didn’t. Instead, the lands believed them dead when Theon Greyjoy murdered two smallfolk boys in their stead to conceal their escape and cement his rule over Winterfell. From this example, you can see that while the expected outcome did not come to pass, the dream was still true because of what was believed to have happened and also what Bran and Rickon both would have to face.

One trick for handling such foresight in play is to simply provide the player with a cryptic vision, steeped in symbolism, and then shape the events of your game’s story to fit with the vision! In this way, what the character foresaw “comes true” eventually, and it looks like you planned it that way all along!

ADVERSARIES & ALLIES

Adversaries and allies are the human characters who populate the world. Narrator characters are similar to player characters in many respects and use all the same rules as the characters controlled by the PCs. While similar, Narrator characters rarely require the same degree of detail as player characters; NCs simply need enough information to fulfill their function in the story. Narrator characters all fall into one of three groups: primary, secondary, and tertiary. The group describes how the character interacts with the story and the amount of detail you should supply for the character.

PRIMARY CHARACTERS

Primary characters are the closest to player characters in terms of mechanical detail, history, goals, and motivations. These characters figure prominently in the story and may be a continuing character featured in multiple stories or throughout the entire campaign. Primary adversaries are rivals, important villains, and any mastermind character who’s opposed to the player characters and their house. Primary allies are the immediate family members in a house, major supporting characters, and other allies who have an important place in the characters’ lives.

CREATING PRIMARY CHARACTERS

Primary characters use all the rules described in **CHAPTER 3: CHARACTER CREATION**. Once you have finished creating the character, you can give the character 1d6×10 Experience to improve abilities, specialties, or qualities if you choose.

PRIMARY CHARACTERS & THE GAME

Primary characters have all the same options and follow all the same rules as player characters. They take injuries and wounds to reduce or negate damage, and they have Destiny Points, benefits, and flaws. Many primary characters are also part of a house, and you should create the house if so.

SECONDARY CHARACTERS

A secondary character is a Narrator character whose presence and importance rarely lasts further than a single story. These characters may have an important role within a particular story but not as significant as primary characters. Secondary characters are often valued-but-minor servants, lieutenants, and minions of primary adversaries.

CREATING SECONDARY CHARACTERS

Secondary characters are easy to create. To create a secondary character, follow these steps:

- 1. Select the secondary character’s most important ability and assign it rank 5.
- 2. Select two more abilities, and assign rank 4 to each.

- ☞ Choose four rank 3 abilities.
- ☞ Choose four specialties associated with any ability. Each specialty provides a number of bonus dice equal to one half the ability's rank (round down).
- ☞ Finally, calculate the character's derived statistics (Combat Defense, Intrigue Defense) as normal.
- ☞ Equip the character as appropriate
- ☞ With the mechanics complete, come up with one physical trait and one personality trait to help you portray the character in the game.

SECONDARY CHARACTERS & THE GAME

Secondary characters use most of the same rules as player characters. In combat, these characters may take injuries, but they may not take wounds. In an intrigue, they may take frustration as normal. Most secondary characters do not have benefits or flaws, and none of them have Destiny Points.

TERTIARY CHARACTERS

Tertiary characters are all the minor characters who populate the world. They include smallfolk innkeepers and merchants, lordlings, men-at-arms, guards, bandits, thugs, soldiers, and just about everyone else. A tertiary character is only important to a single scene and, thus, requires a lot less detail than a secondary or primary character does.

CREATING TERTIARY CHARACTERS

Creating tertiary characters is simple. To create a tertiary character, follow these steps:

- ☞ Select one or two abilities and assign them rank 3 or 4.
- ☞ If you assigned rank 4 to the first ability, select two more abilities and assign rank 3 to each.
- ☞ Select two or three specialties. These specialties have 1B each.
- ☞ Calculate only those derived statistics relevant to the scene (Combat Defense for combats or Intrigue Defense for intrigues).
- ☞ Equip the character as appropriate.

TERTIARY CHARACTERS & THE GAME

Tertiary characters never take injuries, wounds, or frustration. Once their Health or Composure is reduced to 0, they are defeated. Tertiary characters don't have benefits or flaws, nor do they have Destiny Points.

PROMOTING NCS

You can promote a Narrator character from one group to another. The decisions you have already made serve as a map to rebuilding the character using the procedures already described. Simply rebuild the character, and make sure you assign abilities in a way that covers



all previously assigned abilities. Therefore, if a tertiary character had Fighting 4, he should have Fighting 4 or 5 when promoted to a secondary character.

IMPROVING NCs

You can improve Narrator characters as they appear in stories at whatever rate you need to support the game. Adversaries should improve their abilities to keep in step with the player characters, so as the players improve their Fighting abilities, you should also improve your primary adversaries' combat-related abilities to ensure they remain a significant threat and challenge in the game. With secondary characters, improvements aren't necessary because the PCs are expected to eclipse these Narrator characters and face new secondary characters in future stories. Tertiary characters never improve.

DEMOTING NCs

If a primary or secondary character fades in importance over the life of the chronicle, there's no need to worry about demoting that character since odds are they will not appear as often or at all in future stories. Simply use the character's statistics as already written. However, the character might not take injuries or wounds, reflecting his or her reduced presence in the story.



SAMPLE NARRATOR CHARACTERS

The following tertiary characters are provided to help you flesh out stories with ready-to-use adversaries and allies.

ASSASSIN

Hired knives are useful tools for eliminating rivals and enemies when an open confrontation is impossible. Many assassins are desperate men and women who take up killing for money to make ends meet. Others are members of sinister organizations, such as the Faceless Men of Braavos and the Sorrowful Men of Qarth.

The following entry describes a typical hired killer. Faceless Men and Sorrowful Men have a greater array of talents and capabilities, making them ideal secondary characters. Assassins are typically used for combat scenes. You might also use an assassin in an intrigue scene, especially a poisoner. If so, use statistics for courtiers instead.

ASSASSIN STATISTICS

AGILITY 3, ENDURANCE 3,
FIGHTING 4 (SHORT BLADES 1B), STEALTH 4 (SNEAK 1B)

COMBAT DEFENSE 7 (6 IN ARMOR) ⚔ HEALTH 6

INTRIGUE DEFENSE 6 ⚔ COMPOSURE 6

SOFT LEATHER: AR 2 AP -1 BULK 0 ⚔ MOVEMENT: 4 (SPRINT 16)

STILETTO	4D	3 DAMAGE	PIERCING 2
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BANDIT

From the Kingswood Brotherhood of old to wildlings from beyond the Wall, bandits and brigands haunt the wilderness, preying on travelers that pass through their lands. Most bandits are groups of disorganized men—and sometimes women—who attack only when they significantly outnumber their foes. Should they face any kind of stiff resistance, they are quick to flee. The following statistics can be used for common brigands and other criminals, clansmen raiders from the Mountains of the Moon, Ironmen reavers, and wildlings.

BANDIT STATISTICS

FIGHTING 3 (AXES 1B), STEALTH 4 (SNEAK 1B), SURVIVAL 3

COMBAT DEFENSE 6 (4 IN ARMOR) ⚔ HEALTH 6

INTRIGUE DEFENSE 6 ⚔ COMPOSURE 6

HIDE: AR 5 AP -2 BULK 2 ⚔ MOVEMENT: 3 (SPRINT 10)

BATTLEAXE	3D+1B	2 DAMAGE (3 WITH TWO HANDS)	ADAPTABLE
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COURTIER

Courtiers are privileged lordlings and lesser nobles who make up a lord's entourage. Courtiers can include minor knights, envoys from far-off lands, ladies in waiting, suitors, and other individuals of quality. Courtiers play the game of thrones with varying degrees of ability but are useful sources of gossip and intrigue.

COURTIER STATISTICS

AWARENESS 2 (EMPATHY 1B), CUNNING 3,
DECEPTION 3 (BLUFF 1B), STATUS 4

COMBAT DEFENSE 6 * HEALTH 6

INTRIGUE DEFENSE 9 * COMPOSURE 6

CLOTHING: AR 0 AP -0 BULK 0 * MOVEMENT: 4 (SPRINT 16)

FOOTPAD

Footpad, brigand, robber; whatever the name, King's Landing and most other cities must contend with desperate men willing to maim and murder for a few coins, or even just for sport. Footpads usually run in packs, though some work alone. They are also cowards and only fight if they are certain they can win. Otherwise, they flee to rob another day.

FOOTPAD STATISTICS

AWARENESS 3, DECEPTION 3, FIGHTING 3 (SHORT BLADES 1B),
KNOWLEDGE 2 (STREETWISE 2B), STATUS 1, STEALTH 2 (SNEAK 2B)

COMBAT DEFENSE 7 * HEALTH 6

INTRIGUE DEFENSE 6 * COMPOSURE 6

CLOTHING: AR 0 AP -0 BULK 0 * MOVEMENT: 4 (SPRINT 16)

DIRK	3D+1B	1 DAMAGE	OFF HAND +2
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GOLD CLOAKS

The gold cloaks are members of the King's Landing City Watch. Members of the City Watch wear distinctive golden cloaks and golden disks riveted to their armor, and they usually carry iron-tipped spears. A veteran gold cloak might have an additional rank in Awareness or Fighting, or slightly better Knowledge or Streetwise specialty, whereas officers have higher Warfare from coordinating the ranks under their command. Gold cloaks rarely travel alone; they normally work in pairs or small groups of four to six, patrolling the city streets.

GOLD CLOAK STATISTICS

ATHLETICS 3, AWARENESS 3, FIGHTING 3 (LONG BLADES 2B
OR SPEARS 2B), KNOWLEDGE 2 (STREETWISE 1B), WILL 3

COMBAT DEFENSE 8 (6 IN ARMOR) * HEALTH 6

INTRIGUE DEFENSE 7 * COMPOSURE 9

BREASTPLATE: AR 5 AP -2 BULK 3 * MOVEMENT: 3 (SPRINT 9)

LONGSWORD	3D+2B	4 DAMAGE	PIERCING 2
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SPEAR	3D+1B	3 DAMAGE	FAST, TWO-HANDED
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GUARD

Guards are a common sight at any lord's keep or castle, and they provide security for the noble family. Guards represent members of the city watch, such as the Gold Cloaks of King's Landing, sentries, and infantry. Some guards may switch out one or two of these Abilities for another, and be equipped with different armor and weapons.

GUARD STATISTICS

ATHLETICS 4, AWARENESS 3 (NOTICE 1B), ENDURANCE 3,
FIGHTING 4 (POLE-ARMS 1B)

COMBAT DEFENSE 9 (6 IN ARMOR) * HEALTH 9

INTRIGUE DEFENSE 7 * COMPOSURE 6

MAIL: AR 5 AP -3 BULK 2 * MOVEMENT: 3 (SPRINT 9)

HALBERD	4D	7 DAMAGE	BULK 1, POWERFUL, TWO-HANDED
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KNIGHT

This knight is relatively young, inexperienced, or otherwise unremarkable, such as a noble who earned knighthood in his youth but has achieved little with it. The character can be a sworn sword of a noble house or a minor hedge knight of no great note.

KNIGHT STATISTICS

AGILITY 3, ANIMAL HANDLING 2 (RIDE 1B), ATHLETICS 3, ENDURANCE 3,
FIGHTING 4 (LONG BLADES 2B, SPEARS 2B), STATUS 3, WARFARE 3

COMBAT DEFENSE 8 (5 IN ARMOR, +2 w/ SHIELD) * HEALTH 9

INTRIGUE DEFENSE 6 * COMPOSURE 6

SPLINT: AR 7 AP -3 BULK 3 * MOVEMENT: 3 (SPRINT 9)

LONGSWORD	4D+2B	4 DAMAGE	PIERCING 2
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SPEAR	4D+2B	3 DAMAGE	FAST, TWO-HANDED
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SHIELD	3D	1 DAMAGE	DEFENSIVE +2
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TOURNEY LANCE	4D+1B	5 DAMAGE	BULK 1, MOUNTED, POWERFUL, REACH, SLOW
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KNIGHT, HEDGE

Hedge knights are landless soldiers who have sworn the vows of knighthood but must still sell their swords to lords, other landed knights, or any who will hire them. Most people regard hedge knights with scorn, for they are often of common birth. Hedge knights are often found in the company of lesser lords, merchant princes, and other characters of middling rank.

HEDGE KNIGHT STATISTICS

ANIMAL HANDLING 3, ATHLETICS 3,
FIGHTING 4 (LONG BLADES 1B, SPEARS 1B)

COMBAT DEFENSE 7 (4 IN ARMOR, +4 w/ SHIELD)

INTRIGUE DEFENSE 6 * HEALTH 6 * COMPOSURE 6

MAIL: AR 5 AP -3 BULK 2 * MOVEMENT: 3 (SPRINT 9)

LONGSWORD	4D+1B	4 DAMAGE	PIERCING 2
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WAR LANCE	4D+1B	7 DAMAGE	BULK 2, IMPALE, MOUNTED, POWERFUL, SLOW, VICIOUS
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LARGE SHIELD	4D	1 DAMAGE	BULK 1, DEFENSIVE +4
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TOURNEY LANCE	4D	6 DAMAGE	BULK 1, MOUNTED, POWERFUL, REACH, SLOW
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KNIGHT OF QUALITY

A knight of quality lives up to the name at least in terms of capabilities, if not honorable behavior. Some knights of quality are noble men, worthy of the title, whereas others are brutal butchers. Either type makes a formidable foe on the jousting field or the battlefield.

KNIGHT OF QUALITY STATISTICS

AGILITY 3 ANIMAL HANDLING 3 (RIDE 2B), ATHLETICS 3, AWARENESS 3, ENDURANCE 4, FIGHTING 5 (LONG BLADES 2B, SHIELDS 1B, SPEARS 2B), STATUS 4, WARFARE 3, WILL 3

COMBAT DEFENSE 9 (3 IN ARMOR, +4 W/ SHIELD) * HEALTH 12
INTRIGUE DEFENSE 8 * COMPOSURE 9
FULL PLATE: AR 10 AP -6, BULK 3 * MOVEMENT: 2 (SPRINT 4)

LONGSWORD	5D+2B	4 DAMAGE	PIERCING 2
WAR LANCE	5D+2B	7 DAMAGE	BULK 2, IMPALE, MOUNTED, POWERFUL, SLOW, VICIOUS
LARGE SHIELD	5D	1 DAMAGE	BULK 1, DEFENSIVE +4
TOURNEY LANCE	5D+1B	6 DAMAGE	BULK 1, MOUNTED, POWERFUL, REACH, SLOW

KNIGHT OF THE KINGSGUARD

At the pinnacle of knighthood are the members of the Kingsguard. You can use these traits for the majority of them; modify abilities and specialties to reflect the idiosyncrasies of the particular knights.

KNIGHT OF THE KINGSGUARD STATISTICS

AGILITY 2, ANIMAL HANDLING 3 (RIDE 2B), ATHLETICS 4, AWARENESS 3, ENDURANCE 4, FIGHTING 5 (LONG BLADES 2B, SHIELDS 2B, SPEARS 2B), STATUS 5, WARFARE 3, WILL 3

COMBAT DEFENSE 9 (3 IN ARMOR, +4 W/ SHIELD) * HEALTH 12
INTRIGUE DEFENSE 10 * COMPOSURE 9
FULL PLATE: AR 10 AP -6, BULK 3 * MOVEMENT: 2 (SPRINT 4)

LONGSWORD	5D+2B	5 DAMAGE	PIERCING 2
WAR LANCE	5D+2B	7 DAMAGE	BULK 2, IMPALE, MOUNTED, POWERFUL, SLOW, VICIOUS
LARGE SHIELD	5D+1B	2 DAMAGE	BULK 1, DEFENSIVE +4
TOURNEY LANCE	5D+1B	6 DAMAGE	BULK 1, MOUNTED, POWERFUL, REACH, SLOW

NOBLE (MINOR HOUSE)

This example is a typical male scion of a minor noble house; a lady substitutes Persuasion 3 (Charm 2B) for Fighting (“Courtesy is a lady’s armor,” as they say). A courtier who has neglected swordplay for proper manners and decorum does the same. A higher-ranking member of the house might have Status 4 or 5 and a corresponding increase in Intrigue Defense. Specific Fighting specialties, armor and weapons all vary depending on the House, of course.

NOBLE (MINOR HOUSE) STATISTICS

FIGHTING 3 (LONG BLADES 2B) KNOWLEDGE 2 (EDUCATION 1B), STATUS 3 (BREEDING 2B), WILL 3

COMBAT DEFENSE 6 (4 IN ARMOR) * HEALTH 6
INTRIGUE DEFENSE 7 * COMPOSURE 9

RING: AR 4 AP -2 BULK 1 * MOVEMENT: 4 (SPRINT 15)

LONGSWORD	3D+2B	3 DAMAGE
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SERVANT

This entry represents the ubiquitous servants found in households throughout the Seven Kingdoms. They possess a great ability to notice small details when no one thinks the servants are watching or listening, and they often go unnoticed in their own environment.

SERVANT STATISTICS

AWARENESS 2 (NOTICE 1B), FIGHTING 1, STATUS 1, STEALTH 2 (BLEND-IN 2B), WARFARE 1

COMBAT DEFENSE 6 * INTRIGUE DEFENSE 5
HEALTH 6 * COMPOSURE 6

CLOTHING: AR 0 AP -0 BULK 0 * MOVEMENT: 4 (SPRINT 16)

SMALLFOLK

This entry represents the ubiquitous servants found in households throughout the Seven Kingdoms. They possess a great ability to notice small details when no one thinks the servants are watching or listening, and they often go unnoticed in their own environment.

SMALLFOLK STATISTICS

FIGHTING 1, STATUS 1, SURVIVAL 2 (FORAGE 1B), WARFARE 1

COMBAT DEFENSE 6 * INTRIGUE DEFENSE 5
HEALTH 6 * COMPOSURE 6

CLOTHING: AR 0 AP -0 BULK 0 * MOVEMENT: 4 (SPRINT 16)

CREATURES

Not all the foes and friends the PCs make will be human. Many are common animals, domesticated and wild alike. For the most part, animals have little cause to attack humans and, in fact, avoid them. However, a mother protecting her young, an animal possessed by a skinchanger, or wild beasts driven by some supernatural agency can prove fearsome foes.

Creatures typically don’t take injuries or wounds, though they can for larger or significant animal threats. Animals bonded to characters through the Animal Cohort benefit take injuries and wounds just like regular characters.

Creatures have rank 0 in the following abilities: Animal Handling, Deception, Healing, Language, Knowledge, Marksmanship, Persuasion, Status, Thievery, and Warfare. They can never take tests related to these abilities and automatically fail when called to do so. Certain uses of other abilities may be impossible. Creatures can make Fighting tests with their natural weapons only.

Some animals may have access to a Fly specialty in Athletics, the equivalent of the Run specialty for animals capable of flight.

BEAR

Bears are ubiquitous throughout the north, inhabiting the slopes of the Frostfangs, the Rills, and the Wolfswood, and none are more feared than the white snow bears found in the extreme north beyond the Wall. Bears are far less common in the cultivated lands of the south, confined to the Storm Lands and rarely in the Westerlands.

BEAR STATISTICS

AGILITY 2 (QUICKNESS 1B), ATHLETICS 4 (CLIMB 1B, STRENGTH 4B, SWIM 1B), AWARENESS 3 (NOTICE 2B), CUNNING 1, ENDURANCE 5 (RESILIENCE 2B, STAMINA 2B), FIGHTING 4, SURVIVAL 5 (FORAGE 2B, TRACK 1B)

COMBAT DEFENSE 9 🌟 HEALTH 9

NATURAL ARMOR: AR 2 🌟 MOVEMENT: 5 YARDS

BITE	4D	5 DAMAGE	GRAB
CLAWS	4D	8 DAMAGE	PIERCING 1, POWERFUL, SLOW, VICIOUS

BOAR

Hunting wild boar is a popular pastime in the Seven Kingdoms, a sport that proves a warrior's strength and cunning. Wild boar can be found throughout Westeros. Boars are aggressive creatures, but they rarely attack humans unless provoked in some way first.

BOAR STATISTICS

AGILITY 3 (QUICKNESS 2B), ATHLETICS 3 (RUN 1B, STRENGTH 1B), AWARENESS 3 (NOTICE 2B), CUNNING 1, ENDURANCE 3 (RESILIENCE 1B, STAMINA 2B), FIGHTING 3 (GORE 1B), STEALTH 3, SURVIVAL 4 (FORAGE 2B), WILL 3

COMBAT DEFENSE 9 🌟 HEALTH 9

NATURAL ARMOR: AR 1 🌟 MOVEMENT: 6 YARDS

GORE	3D	4 DAMAGE	POWERFUL, VICIOUS
FEROCIOUS	A boar can take injuries to reduce damage to its Health.		

DIREWOLF

Rarely seen south of the Wall, direwolves are fearsome predators famed for their speed and savagery. Their mere presence is enough to unnerve people and animals alike, and their howls can send a chill of fear through all who hear them.

DIREWOLF STATISTICS

AGILITY 3 (DODGE 2B, QUICKNESS 2B), ATHLETICS 4, (JUMP 2B, RUN 3B, STRENGTH 1B, SWIM 1B), AWARENESS 4 (NOTICE 2B), CUNNING 1 (MEMORY 1B), ENDURANCE 4 (RESILIENCE 2B, STAMINA 2B), FIGHTING 4, STEALTH 5 (SNEAK 1B), SURVIVAL 5 (FORAGE 1B, HUNT 2B, ORIENTATION 1B, TRACK 1B), WILL 3

COMBAT DEFENSE 11 🌟 HEALTH 12

NATURAL ARMOR: AR 2 🌟 MOVEMENT: 8 YARDS

BITE	4D	5 DAMAGE	POWERFUL, VICIOUS
CLAWS	4D	3 DAMAGE	

KNOCKDOWN Whenever a direwolf gets at least two degrees of success on a Fighting test, it can forgo the extra damage to pull its opponent to the ground.

LEAPING CHARGE When a direwolf charges, it may make two attacks, one with its claws and another with its bite.

EAGLE

Eagles haunt the eyries of the Frostfang Mountains on both sides of the Wall. Eagles only attack humans if their nests are threatened, they're trained for war, or if they're compelled by a skinchanger.

EAGLE STATISTICS

AGILITY 4 (QUICKNESS 2B), ATHLETICS 2 (FLY 2B), AWARENESS 4 (NOTICE 2B), CUNNING 1, FIGHTING 3, SURVIVAL 3 (HUNT 2B)

COMBAT DEFENSE 10 🌟 HEALTH 6

NATURAL ARMOR: AR 0 🌟 MOVEMENT: 1 YARD OF FLY 8 YARDS

BEAK	3D	2 DAMAGE
CLAWS	3D	2 DAMAGE

BLINDING CLAWS An eagle that gains at least two degrees on a claws attack temporarily blinds its opponent. The opponent takes -2D on all tests and automatically fails Marksmanship tests until the end of the combat. An eagle that gains four or more degrees *permanently* blinds its opponent, granting the Impaired Sense flaw to its opponent.

HOUND

Used for war, hunting, and for companionship, hounds can be found in any community or in wild packs.

HOUND STATISTICS

AGILITY 3 (DODGE 1B, QUICKNESS 1B), ATHLETICS 3 (JUMP 2B, RUN 1B, SWIM 1B), AWARENESS 3 (NOTICE 2B), CUNNING 1, ENDURANCE 3 (RESILIENCE 1B, STAMINA 1B), FIGHTING 3, STEALTH 3, SURVIVAL 3 (HUNT 1B, TRACK 2B)

COMBAT DEFENSE 9 🌟 HEALTH 9

NATURAL ARMOR: AR 0 🌟 MOVEMENT: 8 YARDS

BITE	3D	3 DAMAGE
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LIZARD-LION

Vicious reptiles found in the Neck and other swamps and slow-moving waters in Westeros, lizard-lions are rightly feared for their vicious bites.

LIZARD-LION STATISTICS

AGILITY 3 (CONTORTIONS 1B, QUICKNESS 1B), ATHLETICS 4 (STRENGTH 2B, SWIM 4B), AWARENESS 3 (NOTICE 2B), CUNNING 1, ENDURANCE 4, FIGHTING 3, STEALTH 3, SURVIVAL 3

COMBAT DEFENSE 10 * HEALTH 12

NATURAL ARMOR: AR 3 * MOVEMENT: 6 YARDS OR SWIM 8 YARDS

BITE	3D	6 DAMAGE	GRAB
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CAMOFLAGE A lizard-lion gains +2D on Stealth tests made in swampy terrain.

FEROCIOUS A lizard-lion can take injuries to reduce damage to its Health.

MAMMOTH

Great, shaggy beasts used by giants as steeds and as beasts of burden, mammoths have died out everywhere but in the extreme north.

MAMMOTH STATISTICS

ATHLETICS 4 (STRENGTH 2B), AWARENESS 3, CUNNING 1, ENDURANCE 6 (STAMINA 2B), FIGHTING 3

COMBAT DEFENSE 9 * HEALTH 18

NATURAL ARMOR: AR 5 * MOVEMENT: 4 YARDS



GORE	3D	8 DAMAGE	STAGGERING
TRAMPLE	3D	10 DAMAGE	STAGGERING

FEROCIOUS A mammoth can take injuries to reduce damage to its Health.

RAVEN

Maesters use ravens to carry messages across the Seven Kingdoms. Reliable, ravens can defend themselves against other birds and predators and have the stamina to fly long distances.

RAVEN STATISTICS

AGILITY 4 (QUICKNESS 1B), ATHLETICS 1 (FLY 1B), AWARENESS 3 (NOTICE 1B), CUNNING 1 (MEMORY 1B), ENDURANCE 1 (STAMINA 1B), FIGHTING 1

COMBAT DEFENSE 8 * HEALTH 3

NATURAL ARMOR: AR 0 * MOVEMENT: 1 YARDS OR FLY 6 YARDS

BEAK	1D	1 DAMAGE
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WHITE RAVENS The Citadel in Oldtown maintains a special breed of stronger, faster and smarter ravens, identifiable by their albino plumage. White ravens have an Athletics 2 (Flying 2B), Cunning 2 (Memory 2B), Endurance 2 (Stamina 2) and a Fly Movement of 8 yards.

SHADOWCAT

Shadowcats are great cats with distinctive striped hides. They infest the mountains throughout Westeros and attack without provocation, and once on the trail of a meal, they rarely give up the chase.

SHADOWCAT STATISTICS

AGILITY 4 (BALANCE 2B, DODGE 1B, QUICKNESS 2B), ATHLETICS 4 (CLIMB 2B, JUMP 2B, RUN 2B, STRENGTH 1B, SWIM 1B), AWARENESS 5 (NOTICE 2B), CUNNING 1, ENDURANCE 3 (STAMINA 1B), FIGHTING 4, STEALTH 5 (SNEAK 1B), SURVIVAL 4 (HUNT 1B, TRACK 1B)

COMBAT DEFENSE 13 * HEALTH 9

NATURAL ARMOR: AR 0 * MOVEMENT: 8 YARDS

BITE	4D	4 DAMAGE	VICIOUS
CLAWS	4D	5 DAMAGE	POWERFUL

LEAPING CHARGE When a shadowcat charges, it may make two attacks, one with its claws and another with its bite.

SNEAKY A shadowcat gains +1D on Stealth tests at night.

WOLF

Unlike their larger cousins, wolves are far more common and exist in packs as far south as the riverlands. In addition to wolves, you can also use these statistics for the sand dogs of Dorne.

WOLF STATISTICS

AGILITY 3 (DODGE 1B, QUICKNESS 1B), ATHLETICS 3 (JUMP 1B, RUN 1B, STRENGTH 1B, SWIM 1B), AWARENESS 3 (NOTICE 1B), CUNNING 1, ENDURANCE 3 (STAMINA 1B), FIGHTING 3, STEALTH 4 (SNEAK 1B), SURVIVAL 4 (FORAGE 1B, HUNT 1B, TRACK 1B)

COMBAT DEFENSE 9 ✪ HEALTH 9

NATURAL ARMOR: AR 0 ✪ MOVEMENT: 6 YARDS

BITE	3D	3 DAMAGE
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KNOCKDOWN

Whenever a wolf gets at least two degrees of success on a Fighting test, it can forgo the extra damage on the attack to knock its opponent to the ground.

STEEDS

The people of Westeros domesticate horses for work, war, and companionship; thus, they can be found throughout the Seven Kingdoms. Given their importance, steeds come in many sizes and shapes, from the destriers used by knights in tournaments and coursers used in battle to the lowly garron, favored for its sure step. Descriptions of these steeds can be found in **CHAPTER 7: EQUIPMENT** starting on page 133.

DESTRIER STATISTICS

AGILITY 3 (QUICKNESS 1B), ATHLETICS 5 (JUMP 2B, RUN 2B, STRENGTH 2B), AWARENESS 3 (NOTICE 3B), CUNNING 1, ENDURANCE 5 (RESILIENCE 2B, STAMINA 4B), FIGHTING 3, WILL 4

COMBAT DEFENSE 11 ✪ HEALTH 15

NATURAL ARMOR: AR 0 ✪ MOVEMENT: 6 YARDS

BITE	3D	4 DAMAGE
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HOOVES	3D	6 DAMAGE	POWERFUL
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COURSER STATISTICS

AGILITY 4 (QUICKNESS 2B), ATHLETICS 4 (JUMP 2B, RUN 2B, STRENGTH 2B), AWARENESS 3 (NOTICE 3B), CUNNING 1, ENDURANCE 4 (RESILIENCE 1B, STAMINA 3B), FIGHTING 3, WILL 3

COMBAT DEFENSE 11 ✪ HEALTH 12

NATURAL ARMOR: AR 0 ✪ MOVEMENT: 8 YARDS

BITE	3D	4 DAMAGE
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HOOVES	3D	6 DAMAGE	POWERFUL
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ROUNSEY STATISTICS

AGILITY 3 (QUICKNESS 1B), ATHLETICS 4 (JUMP 1B, RUN 2B, STRENGTH 2B), AWARENESS 3 (NOTICE 3B), CUNNING 1, ENDURANCE 5 (RESILIENCE 2B, STAMINA 3B), FIGHTING 2, WILL 3

COMBAT DEFENSE 10 ✪ HEALTH 15

NATURAL ARMOR: AR 0 ✪ MOVEMENT: 8 YARDS

HOOVES	2D	4 DAMAGE
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SAND STEED STATISTICS

AGILITY 4 (QUICKNESS 3B), ATHLETICS 4 (JUMP 3B, RUN 3B, STRENGTH 1B), AWARENESS 3 (NOTICE 2B), CUNNING 1, ENDURANCE 4 (RESILIENCE 2B, STAMINA 4B), FIGHTING 2, WILL 4

COMBAT DEFENSE 11 ✪ HEALTH 12

NATURAL ARMOR: AR 2 ✪ MOVEMENT: 10 YARDS

HOOVES	2D	4 DAMAGE
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GARRONS STATISTICS

AGILITY 4 (BALANCE 2B), ATHLETICS 3 (STRENGTH 1B), AWARENESS 3 (NOTICE 2B), CUNNING 1, ENDURANCE 4 (RESILIENCE 2B, STAMINA 3B), FIGHTING 1, WILL 3

COMBAT DEFENSE 9 ✪ HEALTH 9

NATURAL ARMOR: AR 2 ✪ MOVEMENT: 5 YARDS

BITE	1D	3 DAMAGE
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MULE STATISTICS

AGILITY 3 (BALANCE 1B), ATHLETICS 4 (STRENGTH 3B), AWARENESS 3 (NOTICE 2B), CUNNING 1, ENDURANCE 4 (RESILIENCE 1B, STAMINA 3B), FIGHTING 1, WILL 3

COMBAT DEFENSE 10 ✪ HEALTH 12

NATURAL ARMOR: AR 2 ✪ MOVEMENT: 6 YARDS

BITE	1D	4 DAMAGE
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PALFREYS STATISTICS

AGILITY 4 (BALANCE 1B, QUICKNESS 2B), ATHLETICS 3 (JUMP 1B, STRENGTH 1B), AWARENESS 3 (NOTICE 2B), CUNNING 1, ENDURANCE 4 (RESILIENCE 2B, STAMINA 3B), FIGHTING 1, WILL 3

COMBAT DEFENSE 10 ✪ HEALTH 12

NATURAL ARMOR: AR 2 ✪ MOVEMENT: 8 YARDS

BITE	1D	3 DAMAGE
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PONY STATISTICS

AGILITY 3 (BALANCE 1B, QUICKNESS 1B), ATHLETICS 3 (STRENGTH 1B), AWARENESS 3 (NOTICE 2B), CUNNING 1, ENDURANCE 3 (RESILIENCE 1B, STAMINA 2B), FIGHTING 1, WILL 3

COMBAT DEFENSE 9 ✪ HEALTH 9

NATURAL ARMOR: AR 0 ✪ MOVEMENT: 6 YARDS

BITE	1D	3 DAMAGE
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STOT STATISTICS

ATHLETICS 3 (STRENGTH 3B), AWARENESS 3 (NOTICE 1B), CUNNING 1, ENDURANCE 4 (RESILIENCE 1B, STAMINA 3B), FIGHTING 1

COMBAT DEFENSE 8 ✪ HEALTH 12

NATURAL ARMOR: AR 0 ✪ MOVEMENT: 6 YARDS

BITE	1D	3 DAMAGE
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SUPERNATURAL CREATURES

Few creatures of myth remain in the present day, though signs of their existence can be found throughout the world, in the heraldry used by the noble families, in art and statuary, in myth, and in their bones. Many of the supernatural creatures supposed to have existed are purely mythological in nature, such as the snarks and grumkins of tales. A few tales, though, have their origins steeped in truth and ancient creatures from antiquity walk the lands once more.

GIANT

The giants are believed to have died out ages ago, so far back that most folk regard them as monstrous myths and little else. Giants still live in Westeros, but they are contained to the lands beyond the Wall. A giant has the general shape and build of a man but stands as tall as 12 feet. Coarse hair covers their bodies, and they have a sour smell, a stink unique to them. Giants have sloping chests and lower torsos half again as wide as their upper torsos. They have long arms that hang well past their waists and get about on short, thick legs that end in broad, pigeon-toed feet. Their faces are squashed and brutal, set with tiny eyes nearly hidden beneath folds of horny flesh.

Giants rely on a keen sense of smell to compensate for their poor vision. While clearly more animal than man, they use tools and are ca-

*Ooooooh, I am the last of the giants,
my people are gone from the earth.
The last of the great mountain giants,
who ruled all the world at my birth.
Oh, the smallfolk have stolen my forests,
they've stolen my rivers and hills.
And they've built a great wall through my valleys,
and fished all the fish from my rills
In the stone halls they burn their great fires,
in stone halls they forge their sharp spears.
Whilst I walk alone in the mountains,
with no true companion but tears.
They hunt me with dogs in daylight,
they hunt me with torches by night.
For these men who are small can never stand tall,
whilst giants still walk in the light.
Oooooooh, I am the LAST of the giants,
so learn well the words of my song.
For when I am gone the singing will fade,
and the silence shall last long and long.*

—Mag the Mighty, Elder Giant,
A Storm of Swords

pable of speech—usually the Old Tongue of the First Men. Giants tend to keep to themselves until they have cause to set aside their mistrust for others and join forces with men.

GIANT STATISTICS

AGILITY 2 (QUICKNESS 1B), ANIMAL HANDLING 3 (TRAIN 1B),
ATHLETICS 5 (STRENGTH 3B, THROW 2B), AWARENESS 3
(NOTICE 1B), ENDURANCE 5 (RESILIENCE 2B), FIGHTING 5
(BLUDGEONS 1B), LANGUAGE 2 (OLD TONGUE), SURVIVAL 4
(FORAGE 1B, ORIENTATION 1B, TRACK 2B)

COMBAT DEFENSE 10 ☉ HEALTH 15

INTRIGUE DEFENSE 7 ☉ COMPOSURE 6

NATURAL HIDE: AR 4 ☉ MOVEMENT: 4 (SPRINT 16)

MASSIVE CLUB 5D+1B 6 DAMAGE SHATTERING 2, SLOW

COLD BORN Giants can exist comfortably in climates of extreme cold.

THE OTHERS

Creatures of legend, the Others, also known as White Walkers, are a malicious breed of vile creatures imbued with utter cold. They have the general size and shape of men but are alien in their movements, their bodies capable of inhuman grace and speed, flitting through the shadows and gloom of a winter night. Others are tall and hard, their flesh the color of milk, and their eyes burn with blue radiance.

The White Walkers delight in killing, and their fighting skills are excellent. When engaged in battle, they laugh with a perverse glee, the sound of which cuts straight to the heart. In battle, they wear a strange unnatural armor, plates that pick up the hues and textures of their surroundings to camouflage them. They wield cruel swords of an equally strange substance, thin and alive with moonlight. These blades emit a ghostly light along the edges when swung.

Those mortals slain by Others are doomed to rise as wights, hideous undead mockeries of their former selves. The change is quick, marked by a bluing of the eyes and blackening of the hands and feet. Wights are loyal to their creators and sell their lives cheaply to work the evils of this mysterious people.

According to most tales, the Others first appeared over 8,000 years ago during a long, cold, and difficult winter that lasted for an entire generation. They swept across the land, slaughtering men and armies alike. Those they butchered rose up to follow in the wake of the White Walkers on their undead steeds. No man could stand against them, and all who crossed their paths were slain without regard for age or innocence. The Others were eventually driven back, but by what means no one can remember, though the sun, fire, and dragonglass may all have had a part in their undoing.

WIGHTS

When an Other slays a human or animal, its victim is cursed to rise again as the White Walker's undead thrall. Called wights, their bodies turn stark white, except for their hands and feet, which turn black. They have bright blue eyes, like their makers. They have no smell, but animals will not approach them. Even when dismembered, the wights continue to fight, their limbs imbued with unnatural power.

THE OTHERS STATISTICS

AGILITY 7 (ACROBATICS 2B, BALANCE 2B, DODGE 3B, QUICKNESS 3B),
ATHLETICS 4, AWARENESS 4, CUNNING 5, ENDURANCE 4, FIGHTING 7
(LONG BLADES 3B), STEALTH 5 (SNEAK 2B)

COMBAT DEFENSE 15 ☉ HEALTH 12

INTRIGUE DEFENSE 11 ☉ COMPOSURE 6

UNNATURAL ARMOR: AR 8 AP -0 BULK 0 ☉ MOVEMENT: 5 (SPRINT 25)

UNNATURAL SWORD	7D+3B	4 DAMAGE	PIERCING 4, SHATTERING 1, VICIOUS
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AURA OF CHILL Others emit an aura of cold capable of panicking living creatures. All living creatures that start their turns within 10 yards of an Other must succeed on a Challenging (12) Will test or take -1D on all tests. Those who roll a Critical failure must flee each round until they succeed on another Will save. Animals that fail their tests become panicked and flee.

COLD BORN Others can exist comfortably in climates of extreme cold.

SENSE LIFE An Other can pinpoint the location of any living creature within 10 yards as a Free Action.

SNOW STRIDE Others ignore treacherous terrain resulting from ice and snow.

SNOW STEALTH Others gain +1D on Stealth tests made in ice or snow or +2D at night in these areas.

SPAWN WIGHT Humans and animals slain by Others rise as wights upon the setting of the sun. Humans slain at night rise 1d6 rounds later.

SUNBANE Others cannot abide the presence of the sun and take -1D to all tests when in it is light.

VULNERABILITY: DRAGONGLASS Weapons carved from dragonglass ignore the Others' AR and deal Athletics+6 damage.

Whenever a human or animal is transformed into a wight, apply all the following changes:

- ☉ Lose all specialties.
- ☉ Lose all Destiny Points.
- ☉ Lose all benefits, though retain flaws, if any.
- ☉ Modify the creature's abilities as follows:
 1. Reduce Agility and Fighting by 1 rank (minimum 1).
 2. Increase Athletics and Endurance by 1 rank.
 3. Reduce Cunning to 1 rank.
 4. Reduce Language to rank 0.
- ☉ Wights cannot roll and automatically fail Animal Handling, Deception, Healing, Knowledge, Persuasion, Status, Survival, Thievery, Warfare, and Will tests.
- ☉ **CLAWS AND TEETH:** Wights use their hands and teeth to attack. These attacks deal Athletics damage. For human wights, these attacks also have the Grab quality.



☉ **DEATH GRIP:** Wights of human origin gain this ability. Whenever a wight takes damage equal to or in excess of its Health, it immediately removes half this damage and takes -1D on all tests. It may now make two attacks each round as a Lesser Action.

☉ **VULNERABLE TO FIRE:** All fire attacks that hit wights gain one additional degree of success. A wight that takes fire damage equal to or in excess of its Health is instantly slain.

HUMAN WIGHT STATISTICS

AGILITY 1, ATHLETICS 3, CUNNING 1, ENDURANCE 3,
FIGHTING 2, LANGUAGE 0, STEALTH 4

COMBAT DEFENSE 6 (4 IN ARMOR) ☉ HEALTH 9
HIDES: AR 5 AP -2 BULK 2 ☉ MOVEMENT: 3 (SPRINT 10)

CLAWS AND TEETH	2D	3 DAMAGE	GRAB
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DEATH GRIP (SEE ABOVE), VULNERABLE TO FIRE (SEE ABOVE)

Use the following statistics for steeds employed by the Others.

COURSER WIGHT STATISTICS

AGILITY 3, ATHLETICS 5, AWARENESS 3, CUNNING 1, ENDURANCE 5

COMBAT DEFENSE 11 ☉ HEALTH 15
NATURAL ARMOR: AR 0 ☉ MOVEMENT: 8 YARDS

BITE	2D	5 DAMAGE
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VULNERABLE TO FIRE (SEE ABOVE)

PLAY STYLES

The rules in this sourcebook are designed around a very specific play experience—but one that supports a broad range of tastes and interests. The noble house provides an excellent unifying device and provides opportunities for schemers and warriors alike, and it can serve just about any kind of chronicle from warfare to intrigue and everything in between. However, the world of Westeros is a big place, and there are many stories to tell about the people in these lands. The following alternate play styles present variant options for different kinds of games and exploring the necessary changes to facilitate these styles.

ADVENTURERS

Although possessed of many unique characteristics, *SIFRP* is a fantasy roleplaying game—and one in which there is opportunity aplenty for the more traditional themes of exploration, high adventure, and quests employed by other games in this genre. Rather than explore the fortunes of a noble house, you can alter the tone of the game to support characters of a variety of origins, uniting them through some other common purpose, namely high adventure. Stories in this play style would see the characters traveling to remote corners of the world, exploring old temples, lost fortresses, and perhaps even “dungeons.” The characters might set out to find fabled Valyria to learn what transpired there and possibly recover ancient artifacts and relics from this lost civilization. Another possibility is for the characters to all be crewmembers on a sailing ship. They may be pirates raiding merchant and military ships, smugglers, or even explorers, sailing to far-flung ports throughout the world.

Another, probably superior, option is for the players to take the roles of questing knights. They might be hedge knights or heirs to a noble house, but they seek fame and fortune in the Seven Kingdoms, selling their swords or undertaking courageous quests to right wrongs and save damsels in distress. Between adventures, they could participate in tournaments and rub elbows with some of the greatest knights in the land, all while preserving the tone and flavor that makes *SIFRP* the exciting game that it is.

To run an Adventurers style campaign, consider making the following changes.

HOUSE CREATION

Ignore the house creation rules defined in **CHAPTER 6: HOUSE & LANDS**. If any players have characters of noble birth, they may use the house creation rules to define their family’s heritage and background, but the mechanics of running the house are not used.

REWARDS

Characters earn Experience and Coin. They do not earn Glory.

FREE FOLK

Another interesting variant is for the players to take the roles of wildlings beyond the Wall. In this style, the characters might be members of the same tribe, fighting to survive the perils of their unforgiving land and waging war

against the Night’s Watch and darker horrors that skulk about the land in the depths of night. The characters could be raiders, crossing the Wall to hit settlements and holds throughout the North, or they might be part of a small tribe and are warriors, mystics, or hunters. Given the scarce resources, conflict is common. Finally, Free Folk games are excellent for groups hungry for more fantasy since the lands beyond the Wall are rife with supernatural agencies, monsters of legend, and more. While contending with the Others and wights, the characters could participate in the search for the Horn of Winter and any other relics they might find to save their people from the doom that hunts them in the light of the moon.

To run a Free Folk style campaign, consider making the following changes.

HOUSE CREATION

Ignore the house creation rules defined in **CHAPTER 6: HOUSE & LANDS**. You might consider extrapolating some of the rules to come up with a similar set of guidelines for constructing wildling tribes.

REWARDS

Characters earn Experience and Coin. They only earn Glory if you are using a tribal system based on the house system.

THE GAME OF THRONES

One of the most interesting themes revisited in the novels is the game of thrones, the intrigues and treacheries that define the political arena of Westerosi lords. A skilled player of the game can reach the heady heights of the great houses, while a poor player might tumble from whatever his ancestors achieved to find all has been torn from him. The noble house rules presented in this book exist to engage this dynamic in a way that’s not immediately destructive to the player characters and gives them at least the possibility of having a haven in the tumultuous arena of realpolitik as it applies to their house and those of their rivals.

An interesting variant that can explore some of the deeper tensions in the setting is to widen the scope of each player so that instead of playing the part of a single character, each player takes the role of a house. Within the house are a number of characters—the lord, lady, heirs, sworn swords, maesters, and more—whom the player might use to interact with the setting. Any given story might feature characters from different houses, bound together by circumstance or design, and players might move their characters in and out of stories depending on their needs and the challenges presented by the story.

The benefit of this variant is that it allows you to tell a variety of stories, from intrigues in King’s Landing to thrilling battles as two houses—each controlled by different players—who settle their disputes on the battlefield. If you want to shift the focus to the Night’s Watch, the players simply have to come up with a character from their stable to participate. One might be a Sworn Brother, while two others might be visiting to inspect the Wall. Similarly, you could have the players unite for a time to face an external threat, pooling their resources to defeat an aggressive foe.

All of these advantages come with a price, however. The stories you would tell rapidly approach the epic, with numerous characters, plots, and developments. With the sheer number of characters present, it becomes much harder to keep everything straight, requiring a great deal

more preparation and anticipation on your part. Finally, the game is always at risk of devolving into a war game rather than a roleplaying game, which can be very unattractive to players who would rather devote their time to developing one or two characters.

Therefore, before embarking on a grand game-of-thrones style chronicle, be sure to talk with your players to gauge their interests in such a game. While a challenging style of play, it does carry its rewards, so proceed with caution.

To run a game-of-thrones style campaign, consider making the following changes.

HOUSE CREATION

Each player creates their own house. All houses should be in a realm of your choosing to avoid the inescapable contrivances bound to arise in games where the houses are on different sides of Westeros.

CHARACTER CREATION

For every full 10 points of Influence, a player creates one character. At least one character must be of blood relation to the house. Other characters can be sworn swords, maesters, and so on, as normal.

HISTORICAL

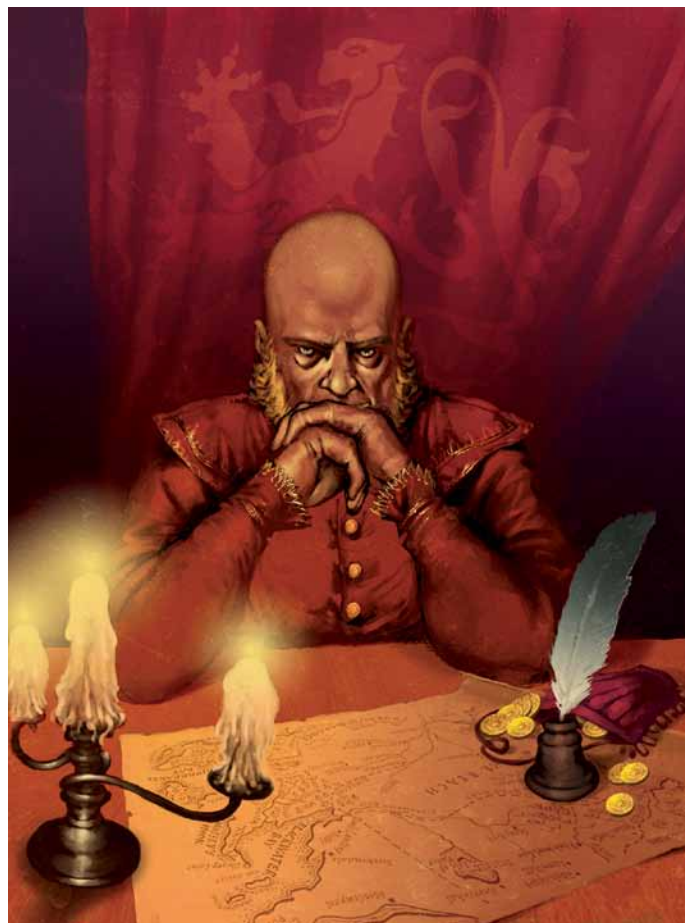
A reasonable concern about playing in any setting based on a literary source is finding room for player characters to grow and develop while remaining true to canon. The closer you stay to the books, the less chance the characters' house has of attaining greatness, of reaching beyond the sea of minor houses to add their names alongside House Baratheon and House Lannister. In a way, cleaving too close creates a glass ceiling for the characters, tantalizing them with the possibility but forever barring their access to the greater power and greater influence over the lands.

One way to remain true to the novels while not denying your players the possibility of achieving greatness is to change the era in which the game takes place. There's no reason why the stories you tell have to involve the reign of King Robert Baratheon; they might occur a century before, during the Targaryens' rule, and heroes like Ser Duncan the Tall roamed the land with a prince at his side. You could also go further back, perhaps to the time of Aegon's Conquest, the Rhoynar invasion, or even the Andal invasion. If you prefer more magic in the game, consider setting your stories in the time of the Dawn Age when the First Men carved the first human kingdoms out of the perfect wilderness of Westeros. The further back you set the games, the less chance you'll have of contradicting the events of the books, thus giving you a great deal of freedom to explore and develop the game in whatever way you'd like.

To run a historical style campaign, consider making the following changes.

HOUSE CREATION

When determining the house's First Founding, ignore the examples. A chronicle set during the Andal Invasion could have ancient houses, as well as new houses. Simply modify the perspective of these houses to address the historical climate in which your game takes place.



NIGHT'S WATCH

The Sworn Brothers of the Night's Watch broadens the game's scope to encompass characters from all origins, from smallfolk to princes. These brave men vow to take no wives, and they sever all ties to kin and friendship to join the Brotherhood in defending the Wall against the enemies of the Seven Kingdoms. Originally founded to protect Westeros from supernatural threats, the Night's Watch spends nearly all its time maintaining the Wall and fighting wildlings. A chronicle that details the Night's Watch might explore rangings beyond the Wall, scouting missions, and intrigues within the Brotherhood. Alternatively, you might focus on events that unfold at the same time as the novels: the characters could be Sworn Brothers at Eastwatch-by-the-Sea or Shadow Tower and are doing their part to fight wildlings and Others alike.

To run a Night's Watch style campaign, consider making the following changes.

HOUSE & CHARACTER CREATION

Ignore the house creation rules. Instead, players are encouraged to come up with a history that culminates in their taking the black. If they come from a noble house, the player can choose an existing house or create one using the house creation rules. Otherwise, players are free to play whatever they like, from studious types that will become stewards or skilled warriors who might join the rangers.

CHAPTER 12: JOURNEY TO KING'S LANDING



JOURNEY TO KING'S LANDING is a short, easy-to-run adventure story, intended to introduce new players and give them a feel for how the game, and the world of Westeros, work. It can also serve as a lead-in to the adventure **PERIL AT KING'S LANDING**.

SUMMARY

The characters are on their way to the great city of King's Landing, ostensibly to attend a tourney declared by King Robert Baratheon. Along the way, they stop for the night at an inn, encounter some local ill-will, and have an encounter with a group of bandits, which may or may not include one or more characters being kidnapped and taken to the bandits' encampment. They must deal with the bandits, one way or another, and continue along their way to King's Landing.

- In **Scene One**, the group encounters evidence of the bandits' work along the road to King's Landing. As night comes on, they find a local inn and make arrangements to stay for the night.
- In **Scene Two**, the party hunkers down at the inn for the night, allowing time for the players to try out various game systems in the events that play out around the late afternoon and evening. Various things may pass in the night between characters.
- In **Scene Three**, the bandits attack the party along the road, attempting to take all their goods, or else the characters (alerted to the bandits' spy at the inn) follow and attack them at their camp. Either way, the characters must deal with the threat and continue on their journey.

THE CHARACTERS

Six pre-generated characters are provided for use with this adventure, a young heir and his entourage from a minor noble house. These characters can be found starting on page 302 and you can photocopy them as needed. The character sheets come complete with background information and descriptions. Encourage players to roleplay the characters based on this information. Not all of a character's background information may come into play in this short adventure (indeed, it's unlikely for much of it to come up), but the information can still add to the players' roleplaying and enjoyment of their characters and a good opportunity may arise for unexpected revelations and character development!

Your other option, of course, is to have the group create their own characters. This is recommended if you plan to continue on with the **PERIL AT KING'S LANDING** adventure. If you have the *SIFRP Chronicle Starter*, you can choose one of the houses detailed in that book for your characters if you like. This does the work of house creation for you, so the players simply need to figure out how the characters they create fit into the house as described.

SCENE 1: ON THE ROAD

In this scene, the characters make their way along the road towards the crossroads where they will take the Kingsroad south to King's Landing. Along the way, they find evidence of trouble in the area as the day grows late and they are in need of a place to stop for the night.

Read the following aloud to the players to set the scene:

A tourney. King Robert Baratheon, ruler of the Seven Kingdoms, has declared a tourney and festival in the great city of King's Landing. All the lords and bannermen of the Seven Kingdoms are invited to attend, where there will be feasting, merriment, and great jousts for the finest knights in all the land to prove their mettle, along with a grand melee to claim the rich prizes offered by the crown (to say nothing of the adoration and cheers of the crowd).

It is also not lost on you that this tourney represents an important opportunity for your house: to forge alliances, learn all the latest news and gossip of the court, and to meet those men and women who represent the great houses of Westeros. In the years to come, some of these noble folk will be your allies or liege-lords, others your enemies. It pays to know which way the wind is blowing, so the riches won in this tourney may be far more than mere gold.

You've set off on the long journey to the Kingsroad that will take you southward to King's Landing itself. What started out as an exciting adventure on a bright summer morning has taken a gray turn, as a steady drizzle has begun to dampened your spirits as much as it has your sodden clothing. Even heavy wool cloaks only do so much to keep out the damp and the subsequent chill. There is supposed to be an inn at the crossroads and you fervently hope so, as a warm fire and some dry clothes and decent food would go a long way towards improving your mood.

Give the players an opportunity to briefly introduce and describe their characters and what they're doing with the party headed to the tournament. You may want to allow the players the opportunity for a little roleplaying to get into character, talking to each other about the unpleasant weather, what they can expect to find when they reach King's Landing, their hopes for the tourney, and so forth.

If you have fewer than six players for the game, you can either exclude the characters the players did not choose, or else you can have them as part of the party and run them as Narrator characters. This is helpful as it provides you with a "voice" for communicating in-character with the rest of the group and allows you to encourage roleplaying among the players.

If you have a full complement of players and still want to introduce a Narrator character among the group for this purpose, copy Nicholas Rivers' character sheet and select a suitable name for a scout or woodsman who accompanies the party. This character can end up a victim of the bandits later in the story, if you want.

A MURDER OF CROWS

Once the players have gotten settled and had the opportunity to introduce their characters and roleplay a bit, read the following aloud to them:

A shiver not related to the rainy chill passes through you as a murder of crows takes wing, carwing and squawking, from along the road ahead. Overlaying the damp smell of leaves is the stench of death wafting towards you on the wind.

Alongside the road in a shallow gully the bodies lay: three men, although one of them barely more than a boy. They're clothed in little more than their undergarments and a layer of mud and blood, and their wounds bear witness to the fight before they died. Whoever killed them must have stripped them of all their goods before dumping their bodies alongside the road, and their dark eye-sockets, eaten out by the crows, bear mute testimony of the evils of men.

Let the characters react to the bodies as their players see fit. They may wish to investigate further, to try and see that the murdered men receive a proper burial, or they may choose to harden their hearts to the unfortunate tableau, focusing on the road ahead, and whatever dangers might await them.

If the characters examine the bodies further, have the players roll an Easy (3) Cunning test, and provide them with information based on the result:

- ❏ **FAILURE:** They learn nothing more than was described to them initially.
- ❏ **SUCCESS (ONE DEGREE):** Rust stains on their clothing show all of the men once wore armor, although it is nowhere to be seen. Even their boots have been taken. From the condition of the bodies, they can't have been dead for much more than a day or so.
- ❏ **SUCCESS (TWO OR MORE DEGREES):** The older men's hands are calloused and their arms developed such that it is clear they were knights, the young man perhaps their squire.

Septa Alanna and other characters may wish to see the bodies properly buried, or to at least pray to the gods for their souls. Digging graves is slow, messy work in the muddy ground, but so is gathering enough stones for a cairn, while a pyre of any sort simply isn't an option in the damp weather. The characters can also decide to take the bodies with them (slinging them over the back of their horses) or to ride on to the inn ahead and come back with help and proper tools to bury the bodies. More importantly, whatever they choose, if the characters disturb the bodies or spend any time near them before moving on, they're surprised when one of them moves!

THE SQUIRE'S TALE

Jodrell, the squire to Ser Tymon, one of the slain knights, still clings to life. He's severely wounded, however, and dying. His gut wound is already badly infected, he's lost too much blood, and he's beyond even the skills of Maester Rudolphus to save (as any attempt at a Healing test shows the would-be healer).

The presence of the characters, and any activity around the bodies, causes Jodrell to stir and moan in pain. Any further attention from the characters brings him to bleary consciousness, barely able to speak.

Through cracked and bloodied lips, Jodrell can tell the characters the following. Paraphrase the information in Jodrell's voice based on what the characters do and say and whether they ask the dying squire any questions.

Jodrell, his master Tymon, and fellow knight Ser Roddik, were also traveling to King's Landing for the tourney. Late in the evening, they

were set upon by some bandits, a group of four rough-looking men, who attacked from ambush. The men must have been sell-swords or former soldiers themselves, as they were well armed and did not fight like brigands. They unhorsed both knights and slew them. Jodrell was stabbed and flung into the ditch. He lost consciousness and doesn't remember anything more until the characters arrived.

Once he has told the characters the previous information, Jodrell expires. For some added poignancy you can have the squire ask his "rescuers" to see to it that the men are buried as befits knights, to avenge their deaths, or both. Although he bears no sign, Jodrell is a faithful worshipper of the Seven, and will take comfort from the spiritual ministrations of Septa Alanna, should she offer them. Attempts to move Jodrell merely aggravate his wounds, causing him to lose consciousness and die immediately.

SCENE 2: AT THE CROSSROADS

In this scene, the party reaches the inn at the crossroads. Their reception depends somewhat on the condition of their arrival, but they may find more than just a warm meal and bed for the night.

After the characters leave behind the carnage of the bandits' attack and headed for the inn, read the following aloud to the players:

The sight of the timbers and thatched roof of the inn are welcome in the unending drizzle, even more so is the curl of blue-grey smoke from the fieldstone chimney, speaking to you of a warm hearth and, hopefully, some warm food and drink as respite from your travels. As the shadows grow long, and you are fatigued from the day's ride, to say nothing of your encounter with the bandits' handiwork a way back, you spur yourselves onward towards the inn's muddy yard.

MASHA HEEDLE

INNKEEPER

ENDURANCE 3, PERSUASION 3 (BARGAIN 2B)

COMBAT 6 / HEALTH 9 ⚔ INTRIGUE 6 / COMPOSURE 6

The innkeeper is an old woman named Masha Heedle: gray-haired, her teeth stained red from the sourleaf she's constantly chewing. She has some youngsters to help out with the work around the place; it's never quite clear if they're relations or just cast-offs who have found a home with her. Although she's all business with travelers and customers, Masha has a soft spot for children.

BRENNA

SERVING GIRL

AWARENESS 3 (EMPATHY 1B), ENDURANCE 3, PERSUASION 3 (SEDUCE 1B), WILL 4

COMBAT 7 / HEALTH 9 ⚔ INTRIGUE 7 / COMPOSURE 12

Brenna is a comely servant girl in her late teens; she brings food and drink to the guests and spends the rest of her time cleaning up (and occasionally flirting with attractive strangers).

DAVIN

STABLE HAND

ANIMAL HANDLING 3 (CHARM 1B), ATHLETICS 3 (STRENGTH 1B), ENDURANCE 3

COMBAT 7 / HEALTH 9 ⚔ INTRIGUE 6 / COMPOSURE 6

CUDGEL 2D 2 DAMAGE OFF-HAND +1

Davin is a stout lad who serves as the inn's stable-hand and general porter for things too heavy for Masha or Brenna to handle.

HORACE

TINKER

AGILITY 3, AWARENESS 3 (NOTICE 1B), CUNNING 3, KNOWLEDGE 3 (STREETWISE 1B), THIEVERY 3 (SLEIGHT OF HAND 1B)

COMBAT 8 (+1 W/DAGGER) / HEALTH 6 ⚔ INTRIGUE 8 / COMPOSURE 8

DAGGER 2D 1 DAMAGE DEFENSIVE +1, OFF-HAND +1

Horace is a traveling tinker resting up at the inn, Horace is an old grey-beard who has traveled a great deal. He is also on his way towards King's Landing, but is stopping over and trading his services fixing things at the inn for food and lodging.

CORVIN

SELL-SWORD

ATHLETICS 3, AWARENESS 3 (NOTICE 1B), DECEPTION 3 (ACT 1B), ENDURANCE 3, FIGHTING 4 (BLUDGEONS 2B)

COMBAT 8 (6 IN ARMOR, +2 SHIELD) ⚔ HEALTH 9

INTRIGUE 7 ⚔ COMPOSURE 6

RING MAIL: AR 4 AP -2 BULK 1 ⚔ MOVEMENT 2 YARDS

MORNINGSTAR 4D+2B 3 DAMAGE SHATTERING 1, VICIOUS

SHIELD 3D 1 DAMAGE DEFENSIVE +2

THE INN AT THE CROSSROADS

This modest inn has seen quite a bit of the history of Westeros in its time. Known throughout the years as the Two Crowns, Bellringer Inn and the Clanking Dragon, it is now simply the Old Inn for locals, or the Inn at the Crossroads for travelers.

A tall building with chimneys of white stone gone somewhat gray with the dust and soot of the years, the inn is a three story building, the top story of which is an open attic garrett, with cots rented cheaply to those who can't afford proper rooms. Its roof is tiled in slate gray clay tiles.

The only other large building here is the stables, just slightly north of the main inn. From the center of the thatched roof rises a plain white stone bell tower, with an old grand bell within that is rarely rung. Its ropes hang down into the stables proper, reachable (and ringable) from the haylofts.

THE INN AT THE CROSSROADS

- KEY**
- 1 – Hay Loft
 - 2 – Connecting Planks
 - 3 – Double Room
 - 4 – Twin Room
 - 5 – Private Room
 - 6 – Horse Barn
 - 7 – Kitchen and Staff Quarters
 - 8 – Common Room
 - 9 – Inn Yard



FIRST FLOOR

□ = 1x1 yard

All yellow arrows point down ladders or stairs



GROUND FLOOR

PC Entry Point

To King's Landing

Corvin is a sell-sword who claims to be headed for King's Landing, although he says he has been laid-up at the inn for a while, having caught cold in the foul weather. He tends to keep by the hearth, sniffing and coughing quietly, while drinking hot tea. Not surprisingly, people tend to avoid him. In truth, Corvin is working with the bandits and staying at the inn to watch out for potential marks.

OTHER VISITORS

Feel free to add other characters to the mix at the inn, as suits your ideas for interactions and the like. You can even have the players suggest a few more, providing ideas for people they want their characters to meet.

This is a fairly free-form scene where the characters can spend a bit of time at the inn, and rest for the night before heading out again to continue their journey. Exactly what happens depends on what opportunities the players choose to take, although you can encourage them in certain directions as need be.

SOME NEEDED PRACTICE

One opportunity the stopover at the inn presents is a chance to practice playing the game. For example, when the party arrives, damp, muddy, and chilled, in the common room of the inn, you can give the players the opportunity to try out the intrigue system by running a quick negotiation with Masha over the cost of their food and lodging for the night. Use the **Intrigue** rules in **CHAPTER 8: INTRIGUE**. Masha's disposition is indifferent towards the characters (and, presumably, they towards her). Her intrigue statistics are listed on page 228.

It shouldn't be too difficult for a character (Rhys, Rudolphus, or Alanna, most likely) to negotiate a reasonable price with the innkeep. Other potential opportunities to try out some of the game systems at the inn include:

- ❏ A character might try seducing a servant girl or stable-hand, or just another passing traveler. Play out another intrigue for the attempt. This can get particularly interesting if a Narrator-controlled character takes an interest in one of the party and initiates the intrigue, more so if its someone interested in the squire Jonah (who is actually a girl!).
- ❏ A character could engage in a dicing game with some other travelers; play out an intrigue using Deception to see if the character can pull off a successful win.
- ❏ Characters like Rhys, Merik, Nicholas, and Jonah might take arms practice in the yard either in the early evening or the following morning. This provides a chance to try out the combat system, pitting characters against each other. In this instance, defeat is defined as being flat on your back in the mud with a sword-point at your throat rather than death. You may also bar players from taking injuries or wounds to lessen their damage, unless they want to chalk them up to accidents that take place during the practice, in which case any real injury (much less wound) puts a stop to things right way. It also leaves that character the worse for wear when a *real* fight happens later (see **Scene Three**).
- ❏ Similarly, the fighting-men of the party might take up archery or throwing practice out behind the inn, allowing for a chance to try out the ranged combat rules as well.

THE TROUBLE ON THE ROAD

Chances are, the characters may inquire about the victims of the bandit attack they encountered on the road to the inn, either to find out more about what happened, or to seek assistance in burying the bodies and, possibly, dealing with the problem.

Unfortunately, the folk at the inn are not particularly inclined to help with either request. Davin is the only able-bodied young man and he's not really a fighter. He could help move or bury the bodies, but Masha prefers he stay close to the inn. She suggests, "Let the dead attend to themselves." Horace begs off because of his age, while Corvin complains of his illness, having no desire to worsen it out in the cold and the damp.

If the characters press the matter, they can engage in a short intrigue with the chosen character(s) to persuade them to cooperate. Although he conceals it, Corvin is unfriendly towards the characters (regarding them as targets) while the others are indifferent. Brenna or Davin might even be amiable, if you feel either is taken with one or more of the characters (there being a certain romance to a group of important strangers on their way to the King's own tournament).

WHAT PASSES IN THE NIGHT

After the party has retired for the night, Corvin slips away from the inn to tell the other bandits about them and anything he has learned from carefully observing and overhearing them throughout the course of the evening.

Unless one or more of the characters stay awake on watch at or outside the inn, they do not notice Corvin's departure. If some of them are on watch, or sleeping out in the stable, for example, they might notice something; secretly roll a test of Corvin's Stealth 4 (with a bonus die for Sneaking) against their Alertness. Someone who notices Corvin slipping away can try and follow, rolling a Stealth test against Corvin's Alertness 2; he's on his guard and watching for signs that he's being followed. Alternately, the character can confront him.

If confronted, Corvin either lies about wanting some air (curious given how much he previously insisted on remaining indoors) or simply makes a break for it. If he thinks he can lull a single character and catch him or her off-guard, the brigand attacks. If defeated, the character is taken hostage and brought back to the bandit camp for ransoming or to use as a bargaining chip.

More likely, Corvin goes unseen and returns to his compatriots, who decide to prepare a suitable "welcome" for the party when they leave the inn in the morning.

SCENE 3: BANDITS' CHALLENGE

One way or another, the party will have to deal with the bandits troubling this stretch of the road before moving on. Either they take note of the spy watching the inn and manage to follow him back to the bandit camp (allowing them the opportunity to turn the tables and surprise the brigands), capture him and force information about the bandits from him, or else the bandits ambush them along the road not long after they've left the inn.

"SER" ANDER, ROGUE KNIGHT

The leader of the small group of bandits is a rogue hedge knight who has turned to banditry. "Ser" Ander (although he is no longer worthy of the title), still has the armor and weapons of a knight, but he has no

lands, no title, nor much in the way of scruples. He has it in his head to raid along the road to King's Landing while the getting is good, then perhaps moving on to better territory. He even holds the private fantasy of going on to the King's tourney himself, perhaps winning in the lists or the melee and gaining royal favor, once he has the money he needs to buy himself arms fitting of a man of his prowess.

At heart, Ander is a bully and a coward, brave when fighting from ambush and backed up by his men, but more likely to fold when truly challenged.

"SER" ANDER		ROGUE HEDGE KNIGHT	
ANIMAL HANDLING 3, ATHLETICS 3, FIGHTING 4 (1B LONG BLADE, 1B LANCE)			
COMBAT DEFENSE 7 (4 IN ARMOR, +4 WITH SHIELD) ⚔ HEALTH 6 MAIL: AR 5 AP -3 BULK 2 ⚔ MOVEMENT 2 YARDS			
LONGSWORD	4+1B	4 DAMAGE	
WAR LANCE	4+1B	6 DAMAGE	BULK 2, MOUNTED, POWERFUL, REACH, SLOW
HEAVY SHIELD	4-1P	1 DAMAGE	BULK 1, DEFENSIVE +4

WORT & COLE, BANDITS

Wort and Cole, along with Corvin, make up the rest of Ander's band of brigands. Wort and Cole are ex-soldiers and sometime poachers who simply find it easier to take what they want, and to follow the orders

of men like Ander. They're unshaven, unwashed, and not overly clever, but find none of that matters so long as you know how to swing an axe. Corvin is more of a sell-sword and considers himself sophisticated; he is, at least in comparison to the company he keeps.

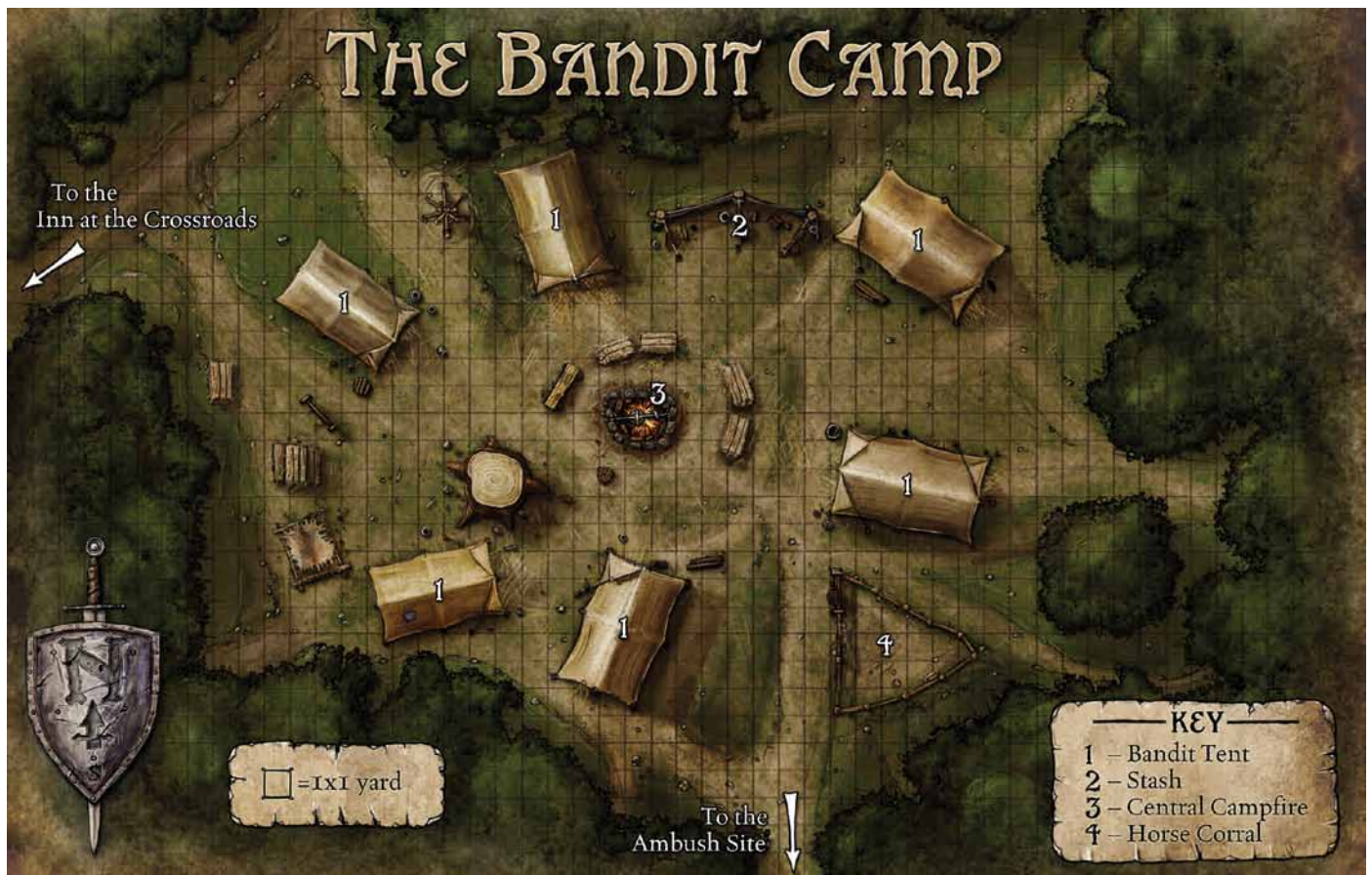
WORT AND COLE		BANDITS	
FIGHTING 3 (1B AXES), STEALTH 4 (1B SNEAK), SURVIVAL 3			
COMBAT DEFENSE 4 ⚔ HEALTH 6 MAIL: AR 5 AP -3 BULK 2 ⚔ MOVEMENT: 4 YARDS			
BATTLEAXE	3+1B	2 DAMAGE	ADAPTABLE
HUNTING BOW	4+1B	6 DAMAGE	LONG RANGE, TWO-HANDED

AMBUSH!

If Corvin left the inn unnoticed the previous night, or the characters prevented him without finding his encampment, then the bandits ambush the party just a mile or so away from the inn at a convenient spot along the road. See the **Ambush Site** map for details.

Ander and Corvin sit astride horses around the bend in the road, weapons at the ready, while Wort and Cole fire their bows from the concealment of the woods alongside the road before wading into the fight with their axes. Whether the bandits attack immediately or attempt to parley with the party depends on Corvin's assessment of their strength and willingness to negotiate. If Ander thinks he can win with-





out fighting, he'll try it, signaling for a bowshot from the woods to emphasize the strength of his bargaining position, if necessary. He also won't hesitate to threaten Alanna or Rudolphus (as the non-warriors of the party) if he thinks it will gain him something.

If Corvin has reported the party is unlikely to negotiate, then the bandits strike first, looking to take out Merik and Nicholas Rivers (as the most dangerous looking fighters). Ander underestimates Rhys, dismissing him as “just a boy” initially, which may well prove a fatal mistake.

If Ander or at least two of the other bandits are defeated, the rest flee unless they have an overwhelming advantage. The brigands are not above taking defeated characters hostage (or much else, for that matter). They use any captured party members as bargaining chips.

Keep in mind that Ander and Corvin are mounted and their horses are trained for combat. See the **Mounted Attacks** section of the **Fighting** rules for details.

THE BANDIT CAMP

If the characters manage to follow Corvin from the inn, or capture him and force the information from him, they can find the bandits' encampment, just over a mile from the inn and the crossroads in the surrounding woodland. It's a simple, rude camp in a forest clearing where the men sleep under tents and tie up their horses. It's also where they stash what they've taken from their victims thus far: 24 copper pennies, 87 silver stags, 4 gold dragons, a shield and longsword, plus the horses and their tack, harness, and supplies.

If the party approaches the bandit camp cautiously (a Stealth test against the bandits' passive Awareness of 8), they can take them un-

awares. If they do so, the characters all gain an extra test die on their attack tests in the first round of combat. Otherwise, the bandits detect the approaching characters in time to take action, and there is no modifier.

Still, attacking the bandits at their camp may allow characters to gain the upper hand. In particular, none of the bandits will be mounted. If the party strikes swiftly, they can score a decisive win. As in the ambush encounter, if Ander or two or more of the other bandits are defeated, the rest either yield or flee, depending on the options open to them.

FURTHER ADVENTURES

Although this adventure is over, the story of the characters, and *A Song of Ice and Fire Roleplaying*, is just beginning! What will they find awaiting them when they arrive in King's Landing? Why has King Robert called this tourney (apart from an opportunity to fight, feast, and wench)? Who will be in attendance and what schemes and agendas will they bring with them? Is there more to the bandit attacks along the road to King's Landing than there first appears?

As Narrator you can take this introductory story and use it as a jumping off point for further adventures of your own design. Alternately, you can use it as a lead in to **PERIL AT KING'S LANDING**, the full length adventure that follows. For more on this option, see the **Other Adventures** sidebar on page 237.

CHAPTER 13: PERIL AT KING'S LANDING



The wind blows unnaturally cold. Winter is coming, in the words of House Stark. But when the Iron Throne beckons, Westeros answers, and a tourney in King's Landing is not to be missed. Chill or no, the bannermen of a hundred houses set their steeds toward King's Landing for a week of drink, sport and, politics. A chance to cross swords and splinter lances draws some, whereas others come to whisper in shadowed corners and plot the downfall of their rivals. The favor of the king is the sturdiest shield, and one draught of poison in a banquet cup can defeat your enemy's thousand swords. King's Landing is where fortunes are made and power beyond measure can be grasped. But the treacherous webs of intrigue are difficult for even the canniest spider to navigate, and men of honor fall like autumn leaves in a place so steeped in betrayal.

Romance. Murder. Poison. Intrigue. Innocents face the king's justice for crimes they didn't commit. The guilty walk free, praised as heroes, even as they stain their hands in noble blood. Hard choices speed the principled to their demise. Monstrous deeds reward the doer with gold, power, and the shuddering answer to every desire. It's just another day in King's Landing.

PERIL AT KING'S LANDING is a full length adventure you can use to kick off your Ice and Fire chronicle. It drops your players and their noble house in the middle of a rising storm. A dangerous foe, more poisonous than an adder, slithers around the Iron Throne, his cold reptilian eyes on the lookout for the perfect pawns to bring an insidious plan to fruition. King

Robert's latest tourney sets the stage for this deadly play. The characters dance on a puppet master's strings, and unless the characters break free, they might find their hands stained with murder and their necks bared for the executioner's blade.

This adventure assumes that the players' characters are from a noble house designed using the rules in **CHAPTER 6: HOUSE & LANDS** or taken from the *Chronicle Starter* if you have access to that sourcebook. **PERIL AT KING'S LANDING** offers a suggested rival house to make life difficult for characters and add a layer of conflict to the events of this story. The suggested rival, House Dannett, is detailed in the **Players & Pieces** section (see page 279), but you should tailor House Dannett to match your players' house. For example, you might wish to change some elements of Dannett's background, history, or location to suit the story you wish to tell. You can even change the house's name or heraldry, but read carefully about the houses' roles before making any major changes.

The rival house is not the true antagonist of this adventure, but the Dannetts do pose challenges for the characters. House Dannett serves as the instrument of the adventure's antagonist. He has his own schemes, and they hinge on the characters' rivalry with House Dannett. Neither party suspects they are pawns in the machinations of a third party, a plan to usurp the lands of House Dannett by murdering the

rightful heir, marrying the heir's sister, and framing the characters' house for the whole affair!

PERIL AT KING'S LANDING centers on a royal tournament and takes place on the kingsroad, in the kingswood, and in Weste-

"A King's mercy is a poisoned gift."

—EUSTACE OSGREY

ros's most impressive city, King's Landing. The story unfolds over the course of a few weeks, beginning days before the tournament and ending a day or so after. Throughout the course of **PERIL AT KING'S LANDING**, the characters cross swords with rebels in the kingswood, brawl on King's Landing's streets, and joust against armored knights in the Royal Tourney. They might also bash helms in the Grand Melee, hound the footsteps of a Braavosi poisoner, brave brothels and blades alike, face false accusations and the king's justice, and unravel a tangled web of mystery and manipulation.

This adventure occurs at least a full year before the events of the novel *A Game of Thrones*. Although the characters won't be dealing with many major players from *A Song of Ice and Fire*, the players' enjoyment of the game might be enhanced by familiarity with George R.R. Martin's unfolding Westeros saga

PLOT SUMMARY

The characters receive an invitation to a tourney declared by King Robert Baratheon (who is known to be fond of such events) in the city of King's Landing. Such a royal tourney is an excellent opportunity to win glory and coin, as well as to gain the attention and favor of the crown, thereby advancing the fortunes of the favored house. Naturally, the characters decide to attend and arrange travel to the city.

En route, they encounter various challenges, including evidence of bandits or outlaws. They see and hear growing evidence that suggests their house is responsible for this spate of outlawry, leading to potential confrontations. The rogue knight responsible for the frame up tries to ambush the characters and frame the rival House Dannett to divert suspicion, leading the surviving members of the Home House to enter King's Landing with serious concerns and a smoldering grudge.

Once in the city, they must find lodging and navigate the sometimes dangerous streets. They have a brush with Iris Dannett—lost and fallen daughter of their rival house—who works in King's Landing as a prostitute under an assumed name, as well as various other individuals, including their true enemy, Orten Lugus of House Lugus. Opportunities for intrigue arise as Orten involves them further in his own schemes and stokes the fires of conflict between the Home House and House Dannett. The characters might learn valuable clues as they're drawn in deeper.

Then comes the actual tournament, with jousting, archery contests, and the melee, as well as plenty of scheming nobles gathered in one location. The characters and their rivals might try to settle their differences on the tournament field, and Orten uses the event as cover for his masterstroke: the elimination of House Dannett's heir, and he lays the blame squarely at the foot of the Home House.

When Iris Dannett demands the King's justice for the wrongs apparently done by the Home House, the characters must find a way to prove their innocence and expose the real plotter behind the scenes before judgment goes against them. The entire future of their house is at stake—not to mention their own lives! Can they uncover the truth before it is too late? With *A Song of Ice and Fire Roleplaying*, the outcome is never certain...

ORTEN'S PLAN

Several months before the start of **PERIL AT KING'S LANDING**, Orten Lugus, the younger scion of House Lugus, heard from an unnamed benefactor who promised him an opportunity to set himself up as heir to not only his own house but to House Dannett's holdings as well. In exchange, this benefactor asked for a small service.

Specifically, the benefactor was aware of Orten's longtime friendship with the Braavosi, Glarus Ptek. Ptek has a reputation as a perfume merchant, though he's also known for his thriving black market business in weapons, poisons, and an especially nasty Braavosi whiskey so potent even King Robert swore off the putrid concoction after his one and only experience with it. Orten is to acquire a certain rare poison—the tears of Lys—from Ptek and deliver a vial of it to a certain innkeeper in King's Landing. Orten expects to keep a small amount of the poison as well, the better to pave his way to the head of his house and achieve his goal of acquiring House Dannett.

When Orten agreed to take part in this plan, his benefactor provided him with two important pieces of information. First, Orten learned the heir to House Dannett would be competing at the king's tournament, as would members of the rival Home House (the characters). Second, he learned Iris Dannett was working as a prostitute in King's Landing.

Orten's plan is to set the Home House and House Dannett against each other. He has arranged for Lord Clayton Archay—a deranged veteran of the War of the Usurper who still supports the Targaryens—to massacre a number of farmers in Dannett territory. Archay places a shield bearing the Home House's crest (the same shield Konrad Lugus

A WORD ON CONTINUITY

Or the lack thereof. Although set in the world of *A Song of Ice and Fire* as detailed in the novel series by George R.R. Martin, **PERIL AT KING'S LANDING**—like all *SIFRP* games—does not partake of the precise continuity of the novels. Rather, it takes place in a parallel world all its own. If nothing else, the existence of the player characters and their deeds is a potential diversion from the books. **PERIL AT KING'S LANDING** is set up in such a fashion that it should fit in with the events leading up to *A Game of Thrones*—the first novel in the series.

The outcome of this story depends a great deal on what the player characters choose to do. In a conflict between diverging from the canon of the novels and running an exciting and entertaining game, we recommend that you create your own version of the world of Westeros to suit your story. Conversely, do not read anything into the novels from the characters and events in this book; the characters in this adventure are not official, and anyone or anything not explicitly mentioned in the *A Song of Ice and Fire* narrative should not be assumed based on an appearance here.

claimed during the Rebellion that Orten stole from his father's trophy room) at the site of the murders. This false evidence combined with long-standing grievances already festering between Alfric Dannett and the Home House ensures an escalation in House Dannett's enmity toward the characters' house. This enmity is a powerful lever for both Lugus and his mysterious benefactor.

When Orten arrives in King's Landing, he intends to acquire the poison from Ptek, plant a portion of it on the characters, and manipulate events so Adham Dannett and one of the characters face each other in the tournament. Orten plans to ensure the young Dannett heir is poisoned and the Home House is blamed for his death, ideally after Adham has accused them of crimes against his house.

The second phase of Orten's plan is to "rescue" Iris from her life of prostitution and then offer to marry her despite her tarnished reputation. Lord Alfric will likely have no choice but to agree to the union. It positions Orten to inherit House Dannett's lands, and then he can focus on claiming his own family's title.

Glarus Ptek and Orten's sister Marita advance that opportunity. Since the two of them want to be together, it is in their interest to eliminate Marita's latest betrothed, the hapless Langley Woods. Orten allows the couple to poison Woods, casting further suspicion on not only the Home House but on House Lugus as well. This plot works in Orten's favor, however. If the Home House tries to shift blame for the deaths to House Lugus, Orten's elder brother—the hot-tempered Naton Lugus—must challenge them to clear his family honor. If Naton defeats the Home House's champion, it clears House Lugus of suspicion, and the Home House shoulders the blame. If the Home House champion defeats Naton, Orten hopes Naton will be killed or crippled in the process, allowing Orten to lay the blame at Naton's feet and claim the position of heir (and perhaps later eliminate the weakened Naton, who has gravely underestimated his brother's ambition).

In order for Orten's plan to work, numerous pieces must fall into place. The one major weakness in his plan is the characters. Orten considers them nothing more than pathetic dupes, but truthfully, they could topple his entire scheme.

PROLOGUE: SUMMONED TO THE TOURNEY

Like many *Song of Ice and Fire* protagonists, the members of the Home House begin with no idea about the sinister plots concerning them, or the challenges waiting in their future. Initially, all they know is that the king has declared a royal tourney, and summons have been sent to the noble houses of Westeros to attend and do honor to their names and to the crown. Of course, for more seasoned nobles, this event is reason for concern. As exciting as a visit to King's Landing might be to the young and starry-eyed, greyer and wiser heads in the Seven Kingdoms view such events as opportunities for advancement as well as trouble, depending on how the political game is played.

The **Prologue** sets up the events of **PERIL AT KING'S LANDING** and allows you to tailor the story to suit your own *SIFRP* game and the main characters in it.

DARK WINGS...

The tourney announcement likely arrives by raven from King's Landing, assuming the Home House has a rookery and a maester to attend to the ravens. Even if that is not the case, a raven can still carry a message; it will just be more difficult for the characters to reply. The announcement is simple:

To the noble houses of Westeros: greetings in the name of King Robert Baratheon. His Royal Highness has declared a tourney shall be held in honor of the Crown on the fields of King's Landing to begin two weeks hence. All vassals of the Crown are invited to attend and do honor to their names.



If the players' Home House is in the North, the start of the tournament should be at least three weeks hence. If a messenger raven is impractical for any reason, the message can be carried by a human courier, either by one of the king's men or a simple merchant or other traveler arriving at the Home House's stronghold. In this case, the message might take the form of a more elaborate parchment, but its contents are essentially the same. The royal seal demonstrates its authenticity, and it has not been disturbed, verifying the messenger has not viewed its contents. If a player asks to examine the seal, have him roll an ability test. Regardless of the result, tell the player the seal *looks* unbroken, making him uncertain that is the case.



If any of the players ask, explain that tournaments are common affairs in Westeros, and a royal tournament is a prestigious opportunity for the various noble houses to win both acclaim and gold, in addition to making valuable connections and even currying royal favor. King Robert is well known for his love of tourneys, jousting, and such, having participated in many in his day, so the invitation is not unusual.

SO WHAT'S OUR MOTIVATION?

Most likely, the players accept the invitation at face value and make plans to depart for King's Landing as soon as possible to arrive in time for the start of the tourney. If, on the other hand, the characters dither or lack motivation to attend, you might need to provide additional incentive. Possible motivations for the characters could include the following scenarios.

A KNIGHT'S TALE

Of course, a knight (or squire dreaming of becoming a knight) needs little more than the opportunity to test his mettle against the finest knights in the land to leap at the opportunity to attend the tourney. However, if additional incentive proves necessary, you can make the affair more personal by either adding a knight character's hated rival or enemy to the lists, by making it known the knight character's lady love will attend and watch the jousting, or both.

If you do not mind tipping your hand a bit early, you can even have Adham Dannett arrive at the Home House not long after the tourney announcement. Accompanied by his entourage, the young scion of

THE HOME HOUSE

Throughout **PERIL AT KING'S LANDING**, the characters are assumed to belong to the same minor noble house—the default play style of *A Song of Ice and Fire Roleplaying*—referred to as “the Home House” rather than by name for the sake of simplicity and consistency. Fill in the name of the characters' house in narratives, and feel free to adjust the descriptions of the rival and enemy House Dannett and House Lugas as needed to suit the background of the Home House (see page 296 of the **A Guide to King's Landing** section for details about the other noble houses near King's Landing). For example, if the characters base the Home House in the North or Dorne rather than the riverlands, the other houses might be in different locations or have slightly different backgrounds or styles. The *Chronicle Starter* sourcebook includes six pre-built houses that can be used by the players, or as allies and enemies of their house.

Running **PERIL AT KING'S LANDING** for a group of characters who do not belong to the same house but share other ties is left as an exercise for the Narrator. The **Prologue** discusses techniques to add associated characters—not members of the Home House but individuals connected to it—to the story, but it might take some effort to ensure a threat to the Home House motivates them to act. In a truly devious *SIFRP* game, characters might even side with Orten Lugas and his scheme!

House Dannett storms into the characters' great hall (or similar) and angrily hurls a mailed gauntlet at their feet, challenging them to meet him on the field of honor at King's Landing, if they dare. He stalks out without further explanation, leaving the bewildered characters to wonder about the offense. The only way they can find out—and answer to any charges Dannett might make—is to attend the tourney. In this case, adjust the later encounters where Adham accuses and challenges the Home House to account for this earlier challenge.

THE SPIDER'S WEB

King's Landing is a place of considerable intrigue, drawing conspirators like flies to a web (or a dung heap, as the case might be). Ambitious nobles are unlikely to pass up such an opportunity, especially if they learn rival houses plan to attend; neither wishes to allow the other a leg up with its absence.

If additional bait is needed, then a mysterious message (ultimately originating with Orten Lugas, who needs the Home House to be his dupes), offers tantalizing hints about a plot against the Home House that can be revealed only by attending the tourney. The warning is entirely accurate, but the message intends to lead the characters into the plot, rather than allow them to avoid it!

ALL ROADS LEAD TO KING'S LANDING

It is not every day that members of a minor noble house travel to the center of power in Westeros and hobnob with the most powerful and influential people in the land. In many regards, the tourney merely provides pretext for a trip to King's Landing, and characters might have other business to conduct in the city. Maesters, for example, have a chance to meet with their colleagues and seek out rare manuscripts. Ladies can make valuable connections and meet the most eligible bachelors in the Seven Kingdoms (likewise for young men and the unattached ladies of the court). It's also a prime opportunity to acquire an item from one of the best markets in Westeros, whether it's armor, a weapon, jewelry, or a household article. The same goes for rare spices, liquors, and poisons (something Orten Lugas counts on).

Maybe a character has an old friend or relation who lives in King's Landing, and this trip offers an opportunity to visit. If it is an old flame, then the visit might also stir up smoldering feelings from the past that could become complicated if either party is now married or otherwise committed. Speaking of marriage, if a betrothal is already arranged or in the offing, then the parties (presumably from different houses) might choose to meet and even announce the happy occasion in King's Landing, seeking a royal blessing and guidance from the High Septon, and the greater notoriety that comes with the two.

FATE TAKES A HAND

If any of the characters has a Supernatural quality such as Third Eye, then an omen or oracular dream might point the way toward King's Landing, both encouraging the characters to go and warning them of danger ahead. For example, the seer might experience being at the tourney and catch glimpses of the faces of important characters such as Adham and Iris Dannett and Orten Lugas. If you feel ambitious, you can even foreshadow a scene from later in the story and match the later details to the vision.

This approach can be heavy handed, so try to keep the experience vague while emphasizing that something *is* going to happen in King's Landing, and it is important that the characters be there when events unfold.

If you want to include mystical foreshadowing to start the adventure, particularly if a Third Eye character resides in the house, you can raise the following potential omens:

- ☞ A character splits open a pomegranate and finds the inside rotten, perhaps even filled with squirming bugs. Alternately, the shell of the fruit could turn out to be largely hollow, eaten out inside. House Dannett's crest bears the pomegranate.
- ☞ A silver goblet of wine turns out to be vinegar, the wine having spoiled. When spit out or spilled, the dark wine forms a shape that looks like an arrow. The Lugas crest contains a silver goblet, whereas the Dannett crest displays an arrow; this omen hints that House Lugas is involved in House Dannett's misfortunes.
- ☞ Characters out riding encounter several wolves that have pulled down and savaged an old buck and a young one, leaving only a young doe alive and cornered. They can chase the wolves off, allowing the doe to flee. You can even make it a combat encounter, using the wolf stats from **A Grim Discovery** in **Part 1: On the Kingsroad** (pages 242-243). This encounter is a good opportunity to familiarize new players with *SIFRP* combat.
- ☞ A character with the Third Eye quality has a dream in which a dark-haired woman (Marita Lugas) offers a silver chalice of dark wine, saying, "Drink..." When the dreamer tastes the wine, it is cold and bitter and burns like fire down the gullet and in the stomach, setting off terrible pain. The character drops the goblet, which crashes to the floor and spills red wine across the stones like blood. The dreamer catches a glimpse of Iris Dannett, her face wet with tears, her hands pressed to her lips in sorrow, before the pain becomes overwhelming and wakefulness (thankfully) comes. When the character later sees Lidda and Marita Lugas, their appearances might suggest an interpretation of the dream. It could also lead the dreamer to believe (incorrectly) that Marita is the mastermind behind the whole plot.

IN MEDIA RES

Lastly, you can skip the **Prologue** altogether and start the story with **Part 1: On the Kingsroad**, assuming the characters' motives (based on their descriptions and backgrounds) and the players' cooperation. After all, the players, presumably, do want to take part in the story!

This approach is best when you are pressed for time to start or prefer to avoid dealing with the set up, allowing you to jump right into the action. However, it removes the foreshadowing and detail provided by the **Prologue**.

...DARK WORDS

You should decide in advance how much knowledge the player characters possess of the latest misfortunes of House Dannett, particularly the disappearance of Iris Dannett and the recent attack on one of

OTHER ADVENTURES

You might wish to combine or connect the story in **PERIL AT KING'S LANDING** with other *SIFRP* adventures, namely **JOURNEY TO KING'S LANDING** earlier in this book, and **WEDDING KNIGHT** from the *SIFRP Narrator's Kit*. The following information offers suggestions for doing so.

JOURNEY TO KING'S LANDING was intended as a lead in of sorts to **PERIL AT KING'S LANDING**, with a noble party journeying to the capital city and the tourney that awaits them there. Some of the encounters in **Part 1: On the Kingsroad** are similar to events in **JOURNEY TO KING'S LANDING**, though you can use the encounters in the latter to extend the former, adding in the travelers slain by bandits, the Inn at the Crossroads, and the encounter with the bandits. Ser Ander and his men might work for the Fox Knight (knowingly or otherwise) or be just what they appear, serving as a red herring of sorts for the players and, perhaps, reminding them that not everything in Westeros is part of one giant conspiracy against them!

WEDDING KNIGHT does not incorporate the events of **PERIL AT KING'S LANDING** overly well, as it is a story of conflict between two (or more) noble houses. However, it does work as a prelude to the story in this book since the wedding ceremony provides a neutral environment where you could introduce the players to some of the major characters in this book, particularly House Dannett. Have Lord Alfric, his children, and their retainers attend the wedding as guests. Then, when this adventure begins, the Dannetts will already be familiar characters for the players, and they might establish ideas about the rival house, which could add depth to the roleplaying experience. You can even include Orten Lugas and others of his house as wedding guests. Perhaps Orten hatches his scheme to marry Iris, eliminate Adham, and place the blame on the Home House when he observes the two houses at the wedding!

the Dannett farms. Telling the players about these occurrences early makes it clear they are important to the story; therefore, you might want to conceal them amid other news of their lands and the surrounding area.

The players can learn about Iris and the attack as the story progresses. After all, Alfric Dannett has carefully concealed his daughter's flight from her marriage (and would seek to conceal her present activities, if he knew of them). And Adham Dannett does not move to formally accuse the Home House of the attack on Dannett lands until both parties arrive at King's Landing, unless you decide to have Adham literally throw down the gauntlet to force them to attend (see **A Knight's Tale** on page 236).

Even if the characters learn about the various goings-on with House Dannett, they can do little about it. There's no time to gather more than village taproom gossip, and a party from the Home House tromping onto Dannett land uninvited will cause problems—even more than the players realize at this point! With the royal invitation in their hands, the protagonists have more immediate concerns than the disposition of their neighbors.

WHEN BAD THINGS HAPPEN

No battle plan survives contact with the enemy in war, just as no adventure plot survives contact with the players in a roleplaying game. A variety of incidents might go awry while running **PERIL AT KING'S LANDING**, from unexpected twists to total derailment of the story, at least insofar as your expectations—and the events of this book.

The first and most important tip is *do not panic!* Just because the players devise an unanticipated approach to a situation does not mean the story is ruined. If the unexpected happens, keep cool, remind yourself it is just a game, and consider ways to change the turn of events into an interesting element of the story rather than allowing it to spoil your plans.

The following situations might happen in the course of play, and how you might counter them is included.

Too Fast

Your players are too quick on the uptake: from the very beginning they have the whole plot figured out, and they want to jump right to the end. They might want to set a trap for the Fox Knight *en route* to King's Landing or seek an immediate audience with King Robert once they arrive in the city to lay out the whole plot as they know it. They might skip over intermediary scenes and opportunities in order to jump right to the heart of it, solve the whole mess, and return home as quickly as possible.

First, be sure the players are relying on information their *characters* would know, and encourage them to remain in character in their decisions. Just because the players have read *A Song of Ice and Fire* novels and suspect a scheming mastermind behind everything, does not mean their characters have such knowledge. Remind them that throwing around accusations without evidence will do little to further their house's case or reputation.

Second, if the players figure out the plot quickly, good for them! Perhaps they catch onto the Fox Knight's game right away; it doesn't mean they know who is behind him or the real reason for setting up conflict between the Home House and House Dannett. In fact, they might assume the Dannetts are behind it! Do not assume just because the players jump ahead a bit that they will skip over the entire story. Just advance the timeline and allow them to enjoy the fruits of their success, at least until the next plot twist comes their way.

Even if the characters somehow figure out Orthen Lugas's plan right away, they must still prove what they suspect and deal with Lugas and his house, which is easier said than done, especially in the context of the journey. You should still be able to spin out exciting scenes as the Home House plots its next move.

Too Slow

Conversely, players might be slow on the uptake and have difficulty figuring out what is going on in the story, making them Orthen Lugas's all-too-effective dupes. This situation might frustrate the players as their mysterious foe runs rings around them, always one step ahead.

Our basic advice is: tough! As *A Song of Ice and Fire* makes clear, the game of thrones is not for fools, and the stakes are as high as they go. If the Home House cannot figure out who their real enemies are or what to do, then they are in for a difficult time. However, you don't have to slaughter them; **Part 4: Poisoned Words** offers a number of alternative endings that leaves a majority of the characters alive, if not in the most pleasant of circumstances. A terrible downfall for the Home House fits into the style of the *Ice and Fire* saga, and it might motivate the characters in the future to seek revenge.

Still, if the players struggle with the adventure, they can utilize helpful tools that you should point out at the appropriate times.

ABILITIES: Characters have abilities, notably Cunning, Knowledge, and Persuasion, different from the abilities of their players. A player rooted in real-world experiences and concerns might miss something relatively obvious to someone born and raised in the Seven Kingdoms. So, it is entirely appropriate for the Narrator to provide information to players based on their characters' abilities, and for players to sometimes call for appropriate ability tests to see if their character knows or notices something. Specific examples are provided in the chapters of this book, but you should feel free to adjust the information given to the players based on what their characters might reasonably know, notice, or understand.

DESTINY: The ultimate backstop for *SIFRP* players is their ability to use Destiny Points to exercise control over the story and their characters' fates. The use of Destiny Points is described on pages 71-72 of this book. In particular, players might wish to spend Destiny Points to gain bonuses on their tests to figure out the plot and deal with various threats, and they might burn Destiny Points to permit their characters to survive otherwise certain death, gain a major clue to the mysteries in the story, or to succeed on a vital test. Destiny Points can compensate for a great number of problems, though it is a finite resource.

Too Tough

The protagonists might prove too tough or too capable for some of the challenges in **PERIL AT KING'S LANDING**, particularly some of the various foes they face in combat (for real or in the context of the journey), or they might possess social abilities that allow them to cut a swath through the intrigues in the story.

If you are concerned the conflicts or plotlines aren't challenging enough—and therefore less satisfying for the players—increase the Difficulties and abilities of any opposing characters to compensate. Doing so is not “cheating;” you are fine-tuning the details of the story to fit the characters, who are, after all, unknown until the players create them. It helps to ensure a challenging, satisfying, and exciting adventure all around.

On the other hand, allow the Home House characters their victories. It is unnecessary to increase the Difficulty because the protagonists are doing well, especially if their success is due more to luck than to effective play. You should be on the lookout for players who seem bored or insufficiently challenged by the adventure. That attitude is an indication that greater Difficulty might be required. It fits into the narrative, too: when *Ice and Fire* characters begin to show overconfidence, events become more challenging!

YOUNGER CHARACTERS

PERIL AT KING'S LANDING is designed for a party of characters that includes at least one knight able to take part in the tourney, thereby providing a reason for everyone else accompanying the knight to make the journey. That said, younger characters, even children, have a place in the story if the players are so inclined.

A young character might be a squire or the child or ward of a Home House adult (controlled by a player or the Narrator). Children might accompany adults to King's Landing to further their education and to be introduced to noble society, particularly as they approach marriageable age. Or they might be brought along because their parents do not wish to leave them behind for an extended period of time.

Children also have opportunities for exploration—and mischief—that adults do not. Although they cannot visit locales such as the Jade Spring, young characters have opportunities to see and overhear exchanges others might miss. Perhaps they notice Maiyo Viero's comings and goings or the glances and whispers exchanged between him and Marita Lugas. Child characters might notice suspicious activity surrounding Adham Dannett or Langley Woods and learn something about Orten Lugas's plot. Then, the challenge is to convince the adults involved to listen to what they have to say.

You could even run **PERIL AT KING'S LANDING** from a youngster's perspective, using a party of Home House youths and adolescents, and their seniors as Narrator characters. Thus, the jousting is something the player characters watch, but they can go off on their own to investigate Adham Dannett's death or other matters that concern their house and family. What they lack in combat ability they can make up for in intrigue, stealth, and Destiny.



TOO WEAK

In opposition, Home House characters could turn out to be too weak to deal with the challenges in the adventure. This condition might be due to the mix of character types or priorities, such as a group of primarily nonwarriors or late adolescents, as opposed to knights on their way to a tourney.

If the party is especially offbeat, you might need to adjust the story or ask the players to create different characters. **PERIL AT KING'S LANDING** best suits a group with at least one or two knights and, ideally, a maester and a noble. You might find other opportunities for unusual characters, but don't try to shoehorn them into a plot not designed for them.

If, on the other hand, the party contains the right mix of characters but lacks the right ranks in abilities (such as Fighting, Animal Handling, or Persuasion), you might need to scale back the challenges. Alternatively, you could emphasize how outclassed the characters are and how quickly they find themselves out of their depth, though players might find this approach frustrating and unfair—and not much fun.

Rather than being too weak at the outset, the Home House might also suffer a serious setback due to bad luck: a character might receive a wound early on that hampers later efforts or even festers and becomes life threatening (if you are using the optional infection rules; see page 210). A bad die roll might alienate an important character, or a player might make a bone-headed move that lands everyone in trouble.

As with **Too Slow**, our advice is to let the chips (and the dice) fall where they will. Life is hard for the “heroes” of *A Song of Ice and Fire*, and events do not always go their way. Reversals of fortune, and how characters deal with them, are an important part of the story. So characters might perish, suffer wounds or disfigurement, ruin their reputations, and so forth. Encourage players to see these outcomes as opportunities for roleplaying and character development, rather than setbacks or bad luck.

TOO FAR AFIELD

Lastly, players could run off into left field during the story, chasing a wild goose or following a particular interest of one or more of the characters that has nothing to do with the overall plot of **PERIL AT KING'S LANDING**. For example, a merchant character might have important business in King's Landing and focus on it rather than the tourney or matters involving the Home House. Or a player might fixate on an event such as meeting Queen Cersei or pursuing a personal character goal to the exclusion of the problems facing the Home House.

In general, minor personal subplots and goals enhance the story and the players' fun, as long as they do not overwhelm the plot. If a subplot begins to overshadow the main story, you have two choices: trim back the alternative plot, so the story can continue, or abandon the main story and go with the alternative.

In the first case, you can subtly shift the focus back by allowing events of the main story to continue. After all, Orten Lugas's plot does

not rely on the Home House's actions or their presence at the tourney. So events continue to happen whether the characters pay attention to them or not, and by the time they come to a head, the Home House characters might wish they had paid closer attention! This situation is similar to allowing the characters to fail when they make the wrong choices in **Too Slow**. Ideally, the players realize events are in motion and shift their attention from their other goals, at least long enough to deal with the immediate problems.

If you decide to throw out the plot of this book and follow whatever trail your players blaze, by all means do so. The players might have discovered something more interesting for them and your group in general. However, you are on your own when it comes to spinning out this alternative story, though you can still use the characters, locations, and other material in this book as part of the backdrop for the new tale.

PART ONE: THE KINGSROAD

Eventually, the members of the Home House set out for King's Landing and the promise of the royal tourney. They might travel with an entourage of Narrator characters, even taking much of their home court along, or they could go as a tight-knight group consisting solely of the player characters and perhaps a squire, servant, or the like along for the trip. Having at least one or two Narrator characters along can be useful,

providing you with a "voice" among the group to pass along information, ideas, and opinions, as well as offering a ready hostage or victim of violence without having to inflict such on the protagonists (at least, not right away).

This section looks at the journey from the Home House lands to King's Landing, as well as the encounters and events along the way. The characters receive their first clues of events outside their lands and of the plot involving them and House Dannett, and several opportunities exist for skirmishes, intrigue, and investigation before they reach the city with their suspicions. The trip should ensure they arrive in King's Landing on their guard, aware that not everything is as it seems and that someone is plotting against them, even if they are not certain who is behind it.

SECTION SUMMARY

In the first part of the story, the protagonists find a group of murdered mercenaries along the kingsroad. Subsequent encounters lead them to realize these mercenaries worked for the mysterious "Fox Knight." From the sole surviving mercenary and others, they learn the Fox Knight led the men on an attack against House Dannett's farmers and planted evidence to implicate the Home House. House Dannett has been telling everyone along the way to King's Landing that the Home House is a group of dishonorable murderers, and the characters suffer various consequences as a result.



GETTING THERE IS HALF THE FUN

But it should not necessarily make up half the story. The main focus of **PERIL AT KING'S LANDING** is the events in the city rather than the journey there, even though travel in Westeros is slow and drawn out by modern standards. The encounters in this chapter are intended to enliven the characters' trip to the tourney and provide them with initial clues that the royal invitation is more than meets the eye.

Still, you can extend the trip to King's Landing, if you wish, by adding various sidelines and stops en route. Some events might connect with the overarching plot, whereas others are red herrings or distractions, or perhaps tied to future events in the story or to the characters' individual goals and backgrounds. For example, you can play out a rivalry or growing relationship between characters on the trip or entangle them in local affairs along the way. Keep in mind characters returning from King's Landing after the adventure are likely to head back along the same route, allowing them to revisit the places and personalities encountered on the trip there.

Finally, other agents of the Fox Knight ambush the party, though he tries to lead them to believe House Dannett is behind the attack. The Home House might suspect someone is trying to set them and the Dannetts against each other, but why?

A GRIM DISCOVERY

The Seven Kingdoms have been relatively peaceful since the close of Robert's Rebellion, and travel is safe through most areas. The worst travelers have to fear along the kingsroad nowadays is the occasional pack of wolves or poorly armed, craven bandits. A large, careful group can expect to reach King's Landing by following the kingsroad more or less without incident. Naturally, the members of the Home House are not so fortunate.

As the characters make their way along the kingsroad to the sound of branches softly rustling in the breeze, they notice an abundance of crows perched in the trees ahead and catch a whiff of carrion on the wind. As they draw closer, they see the crows aren't far from the road. Indeed, it would be a short, safe distance if they wish to investigate. If the party ignores this gathering of crows and opts to continue their trek toward King's Landing, then they happen upon the butchered corpse of a horse, lying in the road around a turn ahead; a cloud of flies rises from it as they approach. The horse's tracks show it stumbled from the wooded roadside, coming from the direction of the trees where murders of crows circle, cawing as if claiming whatever carnage lies below as their sovereign right.

Beneath the spot where the crows circle, a pack of half a dozen wolves feasts and fights over the recent remains of several men. The largest of the pack lifts its crimson muzzle, freshly drawn from the innards of a fat man laying gutted in the grove, and it snarls a warning at any approaching characters. Normally, the wolves would flee, but this feast is the first decent meal the pack has had in some time. The lean and hungry predators fight any interlopers in hopes of continuing their feast unabated. The smell of the wolves and the blood could panic nearby horses; call for a **ROUTINE (6) Animal Handling** test to keep a horse from shying and bolting when the characters see the wolves.

Canny predators, the wolves display a frightening cunning. The pack leader draws the intruders' attention as the rest of the pack slinks through the trees to encircle the party. The wolves pounce if any character attacks or threatens the leader, and battle ensues quickly. The wolves fight until at least half their number are wounded or defeated. They gang up on the most threatening combatants and pay little attention to characters who flee or seek safety while the fight is going on.

TIMELINE OF EVENTS

The following major events are expected to occur in this chapter; modify them according to the party's actions during the chapter.

DAY ONE

The characters leave the Home House lands and set out for King's Landing. The day is largely uneventful, unless you choose to have omens or other encounters along the way. If you plan to include the events of **JOURNEY TO KING'S LANDING**, you can do so on this day. See the **Introduction** (page 237) for details.

DAY TWO

- ☞ **AFTERNOON:** The events in **A Grim Discovery** occur; the characters find the bodies of the Fox Knight's mercenaries.
- ☞ **EVENING:** The party arrives at **Dag's Inn**. They can interact with the various folk at the inn.

DAY THREE

- ☞ **MORNING:** The party departs the inn and encounters a small group of messengers from the king in **Rumors on the Road**.
- ☞ **EVENING:** Characters arrive at the Inn of the Great Stag, as described in **The Great Stag** section. They have the opportunity to meet Hamish Flowers and the merchant Rog Thanders.

DAY FOUR

- ☞ **MORNING:** Characters depart the Great Stag, possibly with Flowers and/or Thanders in tow.
- ☞ **MID-MORNING OR AFTERNOON:** Men hired by the Fox Knight ambush the party, detailed in **The Ambush**. Hamish Flowers (if he is with the party) is killed in the ambush.
- ☞ **LATE AFTERNOON OR EARLY EVENING:** The party arrives at the Gate of the Gods in King's Landing and seeks out lodging for the duration of the tourney.



WOLVES (6)

AGILITY 3 (DODGE 1B, QUICKNESS 1B), ATHLETICS 3 (JUMP 1B, RUN 1B, STRENGTH 1B, SWIM 1B), AWARENESS 3 (NOTICE 1B), CUNNING 1, ENDURANCE 3 (STAMINA 1B), FIGHTING 3, STEALTH 4 (SNEAK 1B), SURVIVAL 4 (FORAGE 1B, HUNT 1B, TRACK 1B)

COMBAT DEFENSE 9 HEALTH 9

NATURAL ARMOR: AR 0 MOVEMENT: 6 YARDS

BITE	3D	3 DAMAGE
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KNOCKDOWN	Whenever a wolf gets at least two degrees of success on a Fighting test, it can forgo the extra damage on the attack to knock its opponent to the ground.
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CROWS' FEAST

The camp contains no survivors, and the wolves have mauled the corpses beyond recognition. The succulent faces went first, and the crows stole the corpses' eyes even before the wolves arrived to claim the site. Five men lie on the ground (some are scattered about by the wolves' predations), and all appear strongly built. Anyone with the ability to draw conclusions from corpses realizes these men were healthy and strong—likely swordsmen. And they were killed before the wolves found them, probably without a struggle, which should lead characters to conclude the men were killed in their sleep.

The characters find nothing of value on the bodies, though the killers left behind their victims' swords. The blades show signs of recent use, and one—still in its scabbard—is covered with dried blood. This sword has an unusual hilt; although it isn't made of a valuable metal, it has an emblem of a stag on it that is similar to the stag of House Baratheon, albeit without the crown.

Essentially, the scene tells a story of a group of men who had recently engaged in battle (or killing) who were in turn killed in their sleep, which is exactly what happened. These men were Clayton Archay's unfortunate mercenaries who were killed by Archay and his accomplice. No direct evidence exists to tie them to the farm massacre, but hopefully, this encounter encourages characters to stay at the inns along the kingsroad instead of camping in the woods!

Since the characters are supposed to have the information gleaned from the corpses in this scene, do not require any particular tests for it. Provide the information to characters who have the appropriate ability ranks, particularly Awareness, Knowledge, and Healing, though a high rank in Warfare might also reflect knowledge and experience in dealing with bodies and how they died, enough to recognize these men were slaughtered and did not die fighting.

Particularly religious or respectful characters might wish to see the bodies disposed of properly. The ground in the clearing is too tangled with roots and rocks to make digging a grave easy, and not enough stones can be found to build a cairn over them. A pyre is a possibility, but it would need to be supervised until it burned out to ensure the

flames did not spread to the woods. Characters clearly see that if they leave the bodies behind, the scavengers will strip them in short order.

DAG'S INN

The rest of the day's journey continues without further incident. If you choose, you could insert additional random encounters at this point. The travelers could meet numerous different folks on the kingsroad who carry news and gossip about the various regions of the Seven Kingdoms and of King's Landing.

As dusk approaches, the most convenient (and safest) place to stop for the night is a moderate-sized inn off the kingsroad, southeast of Harrenhal, called Dag's Inn. The characters can learn useful information here if they pay attention and take the time to talk to the locals.

The inn is typical of its kind, consisting of a main taproom around a hearth, with a kitchen out back and rooms for guests upstairs. Most of the inn's patrons are travelers who stay overnight as they trek along the kingsroad. The regulars are locals who frequent the taproom for an occasional meal or, more commonly, a few mugs of ale at the end of the day. You can find a map of Dag's Inn on the inside front cover of this adventure.

The inn is nothing to write home about, but it is reasonably clean and the food is decent. The fee for food and lodging is four copper pennies per head, but characters can bargain for a better price; such negotiations go through Meg Moleskin, the proprietor's wife (see the **On Tap at Dag's** section).

THE MASSACRE

Earlier in the day, Adham Dannett and his party stopped at the inn for a meal. Dannett relayed the tale about his smallfolk being murdered at the hands of members of the Home House and showed a bloody shield with the Home House crest as evidence. He warned the innkeeper and his employees that members of the Home House might be passing this way in the next day or so.

When the party arrives, if their house arms are visible, they receive a cautious—almost cold—welcome. The people at the inn have an Unfriendly disposition toward the characters. If the Home House crest is not visible, Meg Moleskin greets them warmly, and the staff treats them well unless they mention that they're members of the Home House, at which point the staff's attitude cools considerably, going from Indifferent or even Amiable to Unfriendly. Nobody in the inn is Malicious toward the party unless given reason to be. Keep the disposition of the locals in mind as you play out intrigues between them and the characters since a sudden shift in disposition might change the tenor of an intrigue considerably (see **CHAPTER 8: INTRIGUE** for details on intrigue).

If the characters learn about House Dannett's report of a massacre, the Home House might be able to clear their individual reputations (though not necessarily the

belief that their house was responsible). They would also be wise to find a way to inform the head of their house of this news (assuming he isn't traveling with them). A maester can send a messenger raven back to the Home House with a note, or the characters can write a letter and pay someone, a traveler passing through, for example, to carry it for them.

THE FOX KNIGHT

Dag's Inn is where Clayton Archay (who did not identify himself by name) recruited his mercenaries. All the employees remember Archay's shield, which bore a fox crest, and one employee in particular remembers a visitor at the inn wearing the unusual sword hilt the characters discovered among the bodies of the slain men. The characters might be able to learn these bits of information from the employees at the inn.

The fox crest requires a **FORMIDABLE (12) Knowledge (Education)** or **Status (Heraldry)** test to recognize it as the arms of House Archay. If successful, the character recalls the family is a dying house under Mace Tyrell that fought for the Targaryens.





ON TAP AT DAG'S

The regulars of Dag's Inn include the following Narrator characters. Feel free to modify this cast as you see fit, and fill it out with a few other colorful locals or characters of your own creation for the story. Each Narrator character's description provides guidelines about interaction and what information characters might be able to learn.

DAG MOLESKIN

INNKEEPER

FIGHTING 3 (LONG BLADES 2B), KNOWLEDGE 3, WILL 3

COMBAT 6 / HEALTH 6 INTRIGUE 6 / COMPOSURE 9

Dag Moleskin is a fat, ruddy former sellsword who is far past his prime. He wisely invested his earnings in his inn. He's seen it all in his time and cannot be intimidated easily. He is the cook for the inn and a surprisingly good one at that. Roasted meat is the main item on the menu, as well as ale.

INTERACTION: Dag was working in the kitchen the night when the Fox Knight was recruiting mercenaries, so the innkeeper did not see anything of note. Characters might try to charm him to receive better treatment at the inn, but they'll have more luck with his wife Meg.

MEG MOLESKIN

DAG'S WIFE

AWARENESS 3, CUNNING 3, PERSUASION 3

COMBAT 6 / HEALTH 6 INTRIGUE 9 / COMPOSURE 6

Dag's wife Meg is as fat as he is and, if anything, harder to intimidate. It takes only a short time in the inn to realize she runs the place. She greets guests, collects the coins, and takes the patrons' orders (and gives them to the staff).

INTERACTION: Meg saw the Fox Knight recruit the mercenaries, but she didn't pay it much mind since such activities are not unusual at her tavern. She does recall both the man and his shield, however, and can be successfully bargained with or convinced to tell the characters about it. Although she's none too pleased with the accusations leveled at the Home House (and her disposition shows it), she's also not about to turn away paying customers, whatever others say they might have done.

GIANA RIVERS

MAID

AWARENESS 4, CUNNING 3, WILL 3

COMBAT 6 / HEALTH 6 INTRIGUE 9 / COMPOSURE 9

Giana Rivers is a small, mousey lass who cleans the tavern and the rooms. She is around fourteen years old and is chatty and exceptionally observant.

INTERACTION: Giana noticed the sword with the stag. The dead mercenary—whose name was Terrence something or other—had taken the time to show her the hilt and brag that he was once one of Stannis Baratheon's men back before Robert claimed the throne, which explains why the stag didn't have a crown. Terrence told her, "they crowned the wrong Baratheon—Stannis, now there is a man," until the Fox Knight came by and shooed her away. Characters

might be able to charm the information out of her, especially if they are kind toward her and willing to listen, which most people are not. They can also try to convince her of the importance of what she knows or even bargain with her for it.

COLIN MOLESKIN**STABLEBOY**

ANIMAL HANDLING 4, AWARENESS 3

COMBAT 6 / HEALTH 6 ❁ INTRIGUE 7 / COMPOSURE 6

Colin Moleskin, the stableboy, is twelve and is Meg and Dag's grandson.

INTERACTION: Colin recalls the Fox Knight had a horse with him and that the others were traveling on foot. He also knows something the others do not. One of the recruited mercenaries—*“Dan or Stan or something like that”*—stopped by early this morning and asked him if any horses were for sale. When told none were available, the man continued south on foot. Colin's disposition is one level better toward any knights in the group because he idolizes knights. Unfortunately, this hero worship makes him hesitant to confess to strangers about the doings of the Fox Knight without persuasion.

GARTH THE BARREL**TAVERN REGULAR**

ATHLETICS 3 (STRENGTH 2B), AWARENESS 3, CUNNING 4, FIGHTING 3

COMBAT 6 / HEALTH 6 ❁ INTRIGUE 9 / COMPOSURE 6

Some regulars are also present in the taproom of the inn. A notable fellow is a one-eyed man called Garth the Barrel (due to his shape) who had offered to accompany the Fox Knight since he was paying good money. But the knight said he wasn't interested in working with “locals” (whatever that meant).

INTERACTION: Garth describes the Fox Knight as a middle-aged, humorless man who seemed the type who wouldn't normally set foot in a taproom, *“you know, a religious type.”* He doesn't know why the man was hiring, other than it was for *“an easy job,”* which is why Garth was interested. He says he didn't trust the fellow, but he has no real reason for it other than sour grapes over being rejected. Buying Garth a round or two of ale is sufficient to improve his disposition by one step (to a maximum of Amiable) for the purposes of intrigue.

RUMORS ON THE ROAD

As the characters prepare to depart Dag's Inn, Meg Moleskin advises the group that if they keep a steady pace, they should reach the Inn of the Great Stag by evening and that it's another day to King's Landing from there.

The road is busier closer to King's Landing. If the party conceals the crest of their house, they pass uneventfully to the Inn of the Great Stag. If the characters hide their crest, they might gather information from travelers heading north—warnings to beware of anyone from the Home House and comments about how the boy from House Dannett will have a difficult time against the savages from the Home House in a confrontation. Depending on how many people the characters talk to, they might even hear suggestions that young Adham Dannett is far too green to last long in a tournament, though he is determined to try.

YE OLDE TAVERN BRAWL

The visit to Dag's Inn is not intended to become a violent encounter; after all, the other scenes in this chapter should provide the players with more than enough action. Still, if they are not satisfied without some roughhousing, you can add some to the scene.

One option is to add armed and capable fighting men to the inn's patrons, men not so inclined to allow the massacre of innocent farmers to go unpunished, and they have enough ale in them to think it's their responsibility to mete out justice (and engage in a rowdy fight and plunder goods in the process). Set up a small group using the bandit or guard statistics from **CHAPTER 11: THE NARRATOR** and have them seize the first opportunity to make a move against the characters.

Political resentments are still alive and well following King Robert's installation on the Iron Throne, and it would be easy for loose talk regarding loyalties to start a brawl in the inn's taproom. One or two drunken louts could loudly claim Baratheon is a usurper or say the wrong brother was crowned, perhaps favoring Stannis. Assuming the Home House is willingly loyal to the king, they might feel honor bound to deal with such treasonous talk.

Alternatively, Dag's might be having problems with real bandits, either outlaws along the kingsroad or men secretly in the pay of Lord Archay (as in later scenes). This opportunity allows the party to be heroes as they defend the inn and its inhabitants from the bandits, by either facing them down in the yard or common room, or fighting and driving them off. Such assistance improves the disposition of everyone at Dag's to Friendly, which might help in acquiring information and assistance from the inn goers afterward. Of course, their disposition might be tempered by how much damage the “heroes” did to the inn in the process of “saving” it; if nothing else, the inn goers might be more intimidated by the characters.

If the characters choose to display their house crest—or don't think to hide it—they won't hear many rumors. Passing travelers will look at them with suspicion, if they look at them at all. Many people pass with hands poised on their weapons or show other signs of mistrust. The prevailing disposition toward the characters is Dislike. And if they engage anyone in conversation, they quickly learn Adham Dannett and his party are spreading the same story about them as in Dag's Inn: the Home House is behind the slaughter of Dannett's smallfolk.

THE KING'S MESSENGERS

A Home House party traveling openly also has an encounter with three lads from House Claviger. Ronson, Donwald, and Spendren Claviger (the second son of the head of the house and his two cousins, in that order) are traveling from King's Landing to Harrenhal to deliver a second invitation to the tournament to its current lord. Since they are emissaries of the king, they feel bold, and if the Home House is readily identifiable, the boys taunt the characters as craven killers of unarmed men, women, and children. Goaded on by his kin Donwald calls the characters murderers to their faces.


The Clavigers don't actually want to fight, and they think their commission from the crown protects them (and gives them license to behave as they do). If the characters draw weapons on the young men or otherwise threaten violence, the Clavigers react with outrage. They are emissaries of the king! How dare such low-lives treat them so disrespectfully! Unfortunately, as much as the three young men deserve a beating, doing so only strengthens the case against the Home House and will not play well with King Robert, if he hears of it, particularly from one of the Clavigers or their relations. The prudent course is for the characters to grit their teeth, ignore the taunts of these noble dandies, and ride on, perhaps filing the incident away for a future opportunity to avenge these insults on the scions of House Claviger. The Clavigers fight as well as they are able, but are quick to flee if overmatched, which is likely if the party contains any true knights or fighting-men. They're likely to yield after the first real hits, if they cannot escape.

If one or more of the characters engage the Clavigers in a war of words rather than steel, an intrigue is possible. Their initial disposition is Unfriendly, but a successful intrigue by the characters can force concessions, even an apology, from the young men who, after all, have nothing but a

second-hand tale from House Dannett as evidence, and the young men harbor no real malice toward the Home House. Whether through charm, levelheaded discourse, or forceful intimidation, a successful intrigue leaves a more favorable impression since it shows considerable restraint on the Home House's part, especially if the charges against them prove false.


RONSON CLAVIGER **YOUNG NOBLE**

ENDURANCE 3, FIGHTING 3, PERSUASION 3, STATUS 3

COMBAT 6 / HEALTH 9  INTRIGUE 7 / COMPOSURE 6


DONWALD CLAVIGER **YOUNG NOBLE**

AWARENESS 4, ENDURANCE 3, FIGHTING 3, STATUS 3

COMBAT 8 / HEALTH 9  INTRIGUE 9 / COMPOSURE 6

SPENDREN CLAVIGER **YOUNG NOBLE**

ENDURANCE 3, KNOWLEDGE 3, FIGHTING 3, STATUS 3

COMBAT 6 / HEALTH 9  INTRIGUE 7 / COMPOSURE 6



THE GREAT STAG

True to Meg Moleskin's word, the group can reach the Inn of the Great Stag by nightfall. It is considerably grander than Dag's place, both larger and better tended. It's also busy, thanks to the number of parties on the kingsroad responding to the tourney announcement. Rooms are scarce, and not surprisingly, the Dannetts have been here ahead of the party. You can find a map of The Great Stag on the inside back cover of this adventure.

If the innkeeper recognizes the characters, she tells them no rooms are available, and she sticks to it unless the travelers can successfully negotiate with her. In truth, she has two rooms left but is confident she can fill them without the sort of trouble the members of the Home House might buy her. Her initial disposition is Dislike, but characters can convince her to let rooms to them. If the characters manage to obtain rooms for the night, they can expect to pay extra: a full silver stag a head!

Of course, by this point, the party might have decided to travel incognito until they reach King's Landing. If they conceal their true allegiance, then the innkeeper and her patrons treat the party as they would any other travelers. The starting price on rooms is 10 copper pennies, which includes a meal, but the characters can haggle over it, if they like.

AT THE STAG


The Great Stag has a larger staff than Dag's Inn, including a full kitchen crew and several serving wenches tending to the patrons' needs in the common room. Most of the staff do not need game information: they're unremarkable (rank 2 in all applicable abilities) and far too busy with their jobs to engage in small talk. Only innkeeper Marta and her "girls" deal with the customers enough to talk.

MARTA TAVERNER**INNKEEPER**

AWARENESS 3, CUNNING 3, PERSUASION 3 (BARGAIN 2B)


COMBAT 6 / HEALTH 6  INTRIGUE 9 / COMPOSURE 6

Marta Taverner is a widow fortunate enough to have inherited the Inn of the Great Stag and to have managed to hold on to it. She gladly tells anyone who cares to listen (and even a few who do not) how her late husband Sten fought under Robert's banner and recognized him as the future king before dying at the Trident. She claims Sten saw Robert slay Rhaegar before he expired, a fact that would be impossible for her to know.

 **INTERACTION:** Marta is all business except in matters concerning loyalty, particularly to the crown. She sees her fealty to King Robert as bought in blood and as dear as that of any bannerman, so she dislikes anyone who expresses loyalty to the Targaryens. She is indifferent to romance. As the most eligible common widow in the area, she is no stranger to male attention. But currently, she has no wish to give up her work or her inn in exchange for a marriage vow, particularly not to the choices she has had thus far.


ELSIE, PATRICE, & LONNA**BARMAIDS**

AWARENESS 3, CUNNING 3

COMBAT 6 / HEALTH 6  INTRIGUE 8 / COMPOSURE 6

Marta's serving staff is made up of three young women she has taken in over the years. Although Marta is only about a decade older, she still refers to them as "her girls" and treats them with motherly concern—and authority.

Elsie has the sharpest tongue, Patrice has the most experience, and Lonna has the kindest heart. All three women have seen tragedy. Although barely out of their teens, they lost fathers, brothers, and even homes to the war, and Elsie and Patrice are old beyond their years. Lonna is the newest girl, and she retains a degree of innocence, though how long it will last in a roadside inn is anyone's guess.

 **INTERACTION:** The maids do their fair share of flirting with customers to keep them happy, and they tolerate playful drunken grabs and slaps on the rump, though they make it clear when a patron has gone too far. The girls enjoy gossiping and are happy to trade stories about who passes through the inn.

TELLING TALES

The travelers find the common room of the Great Stag a hub of conversation and news about local happenings. The recent influx of travelers up and down the kingsroad has swelled the local gossip bank to bursting. The staff and regulars eagerly talk with newcomers to hear new stories and to hear news from the far corners of the land.

You can dole out choice rumors, based on the result of a suitable test (Persuasion, most likely). The Difficulty is EASY (3) if the characters are thought to be just another group of travelers. It elevates to CHALLENGING



TABLE 13-1: COMMON RUMORS

FIRST D6	SECOND D6	RUMOR
1-3	1	"I hear the Fox Knight has been spotted north of here along the kingsroad. He's never come so far north before, though I've yet to hear he's robbed anyone along the road."
1-3	2	"This Ruben Piper traveling with House Dannett is a wealthy merchant betrothed to Iris Dannett, at least he was until she disappeared. Of course, if I was promised to that fat old man, I would disappear, too!"
1-3	3	"Marita Lugus is engaged to Langley Woods—it'll be formally announced at the tournament. Langley is nervous and rightly so. Since the mysterious deaths of Marita's last two husbands, they call her the 'Black Widow.' Of course, the world will hardly be poorer for one less Woods in it..."
1-3	4	"Ser Naton Lugus will be taking part in the tournament. He's still single, you know; unlike his sister, he has yet to wed. Ser Naton is a capable knight, though he's hardly a favorite in the lists."
1-3	5	"Did you hear what happened to some of House Dannett's farmers?" The speaker then recounts the tale of the Home House's "baseless and cowardly" attack, assuming he or she does not know the characters' origins.
1-3	6	"Bandits are getting bolder along the kingsroad. Bodies turned up about a day or two north of here—and not just travelers but armed men. They were waylaid and left as a feast for the crows." (If anyone thinks to ask, this rumor came from Ham Flowers, and he can point them in the right direction.)
4-6	1	"The occasion for the tourney is because the queen is pregnant again. It hasn't been announced yet, but I have a cousin who is a servant in the palace, and she has heard the queen has morning sickness, when we all know it's usually the king who does!"
4-6	2	"A small group of Night's Watch rode through here on their way to the tournament . . . not to take part, mind, but to collect 'volunteers' to return to the Wall. They circle the doings of honest men like crows looking to pick the meat off the bones of the dead, that lot."
4-6	3	"Young Adham Dannett might have fire and determination, but those traits won't deflect a lance coming at him full tilt. I think the lad is in for a thrashing at the tourney, and he'd better look to his own skin since he's the only heir of his house now that his sister vanished."
4-6	4	"Nay, Lord Stannis will not be pried away from the Stormlands to attend this tourney. There's still bad blood between him and the king, and you know what they say about bad blood among family."
4-6	5	"A force of soldiers from the Home House invaded the lands of House Dannett, and brave Dannett soldiers led by young Adham Dannett repelled the despicable louts, but not before the Home House forces burned and looted several small, defenseless farming villages. Adham Dannett is traveling to the capital with a shield as evidence—the hand of the Home House soldier who carried it still in it." (Feel free to further embroider the tale as you like, as it continues to grow in the telling.)
4-6	6	"Trouble is brewing between House Dannett and the Home House, mark my words. Not the usual sort of trouble, mind, but possibly open war, depending on what the king chooses to do about this attack on House Dannett's people and lands."

(9) if their affiliation with the Home House is known and they do nothing to correct the misinformation spread by the Dannett party. Successful intrigue could soften attitudes toward the characters, allowing them to acquire information more easily. You can also have a Narrator character slip up and reveal a choice bit or throw it in the characters' faces as an insult or challenge. See (or roll on) **Table 13-1: Common Rumors** for what the characters discover. Rumors might be repeated, as appropriate, with a slightly different twist by someone who is unaware the listeners have already heard it. Feel free to add other rumors, idle gossip, or small talk to round out the selections.

FADED FLOWERS

The most important character the group might interact with at the Great Stag is Hamish "Ham" Flowers, the sole survivor of the Fox Knight's band of mercenaries. Flowers simultaneously celebrates his good fortune and drowns his sorrows in the common room of the inn, spending a great deal of the coin he acquired by betraying and murdering his compatriots. An expansive and talkative drunk, Flowers has

already foolishly bragged to other patrons at the inn about the amount of coin he earned.

If the travelers engage Flowers in conversation, his reaction depends on whether or not he recognizes them and their house. If they are known as members of the Home House, then his initial disposition is Unfriendly, and he attempts to lie (poorly) about how he earned his coin by single-handedly defeating a group of bandits. Persuasion and charm can convince him to tell the truth by way of expiating his guilt, while intimidation and bluster elicits boasts about how the Fox Knight has fooled them all and eliminated traitors to the true royal line in the bargain.

If Flowers does not know who the characters are, then his disposition is Indifferent, and he's far more likely to boast to them about his achievements. He might reveal how the Fox Knight killed the other mercenaries but spared him because the knight thought Flowers was loyal to the Targaryens. He might reveal everything he knows: the attack on the farm, the slaughter of the other mercenaries, the placement of the shield, and even the person he thinks hired the Fox Knight—Alfric Dannett!

SAVING FLOWERS

Hamish Flowers is a dead man. Unfair, you say? Sure, but so is life in the Seven Kingdoms. The players should be grateful Flowers was present to take Archay's first arrow for them! By the time the ambush occurs, the characters should have learned all they were going to from the hapless sellsword. His inability to answer further questions or testify on their behalf makes for interesting events later in the adventure.

If the characters make a truly valiant effort to save Flowers's life, which requires *burning* a Destiny Point, then they find him reasonably grateful and willing to tell all that he knows to the characters. Even so, this act nets them little useful information since Flowers knows only what Lord Archay and Orten Lugus permitted him to know. If you feel generous, tell the players that such a sacrifice on behalf of a poor wretch like Ham Flowers is a wasted effort. Otherwise, let them burn the Destiny and save him, for all the good it will do them in the long run.

Note that Flowers is at a disadvantage in intrigues: he has above-average Will (rank 3) but possesses no particular intrigue abilities and a below-average Intrigue Defense. His inebriated state also puts him at a disadvantage, -1D on all tests, meaning he rolls only a single die for his intrigue tests. This disadvantage is intentional since characters should have a good opportunity to learn what Flowers knows. Allow players to choose how they approach the mercenary and their course of action once they find out his value to them.

Of course, Flowers is not long for this world after his impromptu confession. If the party threatens or bribes Flowers, he agrees to accompany them to King's Landing to testify on their behalf. Otherwise, he experiences a bout of sobriety, realizing he's said too much, and he tries to leave the inn.

Unless the Home House places Flowers under guard all night, he'll be murdered in his sleep once Lord Archay hears about the man's wagging tongue. The innkeeper and other patrons just shake their heads sadly and say Flowers should not have bragged about carrying so much coin, which is missing from his room. If the characters carefully guard Ham Flowers throughout the night, the Fox Knight is cautious enough to leave them be. Instead, the Fox Knight targets Flowers during the ambush the following day and likely kills him (see **The Ambush**). Even if Flowers survives, chances are he'll be too badly wounded to continue on to King's Landing with the characters.

The next morning, as the party leaves the inn, Marta Taverner advises them that if they keep a steady pace, they should make it to the Gate of the Gods before nightfall.

HAMISH "HAM" FLOWERS

SELLSWORD

AGILITY 3, ATHLETICS 4, AWARENESS 3 (NOTICE 1B),
ENDURANCE 3, FIGHTING 4 (BRAWLING 2B, LONG BLADES 2B),
MARKSMANSHIP 4 (BOWS 2B), STATUS 1, WILL 3

COMBAT 10 / HEALTH 9 ❁ INTRIGUE 5 / COMPOSURE 9

Hamish Flowers was a soldier during Robert's Rebellion, but like many others, he fought for the losing side. Also like others loyal to the Targaryens, he found himself adrift after Robert Baratheon's victory. He became a sellsword and mercenary, and he pledges his allegiance to the true royal family of Westeros, the Targaryens.

Flowers looks a good deal older than his thirty-some years, and he has thinning dark hair, several days' growth of beard, and a slight paunch that extends his otherwise tall and strong frame. His teeth are stained with sourleaf, and his eyes are watery and bloodshot.

ONE CRAFTY FOX

As the players leave the Inn of the Great Stag, a merchant named Rog Thanders asks if he might travel with them. He's been traveling alone and would prefer the protection of a larger party on the road. He carries a comically oversized pack, and all manner of items weigh down his donkey. Thanders is a peddler who travels from town to town, selling a pan here and a knife there. He's a harmless, friendly fellow. If the party brings him along, then they have a neutral witness to what happens next.

ROG THANDERS

MERCHANT

AWARENESS 3 (NOTICE 1B), CUNNING 3 (MEMORY 1B),
KNOWLEDGE 4 (EDUCATION 2B), LANGUAGE 3, PERSUASION 4
(BARGAIN 2B), MARKSMANSHIP 3, STATUS 3, WILL 5

COMBAT 7 / HEALTH 6 ❁ INTRIGUE 7 / COMPOSURE 15

THE AMBUSH

Lord Archay, the Fox Knight, follows the Home House characters and decides they know too much about the farm massacre. To ensure the Home House remains focused on House Dannett and not on him or, the Seven forbid, his real employer, he engages in clumsy damage control.

To this end, he hires a couple mercenaries, under the guise of Alfric Dannett, to help him ambush the party. The Fox Knight intends for his mercenaries to lose this battle.

This encounter occurs about two hours out from the Inn of the Great Stag. Archay hired his men from that same inn either after the players turned in for the night or as they exited the tavern. He is paying the sellswords, but he also has them riled up about the Home House's slaughter of innocent farmers. This time, the mercenaries are locals.

Michael Krafft and Thomas Hen are the hapless hired swords. Archay has told them they will be backed by a half dozen archers. In truth, only Archay will be acting as an archer, and he plans to ride off as soon as events go poorly for his hired sellswords (if not sooner).

As the party rounds a bend in the road, the Fox Knight buries an arrow in Flowers's eye with deadly accuracy (if he is accompanying the party). Otherwise, make a tMarksmanship test for Archay against one of the characters: the knight has Marksmanship 4 and Bows 2B. If another expendable Narrator character is with the group, Archay can use him for target practice instead, to demonstrate to the characters the peril they are in.

Kraft and Hen immediately charge out of the woods yelling “*Dannett!*” and “*For the fifteen!*” (that being the number of farmers killed in the attack). They attack the nearest opponents. Archay fires one more arrow before quietly slinking away into the woods before anyone can ferret him out or follow.

MICHAEL KRAFT & THOMAS HEN

HIRED SWORDS

ATHLETICS 3, ENDURANCE 3, FIGHTING 3

COMBAT 7 / HEALTH 12 • INTRIGUE 6 / COMPOSURE 6

If Kraft or Hen survives, they tell the Home House that Lord Alfric Dannett hired them, and they complain bitterly how they were abandoned by their archers. Alive or dead, Archay gave them a letter of commission with Alfric Dannett's signature. If they're alive, they hand it over as proof they were hired legitimately. A ROUTINE (6) Knowledge or Status test reveals the letter is a forgery and not a particularly good one, but it is sufficient to fool a pair of illiterate sellswords.

The sellswords describe Alfric Dannett as tall (he is short), gaunt (he's robust), tan (he's pale), and imposing. A more accurate description of Dannett would be a small, yapping dog. Anyone who has knowledge of Lord Dannett—an EASY (3) Status test or suitable background—knows the man they describe could not be Alfric Dannett. However, the sellswords' description does match that of the Fox Knight, especially if the characters convinced Ham Flowers to describe his erstwhile employer to them.

If the party investigates the source of the arrows, they find evidence that somebody had recently climbed a nearby tree, and they find fresh horse tracks heading away from the location. They find no evidence of more than one archer, in spite of Kraft and Hen's claims. Attempts to track the horse prove time consuming and fruitless unless you want to allow the characters to confront Archay early on. Otherwise, characters can follow the trail for a few miles until he fords a stream, taking a short detour downriver before crossing. At that point, it should be made clear the party cannot catch up to the fleeing archer before nightfall.

The characters might have several issues to deal with in the aftermath of the ambush, including what to do with Kraft, Hen, or Flowers (dead or alive). The merchant, Rog Thanders, asks if he can have any items from the dead men to sell and picks over the bodies unless his traveling companions say otherwise. If the characters protest, he shrugs and says, “*What use do they have for such trinkets?*” Still, he does not put up a fight if the characters forbid him from looting.

Thanders is also happy to testify that men from House Dannett ambushed the party on the road. He is staying in King's Landing for a few days—at the same place and for the same event as the characters—and he can be easily contacted.

If any of the characters suffer injuries or wounds from the fight, treatment is in order. There's insufficient time before they reach King's Landing for a recovery test (since that takes at least a day for injury and a week for a wound). Still, a Healing test can help keep the injury or wound from becoming infected; have the healer make the ability test, and apply the result to the character's recovery once sufficient time has passed, assuming the patient's condition does not worsen during that time.

After dealing with the ambush and its aftermath, the group travels on but has been sufficiently delayed, arriving well after dark at the Gate of the Gods at King's Landing.

PART 2: WELCOME TO KING'S LANDING

King's Landing is the black heart at the center of the game of thrones in Westeros. Although kings and royal lines come and go, King's Landing has endured. Now, the members of the Home House have come to try their skills in the king's tourney and to learn more about the black mark on their good name—and how they can rectify it. The characters quickly learn King's Landing is a dangerous place for the unwary, and even minding your own business can land you in a heap of trouble.

This section focuses on the party's arrival in the city, their choice of lodging, and the people and plots they encounter therein, as well as the further schemes leveled against them by the mysterious plotter behind their recent misfortunes. Given the whole of the city in which they roam, this section is more freeform than the literal road to King's Landing. Read the entire section, and feel free to modify the order in which events occur, depending on where the characters choose to go and what they focus upon. You can also create your own events and encounters in the city as desired to suit the interests and backgrounds of the characters and the Home House.

SECTION SUMMARY

The party—likely accompanied by the merchant Rog Thanders—arrives at the Gate of the Gods at King's Landing. The city is already crowded with visitors because of the tourney, and short-tempered gold cloaks question the characters before allowing them to enter the city. It is clear the group from House Dannett has already arrived, spreading more of their venom along the way.

The group finds accommodations in the crowded city. The characters have a couple days before the tourney begins to learn more about House Dannett's complaint and to meet the locals. Orten Lugas takes further steps to convince the Home House that House Dannett is trying to set them up, placing obstacles in their path. Iris Dannett, who works as a prostitute under the name “Lidda,” might be drawn to one of the characters, involving them in her own troubles and perhaps implicating them in Dannett's as well. In and around the encounters initiated by Orten, the characters will have the opportunity to explore more of the city.

The characters have an opportunity to track down the Fox Knight, perhaps thinking they have eliminated the plotter behind their problems. Orten Lugas, however, is setting them up for an even worse fall by planting evidence to implicate them in further crimes against House Dannett!

ARRIVAL IN KING'S LANDING

Once the party reaches King's Landing, their primary challenges are dealing with overworked and surly gold cloaks (one of whom is in the employ of their enemy, Orten Lugas) and finding a suitable place to stay in the city during the tourney, either at an inn or along the tourney field.



THE GATE OF THE GODS

By the time the Home House party reaches the Gate of the Gods outside King's Landing, the sun has long since set, and gold cloaks stop them at the gate. Their captain, "Topper" Simonen, is a veteran of Robert's Rebellion who fought on the side of King Robert from the start, as he is happy to point out. Even during the war, he was an opportunist; he was the first to loot corpses of their coins or jewelry, and he extorted the smallfolk. So although he seems perfectly charming, he's susceptible to bribery.

And Orten Lugas definitely bribed him. Lugas has asked Captain Simonen to give the Home House the third degree and to inform the characters that Adham Dannett gave the instruction to do so.

Simonen and his fellow night guards, Mick and Hallad, stop the travelers and—once they ascertain the travelers belong to the Home House—insist on a time-consuming and intrusive inspection of every last item they've packed. If the characters have anything to conceal, they must use all their wiles to hide it from the guards, which might require an appropriate test or two. This hassle can be avoided by bribing Captain Simonen and his crew.

Simonen won't reveal Orten Lugas bribed him—Lugas's bribe was coupled with a very specific, nasty threat—but Simonen gladly reveals details about House Dannett: how many members are in the party, where they are staying, what weapons and supplies they had, and so forth. He attests that House Dannett didn't accuse them of anything specific; Adham Dannett just wanted them to have a difficult time of it.

If the characters are cooperative and polite, Simonen still gives them the third degree, but he is polite in return. Simonen responds to rudeness or violence in kind. If the party threatens serious violence, they might be reminded of the murder holes in the gate above them. Simonen doesn't want to arrest the Home House since he'll have to answer for his treatment of them if it's reported up the ladder, but he threatens to have them all locked up for the length of the tournament if they behave belligerently. The gold cloaks confiscate anything they perceive as contraband, and if the characters are rude, their definition of "contraband" might widen considerably.

At some point, Simonen "slips up" and apologizes for the treatment, but he claims young Lord Dannett gave him good reason to suspect them. The characters' diplomatic skills and politeness uncover useful information regarding House Dannett.

If the group decides they have had enough of the officious Simonen, they can find other ways to enter King's Landing, but the Gate of the Gods is the only legitimate means of entry at this hour in reasonable safety. If events go poorly with Simonen, the characters might need to find an alternative route into the city. Develop this brief detour on your own; the characters could utilize the vast network of smugglers' tunnels under the city or enter through a different gate in the morning.

Barring death and disaster, the protagonists pass through the gate, and Simonen answers any questions they might have about accommodations. He directs them to the Greentree Inn if they inquire about accommodations, and he tells them it is the only respectable inn with rooms still available.



If the exchange goes well with Captain Simonen, he might even ask Mick to lead the party to the Greentree Inn on River Row. Mick thinks he's funnier than he actually is. Along the way, he entertains the visitors with lewd jokes about the size of King Robert's sword and bawdy anecdotes about old Lady Boxwell's unsuccessful attempts to bag herself a young husband.

"TOPPER" SIMONEN OFFICIOUS GUARD CAPTAIN
 ATHLETICS 3, AWARENESS 3, ENDURANCE 3, FIGHTING 3

COMBAT 8 / HEALTH 12 ✪ INTRIGUE 7 / COMPOSURE 6

MICK & HALLAD GOLD CLOAKS
 ATHLETICS 3, ENDURANCE 3, FIGHTING 3

COMBAT 7 / HEALTH 12 ✪ INTRIGUE 6 / COMPOSURE 6

A PLACE TO STAY

The Home House's first order of business inside the walls of King's Landing is to find a place to stay, at least for the night but also for the duration of the tourney. Characters have two options: they can tent on the tournament grounds or pay for an inn in the city proper. The option the characters choose affects the scenes that follow, though either is workable.

TENTING ON THE GREEN

If the characters decide to erect a tent on the tournament green, the gold cloaks guide them to the appropriate area; hanging or flying banners on

the other tents represent other visiting noble houses. Some members of the noble houses sleep in the colorful pavilions, whereas others occupy the tents only during the hours of the tourney. Servants or other members of noble houses might stay here as well, while the nobles reside at an inn or stay as guests of allies or kin in the city, or even as guests of the crown at the Red Keep.

Both House Dannett and House Lugas have tents here; the Dannetts use their tent as sleeping quarters. The scions of House Lugas stay at the Greentree Inn (see the inn's description, following), while their servants sleep in the tent, watching over their master's property for the tourney.

Of course, setting up a tent after dark is a difficult business, and even if the characters intend to spend the rest of their time on the green, they might choose to spend their first night in King's Landing in the relative comfort of an inn, especially after their long journey. But if the party chooses to set up their tent on the first night, allow them to do so.

THE GREENTREE INN

Gold cloaks guide a party wishing to find an inn to a place on River Row called the Greentree Inn, recognizable by its carved sign of a broad tree with spreading branches. The Greentree does not offer the nicest accommodations in the city, but it is reasonably clean and pleasant. What's important is that it still has rooms available (something Orten Lugas has arranged, leaving nothing to chance). Lyle Brewer, the owner and innkeeper, is a greasy fellow with an eye for a bargain. He treats his customers well enough, but he charges them what he thinks they will pay. He knows Orten Lugas as a generous patron, willing to cross Brewer's palm with enough coin to ensure his favor, if not his loyalty.

LYLE BREWER INKEEPER/PANDERER
 CUNNING 4, DECEPTION 4, PERSUASION 4, STATUS 3, WILL 3
 COMBAT 6 / HEALTH 6 ✪ INTRIGUE 9 / COMPOSURE 9

The Greentree Inn is important because of its location near the Jade Spring, a nearby house of ill repute also owned by Lyle Brewer. Some of the Jade Spring women frequent the common room of the Greentree Inn, greeting travelers and encouraging them to visit the brothel. Most innkeepers would object to such behavior, but Brewer facilitates it. If any patron of the Greentree objects, he makes a show of throwing the trollops out of his establishment, but he just as quickly calls them back in. It is through this connection with the cathouse that the characters might encounter "Lidda" (Iris Dannett, the missing House Dannett heiress).

Even if the Home House party chooses to stay somewhere other than the Greentree, they might stop by the inn if invited by Orten or Marita Lugas, providing the opportunity to involve the two in intrigues at the inn.

Try to steer the group to the Greentree if they choose to stay at an inn. Mick—the gold cloak from the gate—offers to guide them there, and others recommend it as a place to stay, both because it still has rooms and its other "merits." Other places the characters initially investigate are full because of the number of people visiting the city for the tourney. If the players refuse to stay at the Greentree, modify the other encounters in this section to suit their new surroundings.

IDLE HANDS

Once the characters settle into wherever they decide to stay in King's Landing, they have an uneventful first night (assuming they do not immediately head off and create some excitement, see **On Their Own** on page 257). The characters have two days before the tournament begins, as well as downtime between tournament events and activities. This section looks at various incidents you can use to liven up the group's wait while also furthering the plot against them. Orten Lugas takes opportunities to push the impression House Dannett is after them while stoking House Dannett's flames of resentment against the Home House, priming both sides for conflict.

COMMON INTRIGUES

The Home House characters have opportunities for intrigue with a number of characters. Exactly where and how these intrigues take place depends on the circumstances and where the party chooses to stay. These events might happen in the common room at the Greentree Inn, at the Jade Spring, or on the fairgrounds of the tourney. Adjust each encounter and interaction to suit the characters' plans, ensuring they have an opportunity to meet and deal with each Narrator character at least once.

HOUSE LUGUS

King's Landing is the Home House's first encounter with House Lugas and the real antagonist behind the story. See the **Players & Pieces** section for details on House Lugas and the members of the house in the city for the tourney.

Ser Naton Lugas and his men are loud, obnoxious fixtures in any tavern or alehouse. Pureblooded Lugas stock are dim-witted drinkers and carousers who have little regard for anyone around them, except as playthings. If characters choose to spend time with the Lugas entourage, nights of drunken debauchery and vulgar companionship should be expected. Ser Naton prattles on incessantly about his victories, as well as his prowess on the battlefield and in the bedchamber. Although he is, as a rule, arrogant and rude, he also enjoys people who appreciate what he

holds dear, namely drink, misadventure, battle, and women. A character fond of drinking a great deal who is competing in the tournament could have a grand time with Ser Naton. But Ser Naton bullies and taunts anyone who doesn't share his predilections.

Marita Lugas remains in the room she shares with her mother until later in the evening. Once her mother falls asleep, Marita visits the common room or tavern hall. The "Black Widow of Casterly Rock" is a devil at drink and a fearsome carouser and, thus, good fun in a tavern setting. Orten introduces her to the Home House, if the opportunity arises. She and Orten trade barbs—nothing truly damning—in a show of sibling banter.

Orten Lugas actively seeks out the Home House. This encounter is his first in person with members of the Home House, and he wants to feel them out. Orten feigns ignorance of the dispute between the Home House and House Dannett, outside of what could be considered common knowledge.

Orten approaches the party once they've settled in. He is an attractive fellow, more like a scholar than a warrior, which is close to the truth. He is open about what brings him to King's Landing: he brokered Marita's marriage agreement with Langley Woods on behalf of



STALKING THE DANNETTS

After what the characters tolerated on the kingsroad, as well as the final indignity at the Gate of the Gods, they might decide to have it out with Adham Dannett and his house as soon as possible upon reaching the city. If the characters insist on tracking down the Dannetts, they can be found at their pavilion on the tournament green, sleeping, except for one drowsy sentry. The Dannetts are understandably cautious, given what they believe about the Home House, and feeling threatened by a late-night visit, the Dannett entourage orders the characters to stop their harassing behavior. See **Unjust Desserts** on page 263 for guidelines concerning the characters confronting their rivals; most of the guidelines apply equally well to an early confrontation.


TIMELINE OF EVENTS

The following timeline summarizes the events in this chapter as they occur. The timeline begins counting days from the party's arrival in King's Landing (day four of the timeline from **Part 1: On the Kingsroad**); if they were delayed in the previous chapter, adjust the timeline here and in the following chapters accordingly. The timeline does not include events the characters might encounter on their own (see the **On Their Own** section on page 257 for details). Adjust these events to fit the group's actions and plans as they occur in the game.

DAY FOUR

-  **ALL DAY:** The Home House party has the opportunity to meet and interact with various people in King's Landing.
-  **AFTERNOON OR EVENING:** Ser Joris takes the party out hunting for the Fox Knight (if they are so inclined, see **The Wild Hunt** on page 259 for more information).

DAY FIVE

-  **AFTERNOON AND EVENING:** Ser Joris receives a challenge from the Fox Knight and confronts him, possibly aided by the characters, Orten Lugas, and Bryan Telson.



his father and is now here to close the deal. He freely admits his sister's first two husbands met mysterious, unfortunate ends. He also talks discreetly about his brother being more bluster than skill and suggests the Home House wager against him, if the opportunity arises.

He shows interest in any tale about the Fox Knight, if the characters choose to tell it, offering in return what he knows about the man: Lord Archay fought for the Targaryens during Robert's Rebellion, and Lord

Archay feels obligated to Orten's father because he saved Archay's life. Orten figures this information will likely to come out anyway, and it would be better to come across as open and honest from the outset. He expresses wonder that a man like Lord Archay would slaughter innocents, if the subject arises. He won't mention the shield or his father's penchant for collecting them, of course. If the shield comes up in conversation, he doesn't appear especially interested in it.

"SAY, AREN'T YOU...?"

One of the appeals of playing in a well-established fictional setting such as *A Song of Ice and Fire* is the opportunity to interact with the famous places, events, and people of the world. Westeros is known for its colorful characters, and a visit to King's Landing is a great opportunity for the party to rub elbows with some of the famous (and infamous) cast of the series. These chance encounters are strictly peripheral to the plot of **PERIL AT KING'S LANDING**, though the players don't know it!

Use the *SIFRP Campaign Guide*, your own knowledge of Westeros from the novels, and the preferences and interests of your players to help you choose which, if any, notables their characters might encounter. Possibilities include the following:

ALLAR DEEM

Second-in-command and Chief Sergeant of the City Watch (the gold cloaks), Allar Deem is a cruel, violent man, little loved within the city walls, but he knows how to follow orders, which makes him invaluable to his commander. Characters might encounter Deem going about his duties, which could include handing out "lessons" to beggars and others "disrupting" the tourney.

GENDRY

A raven-haired lad recently apprenticed to local blacksmith Tobho Mott, Gendry is a bastard son of King Robert, and although he and the characters do not know it, someone familiar with the novels might. The party could run into Gendry if they happen to visit his master's forge, perhaps looking for a new weapon or armor.

GRAND MAESTER PYCELLE

Although the Grand Maester won't likely be wandering the fairgrounds, characters might encounter him in the maesters' Conclave (see **Part 3: The King's Tourney** for details).

LORD PETYR BAEISH

The master of coin on the small council might be out enjoying the sights and spectacles of the tourney (more likely betting on the outcomes of the jousts), allowing characters to meet him in passing. Lord Baelish is charming and pleasant toward the characters, even in defiance of popular opinion if it has turned against the Home House. But he's also not particularly interested in them, and he begs off any extended conversation with the need to attend to other matters.

SYRIO FOREL

Arya Stark's future "dancing master" might cross paths with the party. The Braavosi swordmaster is justifiably confident in dealing with any conflicts; he is courteous though somewhat formal. If the characters mention Maiyo Viero in Syrio's presence, he displays a mild look of distaste, and he makes it clear he does not care for the fellow, though he does not elaborate.

THOROS OF MYR

The infamous Red Priest is sure to show up at the tourney, even if just to take part in the melee and frequent the ale tent. Characters could run into him along the way and be subjected to a tipsy sermon about the glory of the Lord of Light.

VARYS

It's recommended the Home House characters *not* encounter the master of whisperers during the course of the tourney. After all, Varys is a busy person, and although he is no doubt fully informed of the Home House's present difficulties, the characters don't greatly affect the kingdom. In addition, Varys makes it a point of pride not to be noticed by the people he's spying on.



Orten tries to collect the characters' personal information: names, motives for coming to King's Landing, preferred weapons, and so forth, without appearing to pry. He also expresses interest in the members of the Home House taking part in tourney. After talking for a while, he thanks the characters for their time and pays for a meal or round of drinks. The overall impression should be that he's a decent fellow who could be a useful source of information about the Fox Knight and the tournament in general.

LIDDA (IRIS DANNETT)

Eventually, some of the characters should be in the same place as Lidda (Iris Dannett), a high-priced courtesan who accompanies men to various public events. She also seeks clients out in such places, in addition to them seeking her at the Jade Spring. Lidda is vivacious and charming, though her manner masks her true loneliness, shame, and desire to rise above her current situation.

She might be in the company of Bryan Telson or Ser Gennady (see **The Dornishmen**, following). She is cold to Ser Gennady without being dismissive. He finds her aloofness tantalizing and pursues her more ardently because of it. Ideally, the characters might be in Orten Lugus's company when they first meet Lidda, allowing Lugus to "discover" her, though he already knows who she is and what she is doing in King's Landing.

Lidda might vamp on an eligible male character, particularly one who seems wealthy, influential, or handsome. Her intentions should be clear to all but the most naive, and she is up front about business, especially if she is in one of Lyle Brewer's establishments. On the other hand, she might appear demure for an attractive character, wanting to meet a handsome man who does not know what she does. This feigned innocence can result in several awkward revelations when the character discovers what Lidda does to make a living, as well as her true identity.

Orten Lugus intends to make a move on Lidda to further his own plans, so her interest in one of the Home House characters would present a problem, at least until Orten frames the Home House for the murder of Iris's brother Adham Dannett, at which point Lidda might want nothing to do with her former suitor! Thus Orten has no fear of any romantic interest Lidda may show to a member of the Home House, or vice versa, since it is only likely to enhance his plans. He makes note of it, regardless, and uses it like he does all information he collects about the characters.

See the **Players & Pieces** section for more information on Iris Dannett and her attributes.

OLD SER JORIS

In a dark corner of a tavern or taproom, Ser Joris Landseer sits alone at a table, watching everything going on with tremendous focus and smoking a pipe that sends curls of smoke around him. He nurses the same mug of ale for most of the night and stares at one member of the Home House of your choosing in particular.

If any of the characters choose to approach Ser Joris, he asks if the they are related to the head of the Home House. Ser Joris does not know the head of the Home House personally, but remembers hearing of their deeds during Robert's Rebellion. Ser Joris talks ominously about dark days ahead in King's Landing and how the characters would be well served to keep their swords sharp and ready. He gives the same

talk to everyone. Ser Joris has nothing to do with the current conspiracy involving the Home House—he's just an old knight that happens to remember the head of that house.

He returns to talking about his days hunting down thieves in the kingswood. Now, if the characters ask about the Fox Knight, he bristles and claims the Fox Knight fears him because he's nearly caught the scoundrel innumerable times. He explains that the Fox Knight was a masked hedge knight who took to the woods in shame after being defeated by Prince Rhaegar in a tournament. In his shame and madness, the Fox Knight came to believe he was defending the prince who defeated him by harassing travelers. None of this anecdote is true, but it makes for a good tale, and at this point, Ser Joris has difficulty remembering what part of it is fiction and what isn't.

Ser Joris offers to take the party into the kingswood to search some of the Fox Knight's regular haunts, if they'd like. In reality, he has no idea what he's talking about, but he can lead the Home House to Lord Archay, in a way. See **The Wild Hunt** on page 259 for more information.

THE DORNISHMEN

Two Dornishmen are staying near where the characters have chosen to lodge, at the Greentree Inn or tented on the tourney green.

Ser Gennady Shanin is an older knight from Dorne who has come to King's Landing for the tournament. He carries the Valyrian steel sword *Scorpion*, the spoils of his betrayal and murder of a fellow knight many years ago. A long-time bachelor, Ser Gennady is smitten with Lidda (Iris Dannett), though she wants nothing to do with him outside of a financial transaction and prefers to find other clients to occupy her time. Still, Ser Gennady's apparent willingness to take her away from a tawdry life in King's Landing to an estate in Dorne is tempting, at least initially.

The other Dornishman is Bryan Telson, a young hedge knight looking to make a name for himself. He's thin, bronzed, and a fierce fighter. In truth, Telson's name is Tygor Wyl; he's the son of the knight Ser Gennady murdered and the rightful heir to *Scorpion*, his family's blade. He means to have it back from the thief and to see justice done on Shanin's body as well. Still, Telson is young and naive enough to want a fair fight since he refuses to stoop to the kind of treachery Ser Gennady committed.

As "Bryan Telson" Tygor initially intends to woo Lidda because Gennady desires her (it's also a chance to learn something more about the man). In the process, however, Telson becomes smitten with the lady. Bryan Telson is also a young man eager for adventure and glory, so he might be a potential ally for the Home House, if they manage to make a good impression on him.

See the **Players & Pieces** section for Ser Gennady and Tygor Wyl's abilities.

MAIYO VIERRO (GLARUS PTEK)

The handsome, talkative, and charming Maiyo Vierro proclaims himself a humble Braavosi merchant who deals primarily in spices and a potent foreign brew called *cheldarro*. He's in King's Landing on business and plans to stay for the tourney. Maiyo varies between looking forward to the events and competitions to idle boredom, proclaiming the tourney a distraction from his business and travel plans.

In truth, “Maiyo Vierro” is a cover for Glarus Ptek, and his Braavosi origins are the only truth to his story. Ptek is a freelance spy, assassin, and poisoner. He is in the city at Orten Lugus’s request, to smuggle in the poison known as the tears of Lys and to renew his acquaintance with Lugus’s sister, Marita, with whom he once shared a torrid affair. Ptek intends to claim the lovely Marita for his own this time, and the gods help anyone in his way. Ptek believes his business with Orten will allow him to achieve his goal.

As Maiyo Vierro, Ptek is careful to avoid appearing too familiar with House Lugus. He is not privy to the details of Orten’s plan, only his particular part in it, so he might be outwardly friendly to the Home House characters, displaying his Braavosi charm. Successful intrigues could hint at his true nature and interests, and an Awareness test against Marita Lugus’s passive Deception (13) reveals she knows the merchant far better than she lets on when their paths first cross.

See the **Players & Pieces** section for Glarus Ptek’s background and attributes.

LITTLE CUTS

Although he has planted the seeds of conflict between the Home House and House Dannett, Orten Lugus does not neglect the opportunity to water them before the tourney. He still needs to set the Home House up for Adham Dannett’s death, and toward that end, Orten has arranged a number of difficulties for the characters, ranging from minor annoyances to potentially serious threats.

Like the intrigues described previously, these encounters could take place in various venues or circumstances, depending on what the player characters are doing. Take the opportunity to insert the encounters in and around other intrigues to break up the narrative and add conflict and variety to the story. If the characters split up, you can use different encounters for different groups and spread events out between them. You can allow them to compare notes (or not) when they meet up again.

WAYWARD SON

A boy around age ten approaches the characters (outside the inn or at the tourney fairgrounds) and introduces himself as Neil Rivers. He then proclaims the head of their house—or even one of the characters—is his father! By way of proof, he produces a folded letter, saying it is from his dead mother, wherein she outlines his parentage. Unfortunately, Neil cannot read, and the letter is not a convincing forgery. Certain details about the supposed father are incorrect (including when he was supposed to have been in King’s Landing), and a ROUTINE (6) Knowledge test discloses that the letter was written recently, perhaps less than a day before.

Orten has set up this charade. He paid a messenger to pass a forged document on to the lad “from his dead mother” and to inform him that the head of the Home House was his father. If the characters reject his claim, Neil breaks down, wailing and crying and creating a scene. What’s more, he takes to following his new “family” to press his case until they frighten him off. This situation could create difficulties for them, particularly if the characters feel any sympathy for the child.

NEIL RIVERS

ORPHAN

CUNNING 3, FIGHTING 1, STATUS 1, THIEVERY 3

COMBAT 5 / HEALTH 6 ⚔ INTRIGUE 6 / COMPOSURE 6

AN ANGRY FATHER

Tomas Brazier, a local blacksmith and angry father of a newly pregnant daughter, Alyse, seeks out one of the male characters in a towering rage. It seems Alyse has identified the character as the father of her child and her secret lover, and now Tomas intends to see that the fellow weds his child this very day or, by the Seven, he will take it out of the man’s hide!

Brazier is a huge man, possessing the powerful upper body of a smith, and he bears a leather apron and hammer. He has also had a few drinks by the time he manages to find the characters, as evidenced by his breath if anyone is near enough to smell it. He fully intends to berate the violator of his daughter before demanding the man marry her, and he is willing to knock the character senseless and drag him to the nearest sept, if need be. Needless to say, Brazier has not thought the matter through; his wife died three years ago, and he’s a simple working man raising his (somewhat rebellious) daughter alone. If he took time to consider, he would realize the accused has not been in King’s Landing long enough to have done the deed.

Brazier’s disposition is Unfriendly toward the accused and his companions, and any worsening of it means he decides a good beating is necessary to knock some sense into the offender. Characters might be able to talk him down, and as Tomas is a godly man, his disposition is Indifferent to any godsworn characters among his target’s friends. If the Home House treats him and his problem with respect and mollifies his anger, they can investigate further, though Tomas is protective of Alyse.

As for Miss Brazier, the young lady is lying; a man paid her a small sum in gold to accuse one of the Home House. She asked no questions because she needed the money for her child and because the man threatened her if she reneges. She does not know the briber’s name, but she could identify him if she saw him again. Alyse initially sticks to her story about the character being the father of her child but gives in quickly if pressed. Treat her as having Composure 3 for the purpose of intrigues to root out the truth.

Tomas is furious at Alyse’s behavior, and he’s embarrassed and apologetic toward the Home House for his own. He sends his daughter to her room with orders to remain there, and he offers to make amends to the injured party, perhaps with free metalwork. He is not so bold as to offer Alyse in marriage, but he does talk to the party with an eye toward the possibility, if any exists.

If you want to extend this encounter, perhaps Alyse Brazier takes a shine to a male character, even her supposed “paramour,” and decides to sneak out of her room to go to him, begging him to take her away from King’s Landing. This predicament could lead to another awkward encounter with her short-tempered father.

TOMAS BRAZIER

ANGRY BLACKSMITH

ATHLETICS 3 (STRENGTH 2B), ENDURANCE 3, FIGHTING 3

COMBAT 7 / HEALTH 9 ⚔ INTRIGUE 6 / COMPOSURE 6

ALYSE BRAZIER

PREGNANT DAUGHTER

PERSUASION 3

COMBAT 6 / HEALTH 6 ⚔ INTRIGUE 6 / COMPOSURE 6

THE POISON GIFT

A day or two before any of the Home House characters face Adham Dannett in the lists, one of them receives an unusual and anonymous gift—a finely made dagger with a dragonbone hilt, wrapped in cloth and tied with a cord. A folded bit of parchment is tucked inside the cord, bearing the character's name in a neat, clear hand. The gift is left either outside the character's chamber door at the Greentree Inn, or outside the characters' tent on the tourney green—or a similar place where it will be impossible to miss in the morning. No one saw who left it or has any idea where it came from. Such a gift is princely: dragonbone is expensive, and the blade is finely made.

Careful examination of the dagger (a CHALLENGING (9) Awareness test) reveals the dragonbone hilt is hollow; the pommel is a screw-on stopper for a small glass phial that fits cunningly and snugly into the hilt. The phial contains droplets of a clear, odorless liquid, barely enough to pool in the bottom. Although the characters have no way of knowing initially, this tiny amount of liquid is the tears of Lys, a deadly poison Glarus Ptek has secured for Orten Lugus.

It takes at least a full day's work and a FORMIDABLE (12) Knowledge test to identify the liquid; the testing process uses up and neutralizes the sample. It also requires laboratory equipment that characters are not likely to have with them. However, they might be able to access some through the maesters' Conclave or the Alchemists Guild in King's Landing. Feel free to play out a suitable intrigue if the characters attempt to do so, or have the negotiating character make a CHALLENGING (9) Deception or Persuasion test, based on his approach to gaining access to the equipment. A maester at the Conclave might be willing to perform tests for a price (a gold dragon or the equivalent); a successful intrigue lowers the fellow's price accordingly, perhaps by appealing to his curiosity. Of course, revealing the contents of the dagger to anyone works against the Home House in the long run.

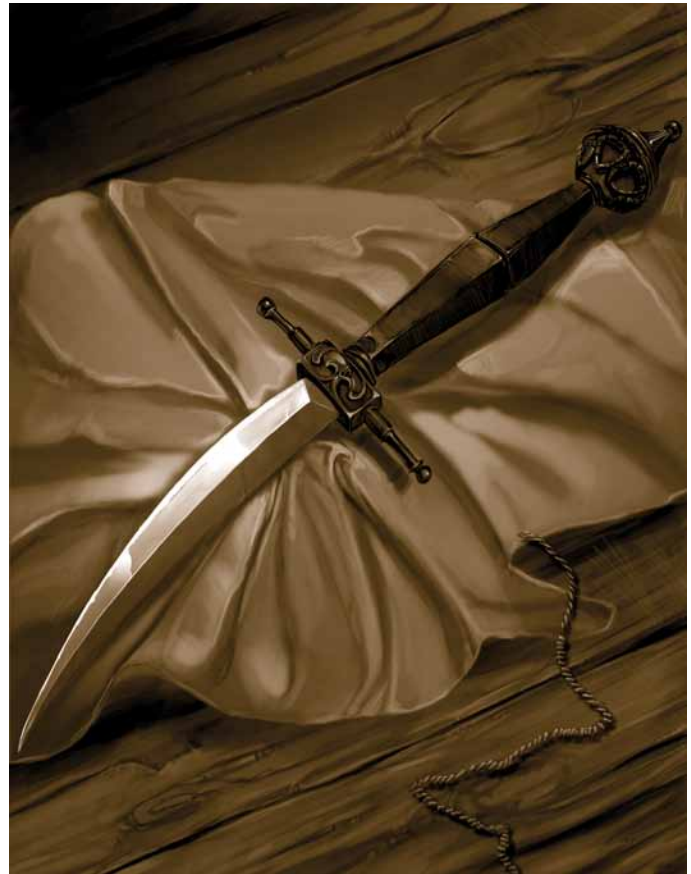
If any character is foolish enough to taste the liquid in the phial, see the effects of the tears of Lys on page 138. The sample is small enough to reduce the Virulence to 4 and the Toxicity to 2, meaning the victim might survive, though it will not be a pleasant experience. The symptoms experienced by the victim lower the Knowledge test difficulty to identify the liquid to CHALLENGING (9).

The dagger is a slightly curved, single-edged blade, nicely balanced for throwing or close-in work (not surprising, as it was originally intended as an assassin's weapon). A smith or similar expert examining it can make a CHALLENGING (9) Knowledge test to determine the weapon is old, certainly not of recent make, given the rarity of dragonbone. Although its true age is unclear, it is a century or more in age. No maker's marks or other adornments confirm who made the dagger or who previously owned it.

The significance of this unusual gift appears in **Part 3: The King's Tourney** and gives the Home House a valuable hint as to the party behind their difficulties, depending on who they reveal the weapon (and its contents) to over the course of the tourney. Keep careful track of the dagger and knowledge about it; it is important later on.

ON THEIR OWN

Of course, King's Landing is a city of thousands of people, and not everything revolves around the characters and their problems, though



they might feel it does. The party has considerable opportunities to find both entertainment and trouble, if they choose to go looking. This section provides ideas for scenes you can insert into the story if characters wander off on their own. For more on the places and people of King's Landing, see **A Guide to King's Landing**.

DOWN DARK ALLEYS

King's Landing can be a dangerous place, especially for strangers unfamiliar with its streets and neighborhoods. The Home House characters might encounter would-be robbers while wandering the city, particularly at night.

Chances are the footpads are poor and desperate, their courage bolstered and their caution lowered by a few stiff drinks, or they might be jaded and tipsy nobles looking for a bit of sport. The presence of ladies in the party might be of more interest than coin, depending on the circumstances and the location. And footpads might be more likely to accost a party on foot than one on horseback, given the advantages of both speed and tactical position the latter provides.

Robbers might slink away at the first sign of armed resistance from the characters: a fully armored knight would make a ragged alley rat armed with a rusty old knife think twice. The thieves break and run if the tide turns against them or if the incident attracts the attention of the gold cloaks. You can run the encounter as a tense confrontation, perhaps giving the characters the opportunity to talk their way out of it with a successful intrigue, or you could let your players flex their characters' muscles a bit and show their relative advantage over the unwashed rabble of the city streets.



An injury or wound suffered during a scuffle with these lowlifes could complicate matters for characters taking part in the tourney, in addition to the complications that arise from properly treating the injury. Some players might wonder if a rival arranged the fight to put their character off his game; let them, as it adds to the conspiratorial air of this section of the story.

See the **Sample Narrator Characters** section on pages 216–218 of **CHAPTER 11: THE NARRATOR** for game information on suitable Narrator characters for this type of scene.

THE JADE SPRING

If one or more of the characters searches for female companionship, the Jade Spring is an ideal destination. Lyle Brewer or his people will recommend the brothel, perhaps without mentioning Brewer also owns the Greentree Inn (depending on the questioner's attitude). It is located near the Greentree Inn.

A visit to the Jade Spring offers more opportunities for characters to interact with Iris Dannett and her would-be paramours, as well as the other ladies of the house. A character might form a relationship with Iris or seek to bed her, which could have repercussions later on when her true identity is revealed.

The Jade Spring is also a potential place for gossip and intrigue, and Orten Lugus might make an appearance at the same time as the characters, leading them to wonder about his connection with the place, particularly when he “discovers” Iris and brings her to the attention of the noble houses and the king.

DRUNKEN BRAWL

Among the numerous taverns and taprooms in King's Landings are plenty of visiting knights, squires, and servants, as well as locals tossing back a few following a long day. The city is crowded during the tournament, tempers are frayed, and adding alcohol makes for an explosive mix; it takes very little to set off a drunken brawl in a tavern or in the streets.

The gold cloaks respond quickly to any public violence inside the city walls. They might not show up until the fight is over, rounding up anyone who seems involved and making sure they are fined to help fill the city's coffers. Resisting an officer of the king's law is sure to earn characters time in a dungeon—possibly even a beating—unless their status is such that the gold cloaks know enough to treat them with civility. A **ROUTINE (6) Status** test on the part of the accused character might be necessary to avoid trouble.

Of course, random brawls present opportunities for plotters against the Home House. A scuffle could be a means to test their mettle or to drain their resources and the city's goodwill. Such encounters could also be distractions or feints from other maneuvers, such as breaking into the party's rooms, stealing from them, or assassination attempts—a brawl might conceal a (possibly poisoned) dagger slipping between someone's ribs. Orten Lugus does not want the Home House characters dead, at least not right away, and Adham Dannett is too honorable to attack them in such an underhanded way, but the characters could gain other enemies, perhaps in addition to bringing some along with them as part of their existing background.

THE WILD HUNT

In this part of the story, Ser Joris Landseer offers to take the Home House into the kingswood to track down the Fox Knight if Ser Joris hears anything about their brushes with the scoundrel. The old hedge knight does *not* provide a good showing on their initial outing.

Ser Joris has no idea where he is heading, but he forges ahead with pronounced confidence. Somewhere in his heart, perhaps, he recognizes his lack of competence, but it doesn't break through the surface of his delusion.

If the characters do not notice Ser Joris doesn't have it together, he suddenly shouts "*There! There he is!*" while pointing at a dim shape moving in the forest. If the characters move to attack, they come face to face with a large, angry wild boar.

BOAR (1)

AGILITY 3 (QUICKNESS 2B), ATHLETICS 3 (RUN 1B, STRENGTH 1B),
AWARENESS 3 (NOTICE 2B), CUNNING 1, ENDURANCE 3
(RESILIENCE 1B, STAMINA 2B), FIGHTING 3 (GORE 1B),
STEALTH 3, SURVIVAL 4 (FORAGE 2B), WILL 3

COMBAT DEFENSE 9 * HEALTH 9

NATURAL ARMOR: AR 1 * MOVEMENT: 6 YARDS

GORE 3D 4 DAMAGE POWERFUL, VICIOUS

FEROCIOUS A boar can take injuries to reduce damage to its Health.

Ser Joris remains positive on the return trip, "*We didn't find him this time... but the Fox Knight is a wily sort, surely next time...*" He's so happy to have been on a hunt that he pays little heed to any criticism from the party. On the plus side, if the characters present the enormous boar to Lyle at the Greentree Inn, they avoid the jeers they would otherwise have suffered.

THE CHALLENGE

Sometime later, Ser Joris comes to the characters with stunning news! He clutches a document in his hand, and he announces he's received a written challenge from his old nemesis, the Fox Knight! He asks the characters to serve as his deputies and help him bring this traitor to the king's justice. The letter does not originate from Ser Joris—in fact, a serving lad named Pim found it addressed to Ser Joris and passed it on to him. The consensus at the Greentree is somebody is having one over on Ser Joris. Ser Gennady's party in particular is having a cruel laugh at the old hedge knight's expense.

If the characters don't immediately accept the offer, Bryan Telson announces he'll join Ser Joris. Bryan calls Ser Joris a brave knight and explains Ser Joris should have a second in a duel. Truthfully, he doesn't want the old man to be humiliated again. Shrewd players recognize Bryan's act of kindness, but his actions encourage Ser Gennady to mock the exercise further.

After Bryan Telson speaks up, Orten Lugus also offers to accompany the old knight. "*If it is Lord Archay, perhaps I can convince him to surrender in light of the debt he owes my father,*" he muses aloud. Naton Lugus openly scoffs, "*I've never seen this side of you before, brother.*"

In truth, Orten is unhappy with Archay's shoddy job of handling matters after the raid. Orten arranged a meeting with Archay and then wrote the letter to Ser Joris detailing where they intended to meet—a particular clearing in the kingswood. Orten counts on the Home House characters killing Archay to protect the incompetent Ser Joris. However, Orten did not expect Bryan Telson's offer of aid. Since Bryan is a wildcard in this situation, Orten decides to accompany the group and take matters into his own hands, if necessary.

Orten says little during the journey, but Bryan enjoys conversation. Characters with appropriate skills might discover Telson is more educated and well spoken than your typical Dornish hedge knight—a choice of words here, an inflection there. Bryan tells the story of *Scorpion*, a Valyrian steel sword, awarded to a great Dornish warrior by his prince for service in driving out the forces of Daeron I after the Conquest of Dorne. The sword, as he tells it, was passed down from father to son for generations. A number of years ago, the father was murdered and the sword stolen by unknown parties. The sword is rumored to have a pattern along the blade that looks like a scorpion poised to strike on one side. "*Some say it just looks like a bunch of reddish swirls,*" Bryan adds. This sword, of course, is his family legacy.

Bryan won't go so far as to ask them to give him the sword if they find it—but he tells his tale to many people in the hopes that, if they see the blade, they'll mention it to him.

When they near the clearing, Bryan suggests Lord Archay is intelligent enough to flee if he sees a small army appear in the clearing. Bryan suggests the group split into pairs and attempt to approach the clearing from several angles. Ser Joris, since he's the one who was contacted, and Orten, since his family has a prior relationship with Archay, should go to speak to Lord Archay directly. Orten objects that he's no warrior and that he wouldn't stand a chance if Lord Archay chooses to fight. Bryan suggests that, since Archay has attacked and fled from the Home House before, he will probably not show if he sees them. Orten claims the Fox Knight "*will likely not appear regardless.*"

"*Fear not,*" Ser Joris announces, "*I will be watching over you.*" Of course, this declaration reassures no one.

The party can choose to go along with this plan or not. Lord Archay is here, alone and armed. He hasn't survived this long in the woods by being foolish. He knows a large party has traveled in this direction because he's heard them, and he is laying low. He does not know it is the Home House.

Orten persuades Ser Joris to stay a few yards behind, ostensibly so Orten can try talking sense into Lord Archay, but truthfully, Orten knows his appearance will lure Archay out.

Orten announces "*Lord Archay! I am Orten Lugus, son of Konrad Lugus! For the love you bear my father, show yourself.*"

Archay emerges and asks "*Who was traveling with you?*"

"*Members of my house,*" Orten lies.

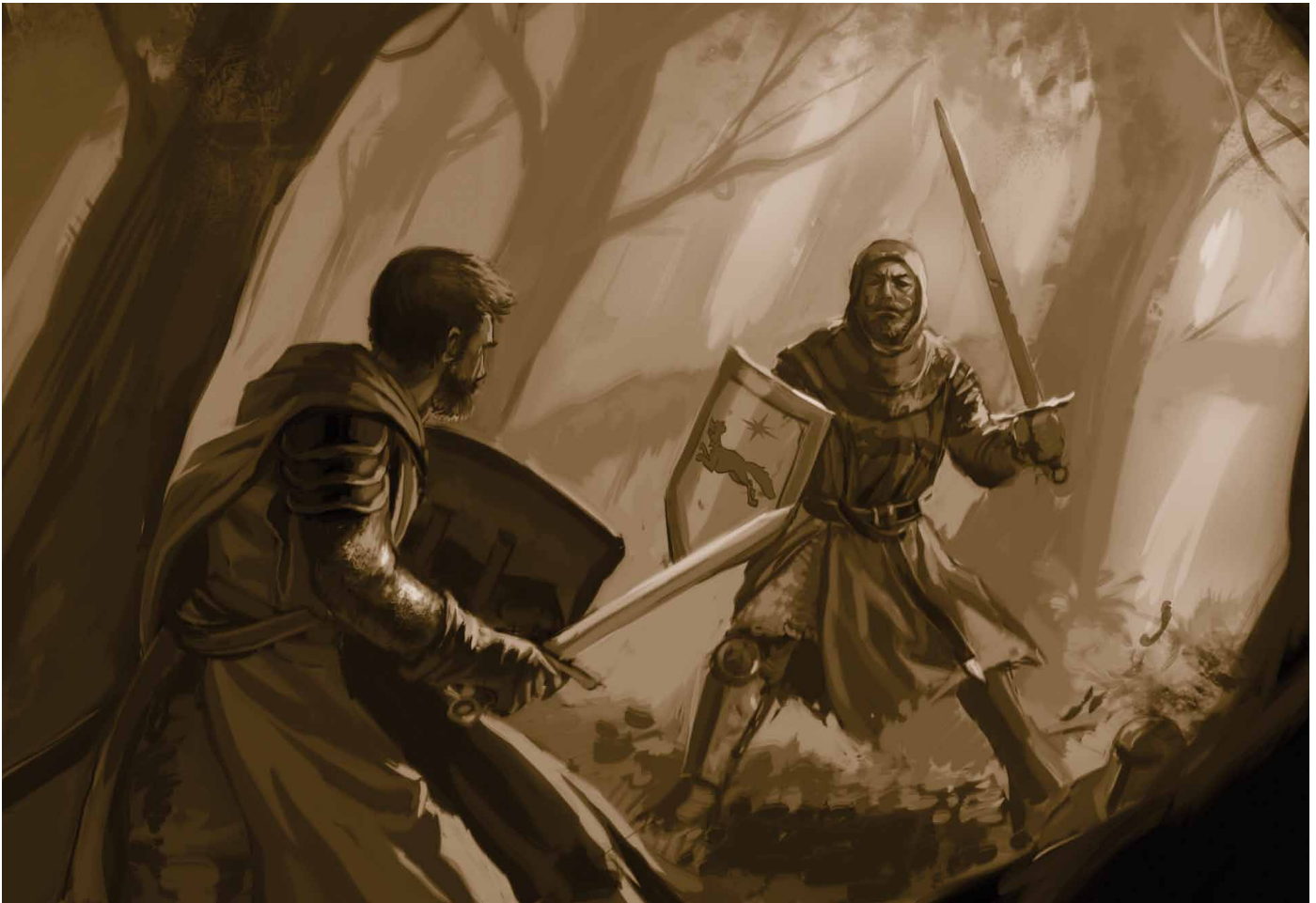
"*Where's your father?*"

At this point, Ser Joris bursts into the clearing.

"*Lord Archay! At last we meet again!*"

"*Who are you?*"

And with that, Ser Joris charges, over Orten's feigned objections. Ser Joris is no match for Lord Archay but delays him for a short time, long enough for the party to react. By the time they reach the fight, Joris is down on his back and spattering blood. When Archay sees them approaching, he turns from advancing angrily on Orten and flees.



Archay fights to the death, but the characters do not have to kill him. His main goal is to escape. If he can't do that, he kills as many of his opponents as he can, calling them traitors and rebels and even less pleasant names all the while.

TO THE VICTORS

If Archay survives for questioning, he refuses to say anything except to hurl invective against the characters, and he berates Orten for *"tarnishing his father's good name by taking up with these lousy rebels."* His disposition toward the Home House is Malicious in terms of intrigue, so he is difficult to persuade.

Orten wants the Fox Knight dead. If the characters do not kill him in the course of the melee, Orten might seize the opportunity to do so, stabbing Archay in the back (or the front, for that matter) when his guard is down. Ideally, this action will be to save a Home House character just in time or prevent the Knight's escape. Orten might claim he didn't intend to kill Lord Archay, depending on the circumstances, but his priority is to ensure the Home House learns nothing from Archay.

If the Home House does not seem interested in going on this trek based on their initial experience, they do not need to be forced into going along. Report to them later that Lord Archay showed up and killed Ser Joris, but Bryan and Orten, working together, killed Archay. Bryan has much to say about Orten's bravery.

PART 3: THE KING'S TOURNEY

The tourney begins! With the noble guests present and the tournament green of King's Landing covered with colorful tents and pavilions, it is time to start the royal tournament. Since the Fox Knight has been eliminated, the Home House characters might think the true plotter behind their recent troubles is no more; unfortunately for them, Orten Lugus's plan continues to unfold.

This section details the events of the nearly weeklong tournament, from the opening feast where House Dannett makes its accusations, to the tragic end of their complaint with Adham Dannett's death, and the grand ball where events take an unexpected turn.

SECTION SUMMARY

The tourney begins with a presentation of arms before the king, followed by a welcoming feast that night. At the feast, Adham Dannett publicly accuses the Home House of crimes against his father's people and lands, and he produces the bloodied shield as proof. When the king does not immediately rule in his favor, Adham challenges a representative of the Home House to meet him on the field of honor!

The group's champion and Adham joust on the following day, and Dannett is defeated when he falls from his mount and does not rise. Carried off the field, he appears to suffer from a mysterious injury and dies shortly thereafter, taking his house's complaint against the characters with him.

The days after Adham Dannett's death are filled with competitions and opportunities for intrigue. Knightly characters take part in the jousting, and other characters might participate in the archery and equestrian competitions. Maesters may take part in the Conclave in the city, and characters can join in other games or events while going about their affairs. They may also choose to look into the circumstances of Adham Dannett's sudden and somewhat mysterious demise.

THE TOURNEY BEGINS

The King's Tourney begins with an opening ceremony on the jousting field. With King Robert and his court ensconced in the royal pavilion, the participants, dressed in full livery, ride the length of the field, presenting their arms before the king and appearing before the cheering crowds.

This scene offers a prime opportunity to introduce the players to the major competitors in the tourney, as well as important nobles and houses in your own *SIFRP* series. In addition to the important characters described in the **Players & Pieces** section of this adventure, include any suitable knights you wish from the *SIFRP Campaign Guide*, or original characters or houses you created for your series. It is an excellent technique for foreshadowing future significant individuals, and it is a way to remind players later that they first encountered the character at this tourney.

The presentation of arms also makes it possible to familiarize players with the major houses of Westeros and your own campaign, and it allows the characters their moment in the sun as well. Let the knights ride down the field past the royal viewing stand, listening to the sounds of the crowd. Of course, for the members of the Home House, those sounds might not be pleasant.

During the presentation of arms, the characters notice a few in the crowd booing their knights and their shield or banner. They might even catch snatches of shouted insults such as "*What about the farmers!*" or "*Butchers!*" Clearly, the rumors spread about them along the kingsroad have reached King's Landing. The smallfolk heckling the Home House quickly melt into the crowd when confronted—they aren't brave enough for a scuffle with armed knights! A knight shouting threats or insults back does little to impress the crowd; you might even penalize the Glory that knight earns during the tourney, starting him at a deficit.

Other participants in the presentation politely pretend not to notice any dislike aimed at the Home House—or anyone else, for that matter, since some of the other noble houses are none too popular. However, behind the scenes, ladies whisper and gossip to each other, and knights barely conceal smiles and chuckles at the characters' expense. Adham Dannett remains stone faced through it all, showing his pleasure only when he rides down the field to the cheers of the crowd, waving in return. The smile quickly vanishes from his face when he spies any member of the Home House, however, and he is nothing but coldly polite to them.

If any of the players want to confront Adham before or after the presentation while both parties are off the field, let them; although, you might want to remind the player of any Status 3+ character that such a confrontation would be disruptive and inappropriate. Certainly, Adham has nothing to say to them, and he stalks away to attend to his business after telling the party, "*Your deeds will come to light soon enough.*" If the exchange turns violent, he defends himself, and others aid him, particularly if the attack was unprovoked. A public argument (much less assault) will weigh against the Home House in the future.

THE UNWELCOMING FEAST

That evening, after the opening ceremonies, the king and his court hold a welcoming feast for the participants of the tourney. As usual, King Robert spares no expense in entertaining the royal guests. Although a fair amount of entertainment is planned, additional amusement occurs in the form of accusations leveled against the Home House by Adham Dannett, speaking on behalf of his father and House Dannett.

MIX & MINGLE

Guests begin arriving early for the feast, and a great many are gathered in the hall before the food is served. This setting provides ample opportunity for characters to mingle and talk with other guests, including the cream of Westeros's nobility. Intrigue is in the air as the scions of noble houses meet and talk over the background music provided by minstrels and the hum of conversation.

The players might wish to have their characters seek out certain intrigues, based on the people and challenges they have encountered in King's Landing thus far. You can offer the following potential intrigues and conversations to bait the players. If they show no interest, move on to the next encounter, and encourage the players to seek out their own conversations and liaisons.

HOUSE DANNETT

Adham Dannett initially ignores the party at the welcoming dinner; he shuns any overtures to conversation and meets the characters' eyes with a withering glare if they make eye contact. The same is true of members of his entourage, though anyone merely in his company might be willing to talk with them, curious to learn more about the people Dannett so clearly hates, if nothing else. This mingling allows the characters to use intrigues to find out more about Dannett and what he's saying about them.

Forcing a confrontation with Adham merely pushes him into making his accusations against the Home House sooner rather than later. See **Unjust Desserts** later in this section for details. Any attack on Adham or his entourage reinforces the Home House's guilt regarding his charges, and such an act incurs King Robert's displeasure at the disruption of festivities and the peace of his house.

HOUSE LUGUS

A prime opportunity at the welcoming feast is for the Home House to encounter members of House Lugus. Orten Lugus and his sister Marita are friendly enough. Orten, in particular, tries to play up his relationship to the characters as "comrades-in-arms" after their encounter with

TIMELINE OF EVENTS

DAY SIX

- ☞ **AFTERNOON:** Opening ceremonies of the tournament, including a presentation of arms before the royal pavilion.
- ☞ **EVENING:** The welcoming feast. Adham Dannett levels serious charges against the Home House, presenting the bloodied shield bearing their crest as proof.

DAY SEVEN

- ☞ **NOON:** First round of jousting competitions. Adham contends with the Home House's champion.

DAY EIGHT

- ☞ **NOON:** Second round of jousting competitions.
- ☞ **AFTERNOON:** Adham Dannett dies.

DAY NINE

- ☞ **NOON:** Third round of jousting competitions.
- ☞ **AFTERNOON:** First round of the archery competition.
- ☞ **EVENING:** Rog Thanders turns up dead (if the Home House revealed him as a witness).

DAY TEN

- ☞ **NOON:** Fourth round of jousting competition.
- ☞ **AFTERNOON:** Second round of the archery competition.

DAY ELEVEN

- ☞ **NOON:** Semifinal round of jousting competition.
- ☞ **AFTERNOON:** Final round of the archery competition.

the Fox Knight in the previous section. Ser Naton Lugus also attends, but he pays little heed to the Home House characters unless they are interested in drinking, war stories, or discussing the pleasant attributes of the various women in attendance.

HOUSE BARATHEON

Encounters with the king, the royal family, and members of the royal court are at your discretion. Naturally, the royals are the center of attention at the event, but they are also isolated from casual conversation, unless King Robert decides to mingle and have a few additional mugs of ale. The Kingsguard keeps close watch on the room and warns off anyone who comes too close to the royals without proper leave. See the *SIFRP Campaign Guide* and the **A Guide to King's Landing** section of this adventure for details on the royal house, the Kingsguard, and related important characters.

LADY ORLANNA'S DAUGHTER

Any eligible male members of the Home House might run afoul of the predatory Lady Orlanna, who is looking to marry off her only daughter, Aranette, to a landed knight or, preferably, a nobleman. The key problem with her plans is that Aranette is an awkward, horse-faced girl. Orlanna, who fancies herself a sophisticated member of high society, is shrill and has an awkward sense of humor. Her husband, Ser Berris Shreeve, is a hen-pecked drunkard who wants nothing to do with his wife's schemes; although, he'll gladly pay Aranette's dowry to marry the poor girl off. Orlanna takes any opportunity to corner her chosen prey, with Aranette in tow, as she tries to pair off her daughter by encouraging conversation or inviting the gentleman to her home for a meal. If the man Orlanna is eyeing competes in the tournament, then he might be asked to carry a favor from Aranette, an embroidered scarf bearing gaudy flowers on it.

DINNER IS SERVED

Once you have played out the intrigue and encounter opportunities from the initial scene, food is served in the Great Hall. The tables are spread with fine linens and laden with dishes; servants move in and out of the hall, clearing and bringing new courses to the meal. The feast consists of:

- ☞ Loaves of crusty, fresh bread accompanied by crocks of butter and wheels of pale yellow cheese
- ☞ A hearty soup of leeks and other root vegetables
- ☞ A salad of field greens, dried fruits, and shaved cheese, dressed with vinegar and oil
- ☞ Quail eggs poached in a sauce of cream and dill
- ☞ Hot, flaky pies filled with pigeon or eel in gravy
- ☞ Roast of beef, in a crust of garlic and herbs, accompanied by roasted root vegetables heaped around it on platters
- ☞ Miniature fruit tarts, iced lemon cakes, and honeyed fruit ices
- ☞ Abundant ale and wine, including different wines for each major course of the meal

Emphasize the sensory experience of the rich foods and the tremendous variety; King Robert is a generous host and clearly a man who enjoys food and drink—and he expects his guests to do the same. This encounter might be the characters' first attendance of a royal feast, so point out the pleasures of the experience. Also keep in mind the opportunities for characters to imbibe, consulting the rules for alcohol in **CHAPTER 7: EQUIPMENT** page 135 (particularly for any character with the Bound to the Bottle quality—if the feast is not a “troubling situation” to begin with, it soon becomes one).

Anyone keeping an eye on Adham Dannett notices that the young knight eats little and drinks sparingly. Indirect inquiries using a **CHALLENGING (9) Deception** or **Persuasion** test reveal Adham claims he has no appetite, and his stomach is unsettled. This ailment is partly due to nerves over his impending outburst and partly due to the initial

effects of the tears of Lys. Let the players draw their own conclusions about the information, as they do not yet have enough evidence to determine Adham has been poisoned.

DONE IN JEST

During the meal, various entertainers perform for the royal family and the gathered guests. Minstrels play before and during the initial course of the meal, followed by jugglers, dancers, and jesters. The jugglers toss batons, knives, and even flaming torches from hand to hand while the jesters caper, tumble, and tell raucous jokes to the roaring laughter of the guests. If any of the characters have done anything worthy of mockery in King's Landing, a jester might choose to reference it, embarrassing the character and testing the party's goodwill and sense of humor.

The entertainment also provides a suitable distraction for any covert activities the Home House might wish to engage in, from sneaking out of the feast unnoticed, to arranging a side conversation with one of the guests. Have the players make suitable tests or play out intrigues for whatever they are trying to accomplish. Otherwise, the entertainment merely serves as additional color for the story and a further demonstration of the lavish nature of the king's tourney.

UNJUST DESSERTS

When the feasting comes to an end, and a great many of the guests are well into their cups from the ale and wine, young Adham Dannett finds his forbearance with both the Home House and the king exhausted.

When yet another toast is proposed to the honor and success of the competitors in the king's tourney, Adham lurches to his feet, the bench loudly scraping on stone, and points an accusing finger at the members of the Home House.

"Honor?" he exclaims angrily. "*Some who dare come to this tourney and this table know nothing of honor! So-called knights and nobles who would butcher innocent farmers and their families have no place here except to face the king's justice! Your majesty, in the name of my father and my house, I implore you to hear my complaint against these murderers and warmongers!*"

Dannett has no interest in reasoned argument or debate at this point, and he shouts down anyone who speaks in opposition. Given the public nature of the accusation, King Robert has little choice but to hear what Dannett has to say, though he is clearly displeased with the turn of events. The characters see Queen Cersei lay a hand on the king's arm and speak quietly to him, clearly mollifying him as he agrees to hear what Adham has to say. If the Home House protests, the king flatly tells them they will have their opportunity to refute the charges, but he insists they—and everyone else—remain silent while Adham speaks.

The young knight passionately describes the circumstances of the unprovoked attack on House Dannett's smallfolk, the brutal slayings of unarmed farmers, and the discovery of the bloodied shield amid the carnage—the one bearing the Home House's crest. He interweaves occasional difficulties and disputes with the Home House, magnifying them as motive for this unprovoked attack, and he demands justice in the form of restitution from the guilty parties.



STATING THEIR CASE

King Robert allows the Home House to state their case and speak in their own defense, though he prefers if only one of them speaks. The characters can offer whatever arguments they wish in their own defense, but the matter comes down to their word against Dannett's unless they can produce evidence or witnesses to support their claims. Fortunately, the previous sections might have given them options.

ROG THANDERS

Remember the merchant the Home House characters met at the Inn of the Great Stag? Assuming they permitted him to travel with them, Thanders can tell the story of how men claiming to work for Alfric Dannett attacked them on the kingsroad. He also relates what he knows about Hamish Flowers, if anything. He makes it clear he has no dealings with the Home House beyond this matter, and he swears an oath to the Seven that he speaks the truth.

SER JORIS LANDSEER

Old Ser Joris, if he survived the confrontation with the Fox Knight in **The Wild Hunt**, will gladly testify on behalf of the Home House. However, unless the characters forced Archay to admit something, Ser Joris has nothing to testify to except their bravery in dealing with an enemy of the crown, which might carry some small weight with the king.



BRYAN TELSON

Like Ser Joris, Bryan Telson can attest to the characters' confrontation with the Fox Knight and anything he might have said or done. Bryan stands up for the Home House even more vigorously, assuming they have done nothing dishonorable in his presence. If the characters suggest they need his help, Bryan might take them into his confidence and ask them for help in return. See **Bryan Telson** in the **Players & Pieces** section on page 287 for more information on his quest to recover his family sword.

ORTEN LUGUS

Of the first three potential witnesses, two are not in the Great Hall at the time of Adham Dannett's accusations, and the third, Bryan Telson, masquerades as a landless hedge knight whose word does not carry a great deal of weight. The other witness to their fight with the Fox Knight, however, is likely Orten Lugas, who is willing to speak on the characters' behalf and tell the king and all assembled what he witnessed in the clearing of the kingswood. However, Lugas carefully avoids supporting the Home House too much. Unless Lord Archay outright confessed to framing the Home House, Orten says the rogue knight seemed to bear a grudge against them. Certainly, the Home House has done the Seven Kingdoms a service by ridding it of a Targaryen loyalist. Orten plays the role of loyal and innocent servant to the crown—and fair-minded ally of the Home House—to the hilt.

THE FIELD OF HONOR

The matter of House Dannett's accusations comes down to Adham's word against the Home House unless the characters can produce clear proof they had nothing to do with the massacre. The young knight will not be swayed from his demand for justice, and if the Home House continues to proclaim its innocence, he hurls one of his mailed gauntlets at their feet, challenging their champion to meet him on the field of honor. The gathered nobles let loose with muttering and whispering—and no small amount of amusement.

King Robert declares that, since the tourney begins on the morrow, Adham Dannett and the Home House champion will have the honor of being the first to face each other in the lists. At noon, the jousting will begin with the two knights determining the outcome of the case in a trial by combat, and the gods will surely favor the innocent party.

At that ruling, Adham stalks out of the great hall, his entourage in tow, and the feast winds toward its conclusion, when the king drunkenly staggers out, followed shortly thereafter by a tense Queen Cersei. Some of the guests congratulate the party and offer them wishes of good fortune on the morrow, while others eye them warily, careful not to commit themselves as friends or allies to a house whose fate is in question. Orten Lugas wishes the characters well and tells them he is certain they will be vindicated on the field of battle.

JOUSTING

The prime event of the tournament is the joust, which allows knights from across the Seven Kingdoms to compete for glory and honors.

Tourney jousting is about unhorsing your opponent, so lances are blunted and meant to shatter on impact with the opponent's shield.

Knights wear full armor, but accidents still happen: a fall from a galloping horse might result in injuries ranging from minor to severe, and it is not unknown for a “misplaced” lance to strike a visor, throat, or other vulnerable spot. A crushed breastplate can do real damage, as can the thundering hooves of a panicked horse. Squires waiting off the field move quickly to assist fallen knights in distress.

The lists are arranged in a series of paired eliminations. The loser of each competition is eliminated from the tourney, whereas the winner advances on to the next round. This process halves the number of competitors each round until two are left for the final round. As a large tourney, the event at King's Landing has six rounds, including the semifinal and final, so the first round has room for sixty-four knights, a roster easily filled out by the houses attending.

RULES OF THE JOUST

Tourneys in King's Landing are a spectacle rarely seen in Westeros, featuring hundreds of knights. Multiple tourney fields are usually set up to accommodate the large number of jousters. Some of these fields are intended for highborn or very famous competitors only, while others are intended for other knights. There are even a few intended solely for the use of hedge knights and other poorman jousters.

This event uses the rules for Jousting found in **CHAPTER 9: COMBAT**, starting on page 167.

COMPETITORS

You can fill out the lists in the early rounds of the joust as you see fit, using information from the **A Guide to King's Landing** section starting on page 287 (particularly the minor noble houses near King's Landing), the **Players & Pieces** section, **CHAPTER 11: THE NARRATOR**, and the *SIFRP Campaign Guide*. Feel free to include any Narrator characters or minor houses relevant to your own game. For the sake of convenience, you can use the suggestions for archetypes given in **CHAPTER 11: THE NARRATOR**, pages 217–218.

OTHER TOURNEY EVENTS

Although the joust and the melee are the main events of the tourney, other events exist for the characters to participate in, if they so desire, including archery and horsemanship, as well as a gathering of maesters hosted by the Grand Maester in the service of the king. These events can serve as background color and opportunities for characters other than knights to show off their abilities, or even as important elements of the plot, depending on how you present them.

THE EQUESTRIAN COMPETITION

Although the primary riding competition at the tourney is the joust, other opportunities exist for riders to demonstrate their skills on a mount without armor, shield, and lance. The equestrian competition involves jumping over pickets, hay bales, and mud puddles, as well as walking, cantering, and galloping along a track before an audience, most of whom hope for an embarrassing fall from the saddle that lands the rider in the mud.

In a series of rounds, the competitors make Animal Handling (Ride) tests. Judges decide the best half of the results, and winners move on

CHOOSING A CHAMPION

As long as the party includes one or more knights, it should be a simple matter to choose a champion to represent the Home House on the jousting field. After all, presumably at least one of the characters came to King's Landing to joust, if not several. The choice of champion should be decided by the member of the Home House with the highest Status present, ideally an heir (or even the head of the house, if he is present). Customarily, the champion is the highest-ranking knight in the party, the one with the highest Status and the Anointed Knight quality, but the house can choose anyone to represent them in the lists.

If, for some reason, the Home House party does not include any knights, then a noble or even a sellsword can stand in as champion, provided he has at least a modicum of ability in Animal Handling and Fighting (not Flawed in either). Spectators might mutter about the dubious honor of Adham challenging such a clearly outmatched opponent, but it makes the Home House's eventual “victory” more stunning (and suspect) later on.

Handling unusual champions, such as rare incognito female knights or “black knights” who choose to hide their faces with helm and visor and cover their shields, is left to the Narrator to handle as best suits the story. The challenge might provide a means for such an unusual champion to enter the lists and the tourney. If all else fails, perhaps Bryan Telson chooses to serve as the Home House's champion, complicating matters for him when Iris Dannett later considers him, and the characters, responsible for the murder of her brother.

to the next round. In the final round, the highest test result determines which rider wins. The competition also serves to show off horseflesh from various parts of Westeros and is of particular interest to breeders, so the owner of a winning horse might receive overtures to breed it.

THE ARCHERY COMPETITION

Compared to the jousting and the melee, the archery competition is relatively simple: the contestants stand in a row, take aim, and fire three shots at a straw target. Missing the target all three times eliminates a competitor from the competition. The targets are then moved back, and another round takes place, repeating until all competitors but one or two have been eliminated. In the final round, the competitor who shoots the most arrows closest to the center of the target wins.

The Difficulty for the Marksmanship test starts at **ROUTINE** (6) and increases by one level each round, typically reaching **HARD** (15) in the fourth and final round. The archer with the highest total degrees of success from all three shots in the last round is declared the winner.

THE MAESTERS CONCLAVE

Grand Maester Pycelle, advisor to the king, hosts a gathering of maesters from across the Seven Kingdoms that runs concurrent with the tourney. This maesters conclave (as described in **CHAPTER 9: COMBAT**, page 170) is an excellent opportunity for a Home House maester to



not only make contacts with maesters from across Westeros, but to perhaps also gain some perspective on the doings of other Houses. Though maesters are careful to keep their loyalties with their Houses, such camaraderie among peers can shed a great deal of light on the doings of one's rivals.

SMALLFOLK EVENTS

It is not only the highborn who come to the tourney hoping to win renown and coin. A variety of sponsors host events that highlight the best and the strongest among the baseborn at the tourney, all over the city. Some of these might include:

- 🏰 A tavern hosting a drinking competition, or a bit of wrestling in the courtyard, as well as the inevitable dice games and gambling events.
- 🏰 Knife and axe throwing competitions, using the rules for Archery Competitions (CHAPTER 9: COMBAT, page 169).
- 🏰 Feats of strength using Athletics, whether the lifting of great burdens such as one end of a loaded-down wayn or weights on rope (using the Strength specialty) or throwing heavy objects, such as large rocks and cabers (using the Thrown specialty).
- 🏰 Climbing events (such as scaling a greased pole), obstacle courses, foot races or other Athletics-based events.
- 🏰 A minstrel's round, often with a purse sponsored by some noble lady or other with a fondness for sweet-voiced, handsome singers.

DANNETT'S FALL

Late in the morning on the day after the welcoming feast, the king's tourney officially begins with the first round of jousting. To resolve the accusations and arguments from the previous night, the first joust will consist of the Home House's champion against Adham Dannett; it will be a trial by combat to determine which claimant is in the right. Unlike an ordinary joust, this conflict will not end until one of the champions yields, instead of when the first competitor is unhorsed.

Word spreads quickly, so by the time the sun rises, spectators have swelled the stands around the tourney field; the lords and ladies are packed cheek to jowl by the time the two combatants take the field. Likewise, members of the great noble houses fill the private pavilions, the royal pavilion positioned in the middle of the field.

Adham looks grim and determined as he rides onto the field and waits for his squire to help him equip his helm, shield, and lance. Any effort to use intrigue, either the prior evening or that morning, to convince him to change course is problematic. Adham maintains a Malicious disposition toward the Home House and anyone supporting them, and he views any attempt to mollify him or negotiate as a dishonest ploy to weasel out of a fair fight (not matter how overmatched Adham might be).

Characters paying attention to the young knight's appearance and attitude might notice (with a ROUTINE (6) Awareness test) that Adham is pale and sweating in spite of the morning's mild chill, and he sways slightly in the saddle. Inquiries—and a ROUTINE (6) test of Deception or Persuasion, perhaps even a minor intrigue—reveal Dannett has eaten little since last night, blaming stomach distress, but he is determined to see this battle through. Rumors circulate that Dannett has a hangover (as do many of the other noble guests), but no one recalls him drinking more than two goblets of wine at the feast. Of course, any attempt by the Home House to call off the joust, no matter how well intentioned, is seen as cowardice and an admission of guilt on their part by both Dannett and his allies and supporters.

Adham is in dire straits. Orthen poisoned the young knight with the tears of Lys, dosing him with the final fatal amount at the feast the night before. Even if someone could convince Adham not to ride against his perceived enemies, he cannot be saved. His youth, strength, and determination are all that have allowed him to survive this long. He might have a difficult time overcoming the Home House's champion under the best of circumstances, but he has virtually no chance in his present condition.

If a character pays any attention to the crowd, have the player roll a CHALLENGING (9) Awareness test to notice Lidda among the onlookers; however, she is heavily veiled, making it difficult to recognize her. Iris Dannett could not resist watching her younger brother joust, especially after she heard the accusations made against the Home House. She witnesses what comes next.

FOR HONOR & VICTORY!

Soon the two combatants position themselves at either end of the field, and at the signal, they lower their lances and charge!

Run the contest between Adham and the Home House champion using the guidelines given in the **Jousting** section (page 167). Due to the effects of the tears of Lys, Adham suffers $-2D$ to Agility, Athletics,

and Endurance. Consider his passive Animal Handling (Ride) result a 6 rather than his usual 10, but he still tests Fighting with his regular 3+2B (remember to include -1D for the charge). Adham does not adopt any particular maneuvers (he's in no condition to perform fancy techniques); allow the player to choose his character's jousting maneuvers normally.

If Adham unhorses his opponent through a stroke of luck, he draws his sword and attempts to dismount to confront the Home House opponent on foot. Instead, he topples from the saddle, landing with a crash on the field. If, as is more likely, the opposing combatant knocks Adham from the saddle, then the fallen knight lies in the grass, gasping and struggling to rise, before beginning to convulse.

House Dannett's maester and attendants rush onto the field to aid their fallen master. If the Home House characters attempt to approach, Dannett's people flash hot, angry glares, and their hands move swiftly to their weapon hilts. If the characters press the matter, one of the house attendants—likely one of the younger wards—draws steel and assaults the offender in a rage until the gold cloaks break up the fight or King Robert's commanding voice cuts through the melee.

Otherwise, the Dannett retainers carry their lord's son off the field while Adham's squire collects his master's horse and fallen helm and lance. A hush falls over the crowd as the stricken knight is taken away, and the silence is broken only when the king speaks.

A HOUSE VINDICATED?

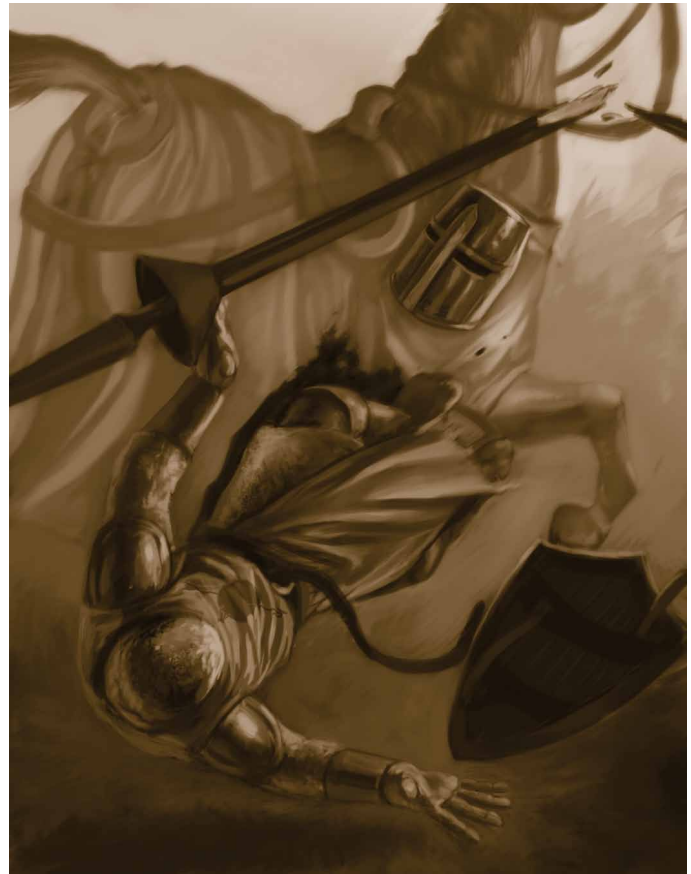
"Trial by combat was requested," the king says, "and trial by combat has been fulfilled! The Warrior has smiled on the victors and proven their cause, let no more be made of it, but let their just victory be recognized and the journey continue!"

Applause and accolades from the crowd are dutiful, if perhaps not as enthusiastic as the Home House might prefer. The outcome of the joust dissatisfies some individuals. However, the result must be honored as a fair judgment, and the charges Adham Dannett leveled against the characters are dropped. The player characters are free to do as they please. In particular, the victorious Home House champion can go on to the second round of the jousting the following day, and any other combatants from the Home House entered into the jousting lists for the initial round can proceed.

FATE OF THE FALLEN

The characters might wish to learn more of Adham Dannett's fate. Rumors fly that the young knight fares poorly; his retainers carried him to his tent, and his house's maester attends him. The stories range from a minor injury or a severe hangover that led to his embarrassing defeat, to wild rumors of a crippling blow to the head, a broken neck, or a terrible malady, such as a plague or mad fit. Certainly, the retainers of House Dannett seem somber and concerned, and no one sees Adham in public after he is taken from the jousting field.

Dannett's master-at-arms, Edan Ward, and one or more of his sons bar entry of any Home House character who attempts to visit Adham. Dannett's men scoff at the Home House's offers of help, telling them, *"You've done more than enough to this house; now be gone from here before we forget the king's peace."* Pressing the issue results in a fight and having to deal with the gold cloaks (to say nothing of earning King Robert's displeasure for continuing to disrupt his tourney).



Anyone who keeps watch on the Dannett's tent, or who attends the maesters' Conclave, might spot Maester Ferris at some point, coming or going. The maester desperately works to improve his young lord's condition with little success, and he consults his colleagues on the matter. His disposition is Dislike toward Home House characters, but a fellow maester or scholar (a character with Knowledge 3+ and the Education specialty) might be able to engage him in an intrigue to gather information on Adham's condition, particularly if Maester Ferris thinks the characters might be willing and able to help.

Diagnosing Adham's condition as poisoning is VERY HARD (18), well beyond Ferris's ability and, indeed, that of most maesters at the Conclave. If a player's character suffered similar symptoms after ingesting a small amount of the unknown liquid in the hidden phial of the dagger, the Difficulty is ROUTINE (6) because the symptoms are virtually the same. Although, Adham's condition makes it clear he is suffering from a much larger dose. Onlookers might question how the characters came by this knowledge. Even so, knowing how to treat a patient poisoned with the tears of Lys retains the original Difficulty (18).

If the Home House consulted any maester at the Conclave about the mysterious liquid, the characters quickly piece together the clues once Maester Ferris looks into the cause of Adham Dannett's condition. And even more fingers might point to the Home House by the time of the **Grand Ball** (see page 271).

THE DEATH OF DANNETT

The day after losing the joust to the Home House, Adham Dannett dies in terrible agony. If the characters have tented on the green, they and

SAVING ADHAM

Preventing Adham's death is unlikely since no cure exists for the tears of Lys, and even learning what poison afflicts him is improbable. If a player burns (not just spends) a Destiny Point to save the young knight's life, Adham can be treated with rounds of purgative herbs and fluids to bring him back from the brink of death. But saving Adham leaves him with the Poor Health and Sickly qualities (see page 95) due to permanent damage to his stomach and bowels. He likely won't thank the healer for saving him, at least not right away. If a character chooses to save Adham, modify the events in the last chapter to focus on Iris accusing the Home House of poisoning her brother. Iris still interests Orten Lugas; he will merely bide his time until he can eliminate both the current and future Lord Dannett.

others hear his cries of pain, and word spreads quickly of his passing. If they have lodged at the Greentree Inn, then word reaches them through their associates or when they visit the tourney field. Although the common story is that Dannett died of injuries suffered during the joust, whispers spread of foul play ranging from poison to magic, whereas others speculate Dannett was ill before taking part in the tourney.

Edan Ward prepares to return Adham's body to the Dannett lands for burial as soon as possible. The master-at-arms takes charge of the House Dannett entourage, and he asks that word be sent by raven to Lord Dannett of his son's death, so funeral preparations can begin back home in time to receive them. Edan restrains his sons from taking any rash action toward the Home House. The boys' disposition toward the Home House, whom they blame for their young master's death, is Malicious, and any misstep by the characters could set off the hotheaded youngsters.

Maester Ferris also returns home to House Dannett unless recent events cause him to suspect the Home House of complicity in Adham's demise, beyond a simple accident on the jousting field. If the maester harbors such suspicions, then he asks to remain in King's Landing, and he requests that Edan Ward lend him the assistance of one of his three sons, as well as the horses and supplies they will need to return later on their own. Ward agrees and leaves his youngest son, Marcus, to attend the maester. The two of them are potential allies for Iris Dannett in the events in **Part 4: Poisoned Words**.

Ruben Piper and his men choose to remain in King's Landing because Piper has further business to conduct in the city, and he wants to see the remainder of the tourney. He has not given up on finding Lady Iris, though it looks unlikely he will find her at this point. The future of House Dannett is in question; the current lord's health is failing, his heir is dead, and Lord Dannett's daughter—his only living heir—is missing.

The Home House party may well choose to begin investigating Adham's Dannett's demise at this point, rightly sensing there is more to it than an unfortunate jousting accident. If they have not followed up on the mysterious dagger delivered to them, they can do so, possibly discovering traces of the poison within. An investigation may make Glarus Ptek nervous, leading the Braavosi to slip-up by sending some hired swords after the characters or trying to poison them himself.

CONTINUING THE TOURNEY

Although Adham's defeat and demise pose a somber start to the festivities, the king's tourney continues unabated, and contestants and onlookers alike encourage the vindicated Home House to participate. Characters can take part in the archery and equestrian competitions described previously, as well as continue to compete in the joust, and eventually in the melee.

JOUSTING

The characters' opponents in later rounds of the joust are for you to choose, but you have two options, Ser Naton Lugas and Lady Marita's betrothed, Ser Langley Woods. See the **Players & Pieces** section for information on these knights and other potential competitors.

Known as a ruthless foe who delights in sending opponents crashing to the turf, Ser Naton instantly dislikes any knight able to best him, which could make another enemy for the Home House from within House Lugas. It can also set up a potential confrontation for **Part 4: Poisoned Words**.

Langley Woods, on the other hand, is a hapless sort whose knight-hood clearly stems more from his family connections than his worthiness. In fact, if more than one Home House character takes part in the joust, then the second character should face Woods during the first round. Otherwise, sheer dumb luck escorts the ill-fated fellow to the second round to face the combatant who vanquished Adham Dannett.

A Home House knight might also come up against one of the Dornishmen taking part in the tourney: Ser Gennady Shanin. If given the opportunity to see Ser Gennady's sword, a character who listened to Bryan Telson's story about the blade *Scorpion* during **The Wild Hunt** in **Part 2: Welcome to King's Landing** might recognize it and wonder how the Dornish knight came to possess it. A character who defeats Shanin in the joust could claim the sword as a prize, in which case Bryan Telson comes to them in hopes of reclaiming it (see **Scorpion's Sting** on page 270 for details).

If you have your own knightly Narrator characters, feel free to make use of the tourney to introduce them and perhaps create new rivalries or friendships for the Home House knights. You can also consult the *SIFRP Campaign Guide* for details on the major knights of Westeros to include them, allowing the players' characters to meet some of the important figures from the *A Song of Ice and Fire* novels.

A MERCHANT'S PASSING

If the Home House brought the merchant Rog Thanders to the attention of the royal court while attempting to clear their names against Adham Dannett's charges, then on the third day of the tourney, word reaches them that a body was hauled out of the water by the docks. The poor fellow was knifed in the back and thrown into the water, where he's clearly been for some time. Anyone who investigates sees the body being prepared for burial in a small sept; it is Rog Thanders.

Questioning the gold cloaks and people down by the docks proves useless. The City Watch firmly believes someone knifed Thanders to steal his purse, which is missing, and pitched the body in the water, but they hold little hope of finding the thief, who is long gone. The keeper of a dockside tavern called the Mermaid's Arms saw Thanders the night

the tourney began and served him a few mugs of ale. He says the merchant wandered out, somewhat tipsy but not drunk, and that was the last he saw of him. The tavern keeper has no recollection of anything suspicious, but he makes it clear that he minds his own business and not that of his customers.

Allow the characters to investigate the death of Thanders as they see fit. Little evidence exists for them to find. Orten Lugas paid to have the merchant killed discreetly, just in case he knew anything damaging and to deprive the Home House of an ally. But Orten also killed the assassin, and Orten did a better job disposing of that body, so the investigation quickly runs up against a brick wall. Still, searching out clues can occupy the characters for a while, and the merchant's death makes it clear more might be going on than the Dannetts' accusations against their house.

PART 4: POISONED WORDS

As the tourney comes to an end, the woman the characters thought was a high-priced whore—perhaps even a romantic interest—turns out to be the missing daughter of their rival house, and she has leveled grave accusations of murder against them! A plot they might have thought finished has twisted, and the noose tightens around their necks. Caught in the schemes of their foes, the party must find a way to turn the tables and survive on a field of battle far more dangerous than the games of the king's tourney.

SECTION SUMMARY

In this chapter, the events of **PERIL AT KING'S LANDING** resolve. Another mysterious death occurs when Marita Lugas's fiancé Langley Woods perishes during the melee at the height of the tourney. Bryan Telson's true identity might also be exposed as he acts against the man who killed his father and stole his family's sword.

On the final evening of the tourney, the king throws a grand ball to honor the victors of the competitions. The missing Iris Dannett appears at the ball to accuse the characters of murder! The characters have to choose a course of action to prove their innocence and, if possible, expose the true killers behind the plot.

The chapter could culminate in a trial by combat between the Home House and House Lugas. Or King Robert might pass judgment on the guilty parties, affecting the future of no fewer than three noble houses. The various guests go their separate ways since the tourney has ended, this series of events reminding them that the game of thrones is played for keeps.

The main thrust of this chapter is for the Home House to face House Lugas in trial by combat. It is extremely difficult for the characters to trace their woes back to Orten Lugas, and harder still for them to prove it, but that is life in Westeros. Those who learn this harsh lesson may one day earn their revenge.

THE MELEE

As the jousting competition nears its peak, the other major event of the tournament (for the knights and men-at-arms, at least) is the grand melee.



Handle a grand melee as a regular combat according to the game rules (see page 170) with a few minor differences:

- ☞ The melee is fought by teams of seven men; if the Home House lacks enough fighters, they can still enter the grand melee. Perhaps Bryan Telson and other allies could augment the Home House's numbers. Orten Lugus avoids taking part in the grand melee, even if the characters directly ask him.
- ☞ The melee is fought until first blood or until quarter is asked. This rule means characters cannot take injuries or wounds to reduce their damage. Technically they could, but doing so results in defeat, so it proves useless to do so. Defeat typically results in an injury or wound, as the victor chooses, though a character can emerge from the grand melee essentially unscathed.

Beyond that, and the standards of knightly behavior, anything goes. After all, the Red Priest Thoros of Myr enters grand melees with a flaming sword!

Approximately seven or eight times the number of Home House fighters should be involved in the grand melee. Use the knight abilities from CHAPTER ELEVEN for the majority of them, and the knight

of quality abilities for about a quarter or so of the fighters. You can also include any major Narrator characters you would like. In particular, the grand melee might encompass Bryan Telson and Ser Gennady (see **Scorpion's Sting**, below), Ser Naton Lugus, and any other minor knights or sellswords. The grand melee should also include Ser Langley Woods, who meets his fate during the fight (see the following section, **The Misfortune of Langley Woods**).

If you'd like to add extra excitement, throw in Thoros of Myr and his famed flaming sword; you can even have King Robert decide to take up his warhammer and join the fray! The king has been known to enter the grand melee before, giving little thought to the fact that his subjects would hesitate to fight to the best of their ability against their liege lord.

Play out the grand melee as a regular combat, and include opportunities for grudge matches: Bryan Telson against Ser Gennady, knights defeated in the joust against their victorious opponents, Home House knights against their foes, and so forth.

THE MISFORTUNE OF LANGLEY WOODS

As Orten Lugus hopes, the opportunity for his sister Marita and her par amour Glarus Ptek to eliminate Marita's betrothed, Ser Langley Woods, proves too great a temptation, and the secret lovers have poisoned Woods in the same manner as Adham Dannett. Orten is not supposed to know of the scheme—Marita and Glarus keep the plan between them. But Orten suspects the pair is plotting something, and he knows they're to blame once Langley displays the same symptoms as Adham.

Thus, during the melee, Langley Woods suffers a bout of weakness (–2D to Agility, Athletics, and Endurance), and he takes a ringing blow to the helm or breastplate. Ideally, he should be fighting someone from the Home House, but it could be anyone. He falls and does not rise, though he moves weakly, as if stunned. Since Langley collapses during the grand melee, no one pays his fall much heed, leaving Ser Langley's squire to help him stumble off the field.

The knight quickly develops stomach pains and fever, similar to Adham Dannett in **The Fate of the Fallen** on page 267. Langley's condition worsens quickly, and barring extraordinary intervention, he

TIMELINE OF EVENTS

DAY TWELVE

- ☞ **EARLY AFTERNOON:** Final round of jousting competition
- ☞ **LATE AFTERNOON:** The melee
- ☞ **EVENING:** Grand ball in honor of the winners of the tourney. "Lidda" appears and reveals her true identity as Iris Dannett. She accuses the Home House of murdering her brother. Orten Lugus proposes to Iris Dannett (if he has not already).

SCORPION'S STING

Tygor Wyl, alias Bryan Telson, will do anything in his power to regain his family sword *Scorpion* once he discovers who possesses the blade. He prefers to challenge Gennady Shanin to a fight to the death, but he might not have the opportunity. One reason Tygor takes part in the melee is to examine more closely the weapons wielded by the knights taking part since few of them draw their swords during the joust or other events.

When he spies *Scorpion*, he immediately zeroes in on its wielder and attacks, trying to disable his foe. Ideally, one of the characters should be close enough to see this happen and wonder at the ferocity with which Bryan is fighting. It should quickly become clear Bryan is not playing but deadly earnest, fully intent on killing or maiming his foe. This realization might lead one or more characters of the Home House to intervene on either side.

Overall, Tygor is Amiable toward the characters following the events of **The Wild Hunt**. His disposition changes based on the characters' actions during the grand melee. If they thwart his efforts to regain *Scorpion*, his disposition changes to Dislike or downright Unfriendly. On the other hand, if they aid him, Tygor becomes Friendly toward the Home House, and he's willing to aid them in return.

Tygor's quest for *Scorpion* stands as a secondary plot and in no way connects to the main events of **PERIL AT KING'S LANDING** or the Home House's troubles with Orten Lugus. But the side story provides an opportunity for the characters to earn a new ally (or enemy), and it reminds the players that, although their characters are at the center of your *SIFRP* story, many other plots and stories go on in Westeros as well.

dies that night. Another sudden and mysterious death makes Adham Dannett's passing (or illness if any of the characters burned a destiny point) look less like an accident or unexplained wound, and rumors of poison and conspiracy spread like wildfire.

Marita Lugus looks suitably withdrawn and distressed in public, though maybe not overly so since it was widely known she hardly knew Ser Langley, and the two of them had just met for the first time at the tourney. Whispers and gossip about the "Black Widow" begin at once, since this death makes Marita three for three and clearly an unfortunate, or dangerous, woman.

THE GRAND BALL

The evening after the melee and the final round of jousting, the crown holds a grand ball to honor the winners and participants of the tourney. Like all great social events in King's Landing and among the powerful houses of Westeros, the ball is rife with opportunities for intrigue.

GUESTS GATHER

In addition to the Home House party and the royal court, present some of the following guests at the grand ball:

- House Lugus, including Naton, Marita, and Orten Lugus and their entourage. Lady Marita is in mourning for her deceased fiancé. She dresses in black, but she still shows a fair amount of décolletage in a gown of black Myrish lace, looking every inch the "Black Widow."
- The semifinalists of the jousting tournament, along with the winners of melee and various other competitions. This group can place otherwise humble hedge knights or lowborn sellswords among the nobility for the evening, which is sure to create amusing blunders.

POWDER, GOWNS, & JEWELS

Keep in mind that the time before the grand ball, when the knights and fighters of the party bash each other senseless during the grand melee, is a prime opportunity to focus on the ladies, as they prepare for their own particular field of battle. The difference is that a lady's "armor" consists of an elegant gown and her "weapons" are clever words, penetrating looks, and a devastating knowledge of her opponents. In the social arena, women are as competent as men, if not more so, and a great deal of preparation occurs in bed chambers and parlors as the ladies of the court ready for battle.

If any women make up part of the Home House entourage, feel free to play out the preparations for the ball. You could alternate the fighting of the melee and the celebration that follows with the sober efforts of women choosing their gowns, bathing, perfuming, dressing, and primping with the aid of their servants and kin. Perhaps one of the ladies even catches an unexpected glimpse of Lidda, leading her to wonder what a courtesan is doing in or near the palace.

The merchant Ruben Piper—Iris's betrothed—and his entourage. Piper wields enough wealth and influence to rate an invitation, though it is clear he is not of a noble house, which causes some of the lords and ladies to snub his presence in subtle ways.

Bryan Telson, particularly if he won the in melee or another tourney event. If his true identity as Tygor Wyl has been revealed, then the Dornishman might dress to suit his true station and carry *Scorpion*, if he has reclaimed his family blade. His presence can add spice to Iris's later appearance.

Any other *A Song of Ice and Fire* notables or King's Landing locals you would like to have in attendance, including Narrator characters from the welcoming feast, allowing the protagonists to renew their relations (both good and bad) with them.

Liveried heralds announce the noble guests with great fanfare as they arrive, the guests names and titles called out, so all present will know their identities and accord them proper respect. The king and queen arrive last to ensure all guests have arrived for the announcement and to accord them the respect they are due.

When the Home House characters arrive is largely up to circumstance; if they earned distinction and honors in the tourney, then they are accorded a later arrival. However, guests greet the Home House's appearance with whispers and curious looks because a dark cloud still hangs over them because of Adham's accusations and death.



DANGEROUS DANCES

The grand ball allows characters to mingle freely among the guests, making intrigues possible. Exactly what sort of intrigue depends on the Home House members and their individual goals.

HOUSE LUGUS

For the time being, none of the members of House Lugas shows any interest in the Home House, at least, not in direct interaction. The Lugas family is standoffish and does not approach the party. Even the previously friendly Orten Lugas acts distant and cool toward them. If pressed, Orten (and Marita) explain that Langley Woods's death has cast a pall over their feelings toward the Home House, though both of them know the true cause behind Langley's demise. The Lugas siblings subtly infer that they suspect the characters in the matter of Langley's death, though neither says so openly.

Orten and Marita aim to keep the Home House in the dark about the Lugas's true plans and motivations. Additionally, Marita wants to keep Orten from learning that she participated in the poisoning of Langley Woods. She is unaware that Orten already knows it. Orten likewise allows Marita to continue to believe she has pulled the wool over her brother's eyes concerning the poisoning. Characters who successfully compel either one of them might goad them into boasting of their accomplishments and actions, at least in some oblique of veiled fashion. This might be just enough to give the characters a better understanding of who is behind the recent deaths, and perhaps an idea why.

Additionally, if a Home House character bested Naton Lugas in the tourney, Naton is cold, haughty, and disdainful toward that character



and his companions. Characters can score personal victories by besting Naton in intrigues, but they will learn little from him, as he remains ignorant of his siblings' plans.

THE MYSTERIOUS LADY

Characters can notice a late arrival to the ball with a ROUTINE (6) Awareness test: a mysterious lady in a fine gown wears a flimsy veil that conceals her features but not the lovely golden hair piled in elaborate braids. Maester Ferris from House Dannett accompanies her, which might raise suspicions. Shortly after arriving, she approaches and speaks with Orten Lugas alone for a few minutes, and she tries to avoid interacting with the other guests.

Orten and the mystery woman stare coldly at anyone attempting to listen in or interrupt their conversation, and Orten suggests to the woman that they take their discussion elsewhere. He then excuses himself from the intruding character, takes the woman by the arm, and leads her away. Only a direct confrontation that is sure to create a scene will stop the two from leaving. Both the woman and Orten make an effort to avoid the characters after that.

Anyone who moves close enough to talk to the mystery woman receives a ROUTINE (6) Awareness test to recognize her as Lidda, assuming the characters have met her previously. The characters might wonder why a high-priced whore is attending a royal ball, but Orten Lugas does have rather salacious tastes. Anyone inclined to start the rumor mill turning about Lugas's apparent dalliance with a local whore can do so with ease.

Whether or not the characters recognize Lidda, Bryan Telson does, if he is at the ball. He attempts to talk to her, but she rebuffs him. Although Lidda displayed a kindly demeanor toward him before, she now says that she cannot talk to him and cannot explain. If Telson has revealed his true identity, she possesses even less inclination to speak to him, implying (falsely) that his deception offended her. In truth, Iris Dannett wants Bryan, a kind man whom she deeply cares for, as distanced as possible from what must happen next, particularly if he supports or allies with the Home House.

Lidda's rejection of Bryan could lead to a conversation where one or more Home House characters offer a sympathetic ear to the anguished Dornishman: Lidda's sudden change of heart has hurt and confused him. The characters might wish to offer him wise words about the dangers of falling in love with a courtesan, feeling sympathy for the love-struck, young romantic.

On the other hand, a Home House character interested in Lidda might see her rejection of Bryan as an opportunity, which could not be further from the truth. Lidda rejects any romantic overtures in definitive terms, and any Home House man pressing the matter earns a resounding slap for his efforts. If characters turn this exchange into a scene, skip ahead to Iris's accusations in the next chapter, before the presentation of honors begins.

REVELATIONS & ACCUSATIONS

If not provoked sooner, Iris Dannett waits until the presentation of honors for the tourney winners before making her move. By that time, she'll have screwed up her courage with a few drinks and stoked her righteous anger against the Home House by watching (and perhaps

interacting with) them at the ball. So when the announcements begin, the mysterious, veiled woman interrupts, lifting aside her veil to reveal her face to everyone in the room.

"Iris!" a surprised Ruben Piper calls out when he sees her pull aside the veil. She barely spares him a glance before pressing on with what she has to say:

"My lords and ladies, pray forgive this interruption, but honors cannot be awarded this night when grave injustices remain unaddressed, for I believe our King Robert holds justice for his people as a greater concern than mere trophies."

She does not pause for confirmation, but her statement immediately places the king in the position of having to hear her complaint.

"As my...betrothed has already said, I am Iris Dannett. My brother was Adham Dannett, he who now travels home to lie forever beside our ancestors. My brother was struck down in the prime of his life, before it had truly begun, by duplicity and deception. Not by fair and honest combat, but by poison...and murder!"

A murmur ripples through the room at the accusation as Iris turns her full fury toward the Home House characters, wherever they might be in the room, her eyes blazing.

"My brother leveled certain charges against [the Home House], of attacking our lands and slaughtering our people. He sought to prove the truth of those charges with his own body and, fearing the truth of what he had to say, the perpetrators poisoned him, bringing about his defeat on the jousting field and his death. I say now, your majesty, that my brother was murdered by [the Home House] and I have come here tonight to demand justice for him!"

The room explodes in a buzz of murmuring: shouts of support or disagreement, muttering, and questions, until King Robert struggles to his feet and shouts for order and quiet in a bellowing voice once used to command troops on the battlefield. The Kingsguard closes ranks near the royal party, and gold cloaks file into the ballroom, responding to the commotion by taking up places near the doors and along the walls and awaiting orders.

IRIS DANNETT SPEAKS

The previous description of Iris Dannett's accusations assumes the characters do not try to interrupt or dispute her before she can make her initial statements. Read or paraphrase it in describing what happens to the players. If they do interrupt, modify what she says accordingly; perhaps the king intervenes to silence shouting matches, so he can hear both sides of the dispute. In a terse tone, he tells the Home House they will have their opportunity to speak, but he expects them to keep their place while Lady Dannett says her piece. Once Iris finishes her dramatic accusation, King Robert also has a few questions:

"Lady Dannett," he begins. *"It is my understanding that you had recently... absented yourself from your house. Where have you been, and how is it you come to be here tonight?"*

Iris flushes and flinches at the question, her eyes initially downcast. Then she raises her gaze and her chin proudly.

"Your majesty," she replies, "my father took the effort to arrange a marriage for me, to Master Piper here, in fact." She gestures toward Ruben Piper but does not look at him. *"But I did not wish to marry, and so I fled my father's household, making my way here to King's Landing."*

"And where have you been all this time?" the king continues.



"I...at the Jade Springs, your majesty." This answer provokes whispers and even chuckles, coughs, and titters of laughter until the king's angry glance silences the room once more. It's clear most of those gathered understand that Iris Dannett has just admitted to working as a prostitute. Ruben Piper blanches and then turns red with anger and embarrassment.

"And these grave accusations you level against [the Home House], on what basis do you make a claim of poisoning and murder?"

"On the evidence provided me by my family's maester, Maester Ferris, for one," she begins. "He attended my brother after his fall in the tournament, and Maester Ferris did not believe the pains Adham suffered were the result of his injuries. Maester Ferris has consulted other maesters in the city but could not learn of a specific poison that could have caused these symptoms."

"However, I know of a dagger," she continues, glancing toward the Home House characters, *"a dagger with a hidden phial in its hilt, carried by one of [the Home House] and of fine wine sent to my brother by an unnamed admirer."* All eyes quickly follow Iris Dannett's in turning toward the characters.

THE HOME HOUSE RESPONDS

If any of the Home House characters still have the dagger gifted to them in **Part 2: Welcome to King's Landing**, the king asks to examine it, and he has a gold cloak retrieve it from them to bring it to his hand. If the characters disposed of the dagger or do not have it with them, the king asks them if Lady Dannett's claims hold any truth, fully expecting them to deny it.

Let the players choose how they wish to regroup and mount their characters' defense. Their best approach is to appoint a spokesperson to step forward and refute the charges, clearly and emphatically. King Robert has no patience with the party huddling in the midst of the grand ball to discuss matters, and he will demand answers from them if they appear at all evasive or uncertain. If the Home House asks for privacy to make their case, the king grants it, and the gold cloaks escort the group from the ballroom to an adjoining chamber where the king will hear both sides. If this situation occurs, Orten Lugas speaks up to present his own evidence and suspicions, and he inserts himself into the dispute on Iris's side (see the following section, **Another Party Heard From**).

Iris Dannett listens quietly while the Home House makes its case before the king, interjecting only to correct clear distortions of fact as she understands them. Although she bases her belief that the characters poisoned her brother on intangible, limited evidence, she holds to it partly out of guilt and shame, and she cannot be easily swayed now that she has accused them. For intrigue purposes, her disposition toward the party is Malicious, since she fully intends for them to be found guilty and punished. Fortunately for the characters, King Robert's disposition is Indifferent toward both sides unless the Home House has given him reason (earlier in the story) to feel otherwise. Iris's interruption irritates the king, as does having to rule on such a matter, but he has not, as yet, let it affect his judgment.

The Home House is well within its rights to ask for a royal hearing on the whole matter at a later time, rather than in the midst of the grand ball. If they insist on a delay, King Robert agrees, but (on the whispered advice of the queen) he requires the parties remain in the palace for the night, ostensibly as guests but in guarded quarters, and they are not permitted to leave the grounds, ensuring no one attempts to flee the city. Objections likely land the disputing party in the dungeon rather than guest quarters, so the party is well advised not to test the king's temper.

This part of the story is free form, as it depends on the conclusions and evidence presented by the player characters. Allow them to choose the appropriate intrigue techniques and make the necessary tests to argue their case; apply modifiers based on the players' roleplaying.

ANOTHER PARTY HEARD FROM

During or after the Home House's defense, Orten Lugas makes his move. He looks for an opportunity to interject, or he waits until the characters have made their case to the king. Then the younger scion of House Lugas speaks up, commanding his majesty's attention. Orten neither flinches nor glances away from the stern royal glare, but he maintains an air of humble civility. Robert, irritated at the further interruption, asks Lugas what he wants.

"Your majesty," he says, *"having heard these disturbing charges, I find that I must speak. As you well know, my sister's betrothed, Langley Woods, perished after the melee in what was thought to be a regrettable accident; Langley was somewhat...delicate. However, I must tell you that in his last hours, Ser Langley suffered from the same maladies described by Lady Dannett."* He pauses a moment, as if to gather his thoughts and his courage, allowing the implications of that statement to sink in, then continues: *"I have also seen this dagger of which she speaks, it was delivered into [the Home House's] hands."* Orten goes on to describe how the characters

received the dagger, particularly if he was present at the time, and he accuses them of receiving the weapon, and its contents, as part of a clandestine delivery of the poison it once contained.

Orten then takes the opportunity to testify against the characters' activities in King's Landing, recalling everything he knows and has witnessed and casting events in the worst possible light for them while making sure he is blameless and not caught in any direct untruths. He maintains the appearance of a reluctant witness, driven by duty to truth and justice to speak. He even admits he associated with the Home House and that he does not wish to believe them guilty, but he cannot deny the increasing evidence.

At some point while Orten recites the characters' activities, Marita Lugas (if she is present) begins weeping inconsolably and must be escorted from the room. It's an act, of course, intended to support her brother and to deflect suspicion regarding Langley's death from herself; she did not know Orten intended to imply Langley's death was anything other than an accident during the melee. Naton Lugas grows increasingly angry when Marita begins to cry. He glares intently in the direction of the characters but remains silent unless the player characters direct slander at his house or kin (see **The Honor of House Lugas** for Naton's reactions on that score).

The players might now realize that Orten played a much larger role in the plot against them than they might have originally suspected. If they imply or outright accuse Orten or his sister of orchestrating the whole affair, Orten hotly denies it and plays the injured party.

THE JUSTICE OF KING ROBERT BARATHEON

Eventually, the accusations and counter-accusations play out, and King Robert must decide what course of action to take. This decision could be easy or difficult, depending on how events transpire during **Revelations and Accusations**. This section describes the major possibilities, but modify and adjust them as necessary to fit the events of your story and to make a dramatically satisfying conclusion for the players—if not the most pleasant for their characters!

Although Robert Baratheon is not fond of his duties as king, he takes them seriously, especially where the loyalty of his subjects and peace among the houses are concerned. He knows enough of politics to look for the solution that satisfies the law and secures the best position for the crown.

HOME HOUSE FOUND GUILTY

If the characters cannot refute the evidence and accusations against their house, the king has little choice but to find them guilty of crimes against House Dannett and perhaps House Lugas and House Woods (if Orten implicates the characters in Langley Woods's death). At the least, this verdict means paying reparations to the injured parties and a dark stain on the Home House's reputation. If Orten presents evidence that points to a particular guilty party in the deaths, the verdict might also include the penalty of exile or even execution.

A guilty verdict means the Home House suffers from a Scandal event (see page 104), at least, with a decrease in Influence, Lands (sold or seized for reparations), and Power. More serious accusations leveled

against particular characters might also result in individual judgments against them. The king permits guilty men to take the black and join the Night's Watch, and he allows accused women to choose to accept holy orders and become septas of the Faith, giving up their titles and rights accordingly. The king will sentence a character to death only in the most serious of cases.

CHARGES DISMISSED

If the charges against the Home House prove too insubstantial or clearly false, King Robert chooses to dismiss the matter and rule in their favor. Although the king clears the Home House of any wrongdoing, in practice, they still suffer a minor Scandal and a 1d6 loss of Influence, mitigated by whatever Glory the characters won at the tournament and chose to invest in their house. At the Narrator's option, a clear win by the Home House that exposes the whole scheme by Orten Lugas can avoid this loss of Influence altogether, and the win gains the characters additional Glory for their cunning and perseverance.

Even if the king rules in the characters' favor, the Home House is not out of the woods. Unless they can prove to Iris Dannett that Orten has duped and used her, she still agrees to marry Orten Lugas, making him the eventual heir to her house and ensuring the characters a long-term enemy as a neighbor, who is not going to give up in his quest to expand his wealth and influence. Even if the characters keep Iris out of Orten's clutches, they might still have to contend with him and his house in the future.

FORMAL HEARING

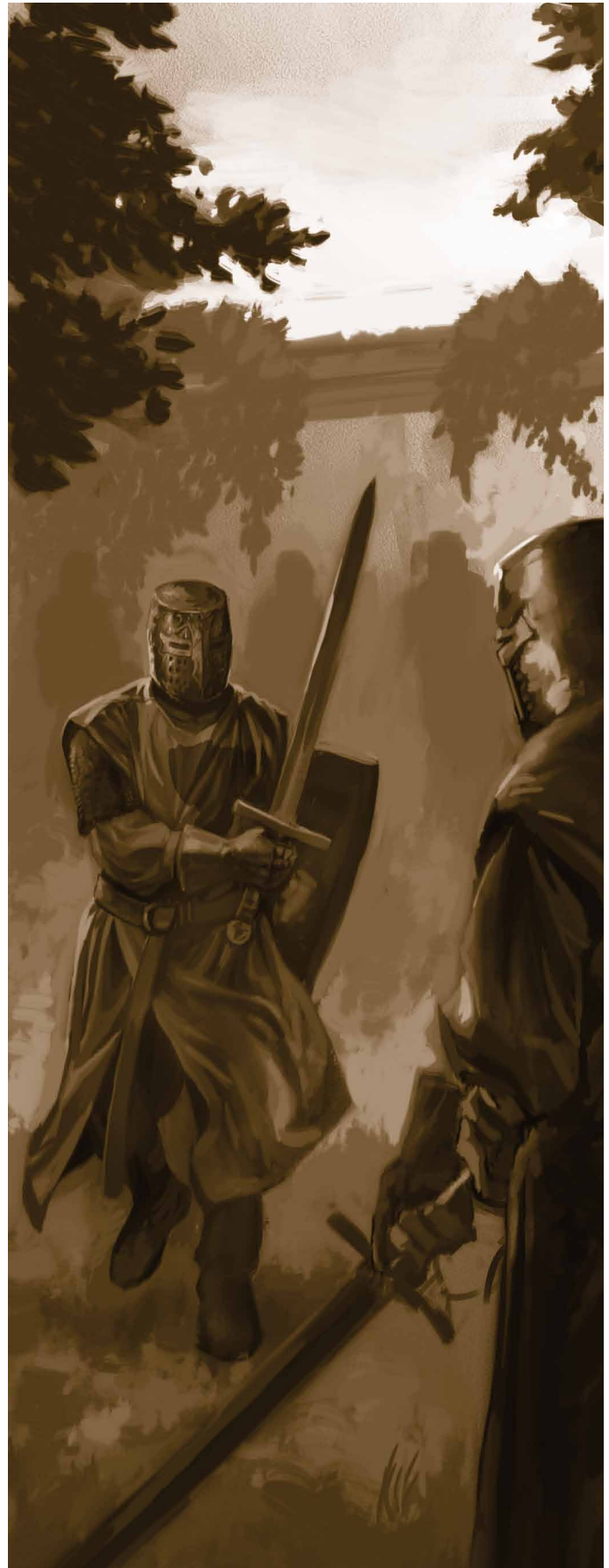
Given the serious nature of the accusations, the king might agree to a request by the Home House for a more detailed investigation and hearing, with the principals of all the houses involved present, including the head of their own house—if he is not in King's Landing for the tourney—along with Alfric Dannett and Konrad Lugas. Because this situation involves housing the implicated parties in safe custody and dispatching ravens with summons to the various houses, King Robert will not offer it as a possibility, but a successful intrigue by a Home House advocate will convince him of the need.

This option extends the adventure and gives the characters time to consider their options and their own defense, but it limits their ability to investigate further since the king expects them to remain in protective custody to ensure they do not flee King's Landing or interfere in any way. Of course, characters might try to sneak out of the keep to investigate anyway, perhaps aided by allies on the outside or even within the royal court, depending on their connections.

Play out any investigations or other activities undertaken by the party. If a formal hearing is arranged, you might wish to take a break from game play—anywhere from a few minutes to until the next game session—to allow the players to plan their characters' intentions. You can run a “courtroom drama” style game where characters argue their case before the king and attempt to present evidence to clear their names and, perhaps, expose the true culprits.

THE HONOR OF HOUSE LUGUS

If, as is likely the case, the evidence against the Home House is not clear and damning, and it comes down to their word against that of their accusers, one or both sides has the right to demand a trial by combat to



settle the dispute. Naton Lugas prefers this option if he feels his house and family are sufficiently involved, especially if he already dislikes the characters. The Lugas heir is a fighter by nature, and he prefers to settle scores with steel rather than with words. Ser Naton challenges the Home House's champion if he has the opportunity.

On the upside, the characters only need to defeat Naton Lugas to prove their case and win free of the charges. On the other hand, losing results in being found guilty of conspiracy and murder, so they might not be willing to risk it. Refusing the challenge results in a loss of Influence for the Home House (roll 1d6 and lose that amount of ranks), and forces the king to pass judgment, winning them no favor in Robert's eyes.

If the Home House agrees to trial by combat, run it according to the normal combat rules, using Ser Naton's write up from the **Players & Pieces** section. The fight continues until one side yields, and Naton Lugas will not give up easily. Both sides can suffer injuries or wounds to stave off defeat. Lugas spares an opponent who yields, if only so the king's final judgment will not be seen as biased. Although he's a vicious opponent who fights to win, Naton Lugas will not cheat in a trial by combat, and he receives no assistance from his kin. After all, if Naton dies in a trial by combat, Orten becomes the Lugas heir.

HOUSE LUGUS FOUND GUILTY

If the Home House presents convincing evidence or arguments that prove House Lugas is behind the whole series of events—from the attack on House Dannett lands, to the deaths of Adham Dannett and Langley Woods—then the king openly displays his displeasure.

Orten naturally does his utmost to deflect blame, setting up Naton and even Marita for a fall. He can easily frame Marita as Langley Woods's killer since it happens to be true. She realizes too late the depths of her brother's ambitions. Perhaps due to the queen's influence, Robert does not sentence Marita Lugas to execution if she is found to be the guilty party. Instead, he exiles her to a septy to take religious orders and remain in their custody for the rest of her life. Glarus Ptek stages a daring rescue, and the two disappear into the Free Cities, out of the reach of the Seven Kingdoms unless someone puts forth the effort to pursue them. If the party decides to escort Marita to her exile, they have to deal with Glarus directly, and the characters might learn a great deal from the two lovers if they are captured or if the characters are willing to bargain.

If blame falls on House Lugas in general, Naton Lugas bears part of it. He is willing to challenge any accusations against his house, but he also bears some responsibility. If Ser Naton loses a trial by combat and survives, he suffers great shame, and the victor earns an enemy for life. The winner can also count on Orten manipulating his older brother into attacking the Home House again in the future.

A guilty House Lugas suffers the same as a judgment against the Home House: a loss of Influence, Lands (sold or seized for reparations), and Power. If the Home House singles out a particular member of House Lugas for the crimes, then further punishment is at the king's discretion, including execution, exile, and offering men such as Naton or Orten the opportunity to take the black and live out their lives on the Wall. A guilty Orten Lugas manages to wrangle this alternative, assuming the characters can pin the schemes on him.

THE FINAL CHAPTER?

The resolution of the conflict between Houses Dannett and Lugas and the Home House, as well as the end of the king's tourney, concludes the tale of **PERIL AT KING'S LANDING**. All that remains is to wrap up any dangling loose ends, or you could spin them out into future stories for your *SIFRP* game. This section looks at the conclusion of this particular volume and directions you might take in future stories.

FRIENDS & FOES

Over the course of **PERIL AT KING'S LANDING**, the Home House characters potentially make several enemies, and hopefully a friend or two as well. Where do they stand after the king announces his judgment and the dust begins to settle?

ORTEN LUGUS

The prime mover behind all their troubles, Orten Lugas bears the Home House no real malice unless they gave him reason to do so. The characters were nothing more than targets of opportunity, given their relations with House Dannett and the circumstances. A victorious Orten feels inclined to be somewhat generous, at least in terms of allowing characters to live and not pursue vendettas against them. Of course, if the characters expose and ruin Lugas's schemes, then all bets are off.

A vengeful Orten Lugas devotes his time and energy to bringing down the Home House, and possibly House Dannett as well. He wants what he feels is his rightful due—control of House Lugas at the least and ideally the lands and holdings of his targets as well. Depending on the circumstances of his downfall, Orten might find carrying out his revenge difficult, especially if he is on the run in the Free Cities or in exile in the Far North, for example. Still, a man of his resourcefulness and cunning should not be underestimated, and when the characters least expect it, Orten will return to claim his revenge. You can make him into an ongoing enemy for many other stories in your *SIFRP* adventures.

MARITA LUGUS

If Marita reunites with her beloved Glarus, she finds contentment and likely joins him in Braavos, even against her father's wishes. She might offer an exiled Orten sanctuary, provided he did not alienate her during his scheme. Otherwise, characters won't likely see the Black Widow again, unless they gave her reason to pursue them.

The worst possible outcome is for a Home House character to kill Glarus Ptek, or otherwise keep Marita from her lover. If this result occurs, she devotes herself to revenge, no matter how long it takes. She marries the wealthiest and most powerful suitor she can, perhaps arranging a premature death for her husband later; the curse of the Black Widow strikes once again. Alternatively, she might keep him alive just to throw her enemies a curve; maybe she uses sex and drugs to keep him compliant to her wishes.

With Glarus, Marita might discover she has as great a talent for murder and assassination as her lover, and the two of them make a dangerous pair. Even if they have no personal reasons to come after the pro-

tagonists, they might take a commission to do so from another enemy of the Home House.

NATON LUGUS

Events won't likely go in Naton Lugus's favor, regardless of how they shake out. Of course, the heir to House Lugus deserves nearly every misfortune he suffers, but he is still at the mercy of his scheming siblings. If Orten's plan goes well, Naton might be dead—or crippled—from the tourney or trial by combat with the Home House. King Robert could also execute or exile Naton. Even if he is victorious, Naton's days are numbered as Orten plots against him.

Ser Naton nurtures a grudge against the characters for his problems, giving them another enemy. For a twist, you can decide Naton shows unprecedented good judgment and tries to covertly ally with the Home House to deal with his treacherous brother (and sister, if Marita is still in the picture). Of course, Naton's alliance could be a feint to lure the Home House into a trap, or Orten could be aware of his brother's plans, and he intends to twist them to suit his own designs. Imagine the protagonists arriving for a covert meeting with Naton Lugus at a family hunting lodge, only to find him dead, as House Lugus outriders arrive to find the characters either fleeing the scene or standing over the body.

GLARUS PTEK

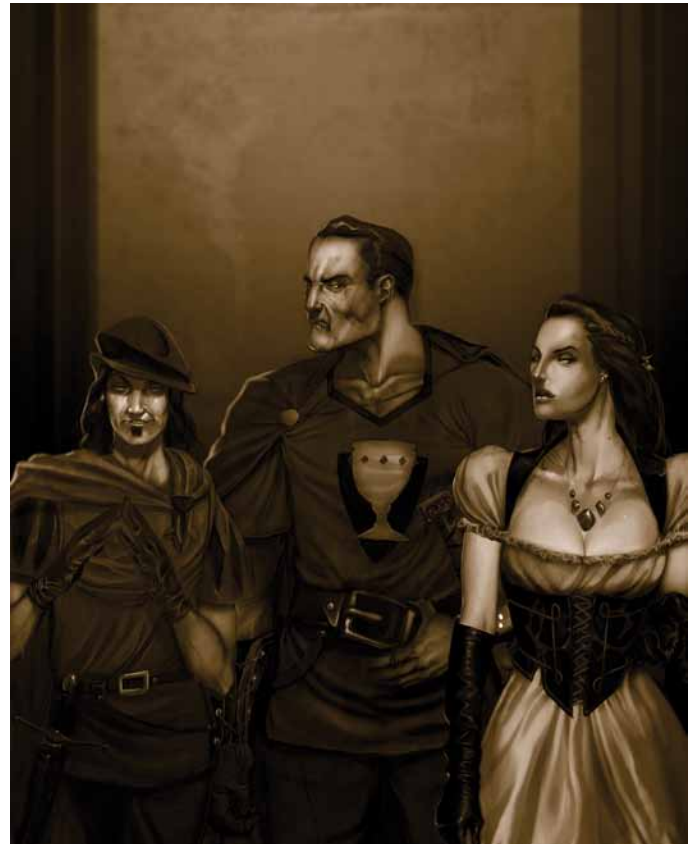
The Braavosi assassin's single focus is to leave King's Landing with his skin intact and Marita Lugus in tow. His devotion to her is passionate, and as mentioned previously, he will try to stage a rescue if she is imprisoned or exiled (or worse, slated for execution). This devotion could put him into further conflict with the main characters.

If Ptek survives and Marita does not... well, a professional assassin and poisoner makes for a dangerous enemy. The characters had better hire someone to taste their food and wine for the foreseeable future, and they should take great care around strangers if they mean to avoid Ptek's inevitable vengeance.

As mentioned for Marita, if the two lovers make it to Braavos together, they might make dealing death into a successful business venture, which could lead them back to the Home House with a commission to remove them from someone else's path.

IRIS DANNETT

Iris Dannett's fate depends a great deal on the characters and their ability to handle the challenges posed by Orten Lugus. He means to convince Iris to trust him and then deliver a marriage proposal to her since



he saved her from a life of prostitution and helped her find justice for her brother's death. He succeeds if the Home House fails. But if they expose Orten's involvement, Iris abandons him, and her enmity for the Home House dissolves; she's grateful for their help and ashamed and angry at being duped.

It takes little encouragement to convince Iris to return home and make up with her father, since her brother is now dead. This outcome is made even easier if one of the characters has a romantic interest in the Dannett heiress. If not, then perhaps Tygor Wyl professes his love for Iris, and she asks him to return home with her. If they wed, the Dornishman is in line to become the new lord of House Dannett, and a potential staunch ally of the Home House, especially if they aid him in the recovery of his family sword and unite him with the woman he loves.

TYGOR WYL

Speaking of Tygor Wyl, the Dornish knight likely returns to his homeland since he completed his mission with the recovery of *Scor-*

ORTEN'S PATRON

Orten Lugus's mysterious patron is unspecified and does not appear in **PERIL AT KING'S LANDING**. Players can draw their own conclusions as to who might have the means and motive to covertly acquire an amount of the tears of Lys and create a minor scandal to cover up the poison's arrival by letting everyone believe it part of another scheme.

This book does not reveal anything further, potentially allowing the plot to fit into the start of *A Game of Thrones*. But if you wish to expand upon the plot, you could allow the characters to follow Orten's strings back to the puppet master. *A Song of Ice and Fire Roleplaying* allows you to have your own world of Westeros to play with.

pion and the death—or maybe just severe maiming—of Ser Gennady. Still, the characters could easily convince Tygor to remain in their company, if they so desire. He could become a sworn sword of their house, as he no longer has one of his own. As mentioned previously, if none of the characters presents himself as a suitor to Iris Dannett, then Tygor might.

For a future plot, the passionate Dornish knight might try to woo Iris Dannett regardless of whether a character shows interest in her. This situation allows for the possibility of an illicit love triangle. Iris could be drawn to the character's trusted friend Tygor, sworn to protect and serve the character's house. It could produce a Lancelot-and-Guinevere tragedy of forbidden love and betrayal. And the inheritance of House Dannett hangs in the balance, especially if Iris becomes pregnant, raising questions of paternity!

JUST REWARDS

When all is said and done, what—apart from their lives and possibly their reputations—do the characters carry away from their adventures in King's Landing? That outcome depends on the players' roleplaying and the Narrator's judgment. **TABLE 13-2: REWARDS** shows approximate values, based on the information in **CHAPTER 11: THE NARRATOR**.

TABLE 13-2: REWARDS

AWARD	AMOUNT (PER CHARACTER)
Coin	100 gold per event
Experience	4-10
Glory	1-2
Destiny	1

COIN

The characters earn coin if they won events in the tourney: 100 gold dragons per event, including melee, archery competition, and equestrian competition. Knights in the tourney also earn coin by ransoming their defeated opponents' horses, weapons, and armor, (using the guidelines given for it in **Defeat & Consequences**, page 165) and the **Jousting** section of this book (page 167).

EXPERIENCE

Each character earns 4-10 Experience for the story, based on their success. Complete success requires Orten Lugas's exposure and defeat, whereas minimal success means the characters barely escape with their lives while Lugas's plan goes off almost flawlessly.

GLORY

If one or more of the characters won or did especially well in a tourney event, the character earns a point of Glory. Overcoming Orten Lugas's plot earns the characters a Glory point as well, as does defeating the Fox Knight, if the characters make their deed known. The Narrator can award an additional point of Glory if the party did especially well in navigating the treacherous waters of King's Landing, enough for the noble houses of Westeros to sit up and take notice of them.

DESTINY

Lastly, award each character a Destiny point that can be retained and used later or invested in a Benefit or used to remove a Drawback, with the Narrator's permission.

FURTHER TALES

You can spin off the following stories in **PERIL AT KING'S LANDING**. As the Narrator, you can flesh out the details as best fits your plans for the story and the series.

THE JOURNEY HOME

The peril does not have to end in King's Landing; after all, once the tourney concludes, the party still has the journey back to their home ahead of them. You can make this return trip an uneventful conclusion or expand on it with encounters and challenges along the way. The return journey allows the opportunity to revisit the locations from **Part 1: On the Kingsroad**, including Dag's and the Inn of the Great Stag, as well as the people there. If nothing else, the characters have the opportunity to tell the real story and clear the reputation of their house in the process.

The journey home can involve more elaborate plots as well. The party might encounter bandits (real ones this time, not men working for the Fox Knight or House Lugas). The characters could also become entangled in local problems along the way, perhaps finding that Dag's Inn, for example, has been attacked.

TO THE WALL

Even if the Home House characters are not forced by circumstances to take the black and join the Night's Watch, they could still have reason to undertake the long, hard journey to the Far North and the Wall. In particular, if one or more of their foes, such as Orten Lugas, takes the black, then King Robert might permit (or even encourage) the party to accompany their foe to ensure he reaches his intended destination. Of course, a cunning fellow like Orten is unlikely to go into exile meekly, and the characters should expect treachery and trouble along the way.

Once they arrive at Castle Black, the characters might not be able to turn around and head for home. Perhaps the castle comes under attack by wildlings or reports of missing rangers intrigue the party, and the characters accept a once-in-a-lifetime opportunity to venture beyond the Wall with a search party. Although, it could turn out to be a short lifetime if they stumble upon wights in the frozen forest, demonstrating clearly that winter is coming, indeed.

ADVENTURES IN DORNE

Rather than Tygor Wyl accompanying the party back to their home and lands, perhaps they could accompany him to Dorne to aid in reclaiming his house's rightful stronghold and lands, now that Tygor has avenged his father's death and reclaimed *Scorpion*. Of course, some Dornish will not be pleased with Ser Gennady's untimely demise, and the knight certainly had allies, one reason Tygor is well advised to return with allies as well.

This storyline offers a chance for a significant change of scene and for characters to explore Dorne, as described in this rulebook and the *SIFRP Campaign Guide*. If the characters succeed in restoring Tygor to

his rightful place, they earn a valuable ally in the region, and they risk making new enemies in Dorne as well.

TO THE FREE CITIES

If Glarus Ptek escapes to the Free Cities—with or without Marita Lugus—the characters could choose to pursue him in the streets and canals of Braavos. This choice is no mean feat, considering they will be on Ptek's home territory, where he is both a respected merchant and a feared assassin. They might even undertake a commission to learn more about Ptek's connections for acquiring certain poisons and why he brought them to King's Landing, which can involve the party in the deepest, darkest plots in Westeros.

PLAYERS & PIECES

One cannot play a game of intrigue, suspense, and daring without knowledge of all the pieces on the board. As Narrator, you have a great deal to keep track of in **PERIL AT KING'S LANDING**, and a large cast of characters to bring to life. This section gives a detailed background on House Dannett, House Lugus, and especially, Orten Lugus, the primary antagonist of this adventure. The *SIFRP Campaign Guide* addresses, in greater detail, references to a number of events in the recent history of Westeros mentioned in this section.

The descriptions assume the Home House is a banner House to Hoster Tully of Riverrun, or at least located near Riverrun. If this arrangement is not the case, you might need to make minor revisions to the other houses, notably to House Dannett, to keep their relationship to the characters' house similar. House Dannett should be neighbors of the Home House, whereas House Lugus can be farther away, but not so far that the lands and holdings of either of the other two houses would not interest Orten Lugus.

"In the game of thrones, even the humblest pieces can have wills of their own. Sometimes they refuse to make the moves you've planned for them."

—LITTLEFINGER

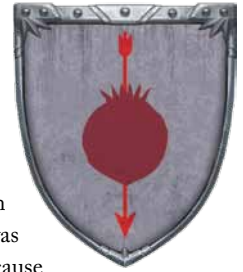
HOUSE DANNETT

RANKING	Minor
ARMS	A pomegranate pierced with a red vertical arrow against a grey field
WORDS	Eat Bitter, Grow Strong

The Dannetts are not the most renowned of their liege lord's banner houses, but their longstanding protection of several of the regions' larger farming communities ensures them a fair amount of influence in local politics, and a decent income from their tenants. In the tumultuous years of the War of the Usurper, the Dannetts skirted the edge of loyalties and seized every opportunity to switch allegiance as the fickle winds of war shifted.

They initially remained loyal to Harren the Black against Aegon the Conqueror during his conquests. Choosing their moment well, the

Dannetts surrendered when Harren's forces wavered rather than face certain destruction; Aegon permitted them to keep their lands. During Robert's Rebellion, House Dannett wisely followed the lead of the Usurper, knowing they could abandon this course and claim they were coerced into rebellion. The Rebellion proved too close to read, and House Dannett was compelled to commit their forces to Robert's cause in full. The Dannetts suffered great losses, and the current head of the house is the sole survivor of seven brothers. Targaryen forces besieged and badly damaged the Dannetts' keep early in the Rebellion.



At the Rebellion's end, with Robert Baratheon crowned King, it seemed the Dannett's steadfast support would win them a place in history and a hand on the helm of the future. But despite generous support from their liege lord, ill fortune has cursed House Dannett at every turn. Several years of poor harvests, resultant famine, illness, and ever-growing debt plunge the house into ever more dire straits. Desperation has seized Lord Alfric Dannett, who knows the only salvation for his struggling house is to keep up appearances long enough for the tides of ill fortune plaguing his family to subside.

NOTABLE MEMBERS

The lord of House Dannett is **ALFRIC DANNETT**, many years a widower. He was a sworn sword to his eldest brother, Sofred, and a stalwart warrior in his day, but now Alfric is a withered shadow of his former self. Steeped in loss, Alfric watched his six brothers die around him during the Rebellion and held his eldest brother's head in his lap as a maester strove to pull an arrow from the gory pit of Sofred's eye. His brother's gurgling cries were more animal than human at the end, and Alfric felt relief when Sofred finally gasped out his last breath.

His other brothers fell as well. Sandor Clegane's own blade cut down one brother (an act Alfric secretly harbors hopes to avenge someday). Another brother was spitted on a Lannister spear, and another died from a mere scratch that turned gangrenous. One more toppled from the keep's battlements and smashed like an egg on the helms of the men below, and a traitor's knife killed his youngest brother.

Even after the Rebellion, the gods weren't through with Alfric. His wife perished when a portion of the damaged keep collapsed on her and several of her ladies in waiting, leaving him to raise their daughter and son alone. To people outside the family, Alfric's trials and tragedies appear to have hardened him, but truthfully, the unfortunate turns the gods sent his way long ago rendered him incapable of managing the house's affairs. Alfric desperately tries to maintain the appearance of strength and wealth, even as his keep crumbles around him, and locusts and other pests ravage the surrounding fields.

Alfric's efforts to keep his house from dissolving completely led him into conflict with the Home House on several occasions. The Narrator

should determine the exact nature of these conflicts, but they likely include disputes over land and the divergence of a river to irrigate Dannett farmlands. Also, House Dannett might harbor bitter jealousy over the Home House's good fortunes after the Rebellion, or worse, a perception that the Home House didn't contribute enough blood to the fight, or was shielded from the hardships Dannetts faced in their stead. These arguments or ill feelings are intrinsic to the plot of this adventure, and Orten Lugus harnesses them to orchestrate conflict between the Home House and House Dannett as **PERIL AT KING'S LANDING** progresses. So consider which conflicts you would like to use before beginning, and if possible, weave them into the greater history of the Home House when players create it according to the rules in **CHAPTER 6: HOUSE AND LANDS**.

Lord Alfric's losses and mounting desperation led him down a disgraceful road. The woe-worn old man has grown so fearful he resorts to immoral means of keeping his coffers from running dry. Alfric peddled his daughter to a suitable marriage alliance, driving her off and into a life of prostitution. He mortgaged what little else he has to equip his son Adham and send him to the king's tourney—a diseased effort to demonstrate his continued prosperity in the vain hope of securing prestige for his withering house, placing the weight of all his hopes squarely on the shoulders of an untried boy.

Lord Alfric's health has been poor for a while now, so the tragic events of this story might prove too much for his failing heart. If you wish to continue the saga begun in **PERIL AT KING'S LANDING**, Iris Dannett might receive word that, shortly after her brother's body was returned to House Dannett, her father gave in to despair, and she came into her inheritance in full.

IRIS DANNETT

Alfric's eldest child is his eighteen-year-old daughter, **IRIS**, a comely young woman who quickly assumed the role of Lady of House Dannett after her mother's untimely death. Always obedient to her father,

IRIS DANNETT		PROSTITUTE/DAUGHTER OF HOUSE DANNETT	
ABILITIES			
AWARENESS	5	EMPATHY 2B	
DECEPTION	3	ACT 2B	
HEALING	3	—	
KNOWLEDGE	3	—	
LANGUAGE	3	—	
PERSUASION	4	CHARM 2B, SEDUCTION 2B	
STATUS	3	—	
WILL	4	—	
ATTRIBUTES			
COMBAT	9	INTRIGUE	10
DEFENSE		DEFENSE	
HEALTH	6	COMPOSURE	12
DESTINY		1 POINT	
BENEFITS: ATTRACTIVE, COURTEOUS, KEEN SENSES			
DRAWBACKS: OUTCAST (AT LEAST DURING THIS STORY)			

Iris was appalled when he sold her in marriage to Ruben Piper, a fat old merchant, in exchange for part of House Dannett's debt. Rather than submit to the marriage, she fled her home in the dead of night.

Iris quickly regretted her decision when outlaws captured her and sold her to a brothel in King's Landing called the Jade Spring after they were finished with her. In her effort to escape a loveless marriage to an old man for money, Iris now nightly faces a "marriage bed" with men willing to pay for her services. She wishes to escape her life of prostitution, but she is too ashamed to turn to the family members she feels turned their backs on her.

So with a mix of hope and horror, Iris—who goes by the name "Lidda" at the Jade Spring—learns of the king's tourney and the likelihood that her brother Adham will attend. She wishes desperately to reach out to her kin, but her shame and fear overwhelm her. A part of her hopes to snare an eligible young knight who will rescue her from her sordid life. She grapples with what to do but decides too late, and Adham dies before she can talk to him.

After Adham's passing, Iris desires justice for her brother and her family, and she wants to escape the misery of her life. She turns her grief against the Home House with only a small amount of urging on Orten's part, and she comes to see him as a friend and ally. Lugus can easily take on the role of her "white knight," offering to save her from a life of degradation, and she is even able to convince herself that even though she does not love him yet, she will someday.

Iris Dannett is still a lovely young woman in the full bloom of womanhood. She dresses well and attends to her appearance to please her clients, as well as out of a small sense of vanity.

ADHAM DANNETT

Alfric's son is **ADHAM DANNETT**. He is sixteen, full of fire, and eager to prove his worth in the king's tournament. Adham is thrilled at the prospect of heaping glory upon his house's august name, and he submits to a grueling training regimen in hopes of overcoming the other knights flocking to King's Landing's lists. Poor Adham is not privy to his father's recent worries. A knight loyal to Alfric Dannett fostered Adham from a young age, shielding him from the truth of his house's deepening poverty and desperation. Adham does not know that his family's situation is so dire. Alfric showers the boy with princely gifts, adding to Adham's misconceptions about his house's standing, as well as the Dannetts' debt.

Adham is also unaware of his sister's current activities; he only knows that his father arranged an advantageous marriage for her with Ruben Piper. The boy is vexed to learn that his beloved sister turned her back on the family. He and she were close, and he believed her as stalwart a Dannett as himself. Part of him cannot accept that she would shirk her duty



as a daughter and besmirch their family's honor, but he cannot fathom that his father would deceive him, either. If Adham learned the truth, his young heart would falter, and everything he believes in would topple in a cloud of dust.

Adham thinks the Home House wants to ruin his father, and thus, he is prone to hostility toward the characters. He is apt to slight them, even scuffle with them, but his sense of honor demands he engage in no unscrupulous or unprovoked malefactions against them. Adham has received decent training, a strong preparation for knighthood, and a proper upbringing, but Alfric has hopelessly spoiled his son. Worse still, Adham's delusions about his house's glory and honor make him prone to chivalrous antics and the sort of courageous displays that place a man's life in danger. Adham is in way over his head in **PERIL AT KING'S LANDING**. He's a promising young cub whose life is about to be cut tragically short by a lean and canny wolf of House Lugas.

THE DANNETT ENTOURAGE

Various other members of House Dannett travel to King's Landing with young Adham, including the merchant Ruben Piper, master-at-arms Edan Ward and his three grown sons, young Maester Ferris, and a small group of men-at-arms in the employ of Ruben Piper. The group accompanies Adham to support him in the upcoming tournament, to search for the missing Iris, and to enter a plea to the king for aid after a recent atrocity committed against one of their farms—an atrocity they believe the Home House carried out.

EDAN WARD	HOUSE DANNETT MASTER-AT-ARMS
AGILITY 3, ANIMAL HANDLING 3, ATHLETICS 4, ENDURANCE 4, FIGHTING 4 (BRAWLING 1B, LONG BLADES 1B, SHORT BLADES 2B), HEALING 3, MARKSMANSHIP 3 (BOWS 2B), STATUS 3	
COMBAT 9 / HEALTH 12 ⦿ INTRIGUE 7 / COMPOSURE 6	

A seasoned fighting man, **EDAN WARD** has witnessed more than his share of battles, skirmishes, and scrapes. He would be content with his role as master-at-arms for a noble house were it not for House Dannett's ill fortune. He knows that his lord's house is not in order, but he does not feel it is his place to correct his young charge's misconceptions. His sole duty is to train Adham as best he can, prepare the lad for what awaits him, and ensure he does not die on the tourney field.



Edan also plans to keep an eye on his boisterous sons, who will be visiting King's Landing for the first time; he knows what kind of mischief young men can find in the city.

DORAN WARD	ELDEST SON
AGILITY 3, ANIMAL HANDLING 3, ATHLETICS 4 (STRENGTH 2B), ENDURANCE 4, FIGHTING 4 (BRAWLING 2B, LONG BLADES 2B), MARKSMANSHIP 3 (BOWS 1B)	
COMBAT 9 / HEALTH 12 ⦿ INTRIGUE 6 / COMPOSURE 6	

ADHAM DANNETT	HOUSE DANNETT HEIR		
ABILITIES			
ANIMAL HANDLING	3	RIDE 1B	
ATHLETICS	3	—	
AWARENESS	3	—	
ENDURANCE	4	RESILIENCE 2B	
FIGHTING	3	LONG BLADES 2B, SPEARS 2B	
LANGUAGE	3	—	
STATUS	4	—	
WILL	3	—	
ATTRIBUTES			
COMBAT	8 (5 IN ARMOR,	INTRIGUE	9
DEFENSE	+2 W/ SHIELD)	DEFENSE	
HEALTH	14	COMPOSURE	9
DESTINY		0 POINTS	
BENEFITS: ATTRACTIVE, HEIR, TOUGH			
DRAWBACKS: NONE			
ARMS & ARMOR			
MAIL ARMOR: AR 5 ⦿ AP -3			
BULK 2 (MOVEMENT 3 YARDS)			
SHIELD	3D	1 DAMAGE	DEFENSIVE +2
LONGSWORD	3D+2B	4 DAMAGE	
TOURNEY LANCE	3D+1B	6 DAMAGE	BULK 1, MOUNTED, POWERFUL, REACH, SLOW

FEARGHUL WARD	MIDDLE SON
AGILITY 3 (QUICKNESS 1B), ANIMAL HANDLING 3, ATHLETICS 4 (STRENGTH 2B), ENDURANCE 4, FIGHTING 4 (BRAWLING 2B, LONG BLADES 2B), MARKSMANSHIP 3 (BOWS 1B)	
COMBAT 9 / HEALTH 12 ⦿ INTRIGUE 6 / COMPOSURE 6	

MARCAS WARD	YOUNGEST SON
AGILITY 4 (ACROBATICS 2B, DODGE 2B), ATHLETICS 4, ENDURANCE 3, FIGHTING 3 (BRAWLING 2B), MARKSMANSHIP 3, THIEVERY 3 (STEAL 1B), WILL 3	
COMBAT 10 / HEALTH 9 ⦿ INTRIGUE 7 / COMPOSURE 9	

Master Edan's three sons—**DORAN**, **FEARGHUL**, and **MARCAS**—are ages 20, 18, and 17, and they are close, having been playmates and friends all their lives. All three take after their father, meaning they are strong, have a knack for fighting, and are eager for action. Edan does his best to temper their impulses, but he knows boys will be boys, and he has already lived



through bumps, bruises, gashes, and hangovers. Fearghul is married with a child on the way, and it won't be long before his brothers wed as well.

The three young men anticipate seeing the legendary King's Landing and a grand tourney, but their father has also drilled into them that this trip is not a holiday. They swore an obligation to their young master and his father, and they intend to uphold it. Of course, they can still have some fun in their off hours.

MAESTER FERRIS

HOUSE DANNETT MAESTER

ANIMAL HANDLING 3, CUNNING 4 (LOGIC 1B), HEALING 3, KNOWLEDGE 4 (EDUCATION 2B), LANGUAGE 3, PERSUASION 3, STATUS 3, WILL 3

COMBAT 6 / HEALTH 6 ❁ INTRIGUE 10 / COMPOSURE 9

MAESTER FERRIS is relatively young for a man of his position. House Dannett's former maester, Ruald, died about two years ago, and the house could not afford a more experienced and seasoned graduate of the Citadel. Ferris is eager to prove his worth, but he also harbors disappointment with his first real position. After being surrounded by fellow scholars who shared his concerns and pursuits, he now deals with harsh realities and less academic matters. Alfric ignores Ferris's council as often as he listens to it. Ferris looks forward to visiting King's Landing, at least in part to attend the Conclave of maesters and to be among learned men once more.



RUBEN PIPER

IRIS'S BETROTHED

ANIMAL HANDLING 3, AWARENESS 4 (NOTICE 2B), CUNNING 3 (LOGIC 1B), KNOWLEDGE 4 (EDUCATION 2B), LANGUAGE 3, STATUS 3, WILL 4

COMBAT 8 / HEALTH 6 ❁ INTRIGUE 10 / COMPOSURE 12

RUBEN PIPER made his fortune by knowing a good deal, and a bad one, when he saw it, and by being willing to bargain and negotiate for what he wanted. His wealth allows him to enjoy many of life's pleasures, but now he wishes to settle down and start a family to inherit his business, and he wishes to enjoy the fruits of his labors. He saw a bargain in exchanging Lord Alfric Dannett's pretty daughter, Iris, for a reduction in the Dannetts' substantial debts and some additional coin. This exchange was one of the easier negotiations Ruben has conducted. He did not reckon that the girl would think she had a choice in the matter and run off!



Although Ruben strongly considers cutting his losses, he is not ready to give up on Iris Dannett, or a piece of a noble house, just yet. Moreover, Ruben remains unconvinced the Dannetts did not hatch this scheme, though he does not think them so clever. Still, he has business in King's Landing, and he can travel with Iris's brother. Because he might find answers along the way, he is willing to see what comes.

Ruben Piper is not a young man (he's in his 40s), and decades of enjoying good food and wine have given him an ample belly to go with his full beard and receding hairline. He knows he is neither dashing nor heroic, but such qualities are overrated when compared to a solid roof and stable income.

CLOVIS TRAFFORD, MANSEL PIKEMAN, TUCK COOPER SELLSWORDS

AGILITY 3 (DODGE 1B), ANIMAL HANDLING 3, ATHLETICS 3 (STRENGTH 1B), FIGHTING 4 (BRAWLING 2B, LONG BLADES 2B), MARKSMANSHIP 3 (BOWS 1B)

COMBAT 10 / HEALTH 12 ❁ INTRIGUE 7 / COMPOSURE 6

Ruben Piper employs the sturdy sellswords **CLOVIS**, **MANSEL**, and **TUCK** to protect his goods and his person. They're reasonably loyal, as their employer treats and pays them well, and the men wish to spend some of their earned coin on various distractions in King's Landing. They'll fight to protect Piper—that's what they're paid to do—but they are not fanatically loyal and will not sacrifice their lives for him. After all, one can always find another employer. The sellswords are pragmatic, and they retreat if a fight goes against them.



HOUSE LUGUS

RANKING	Minor
ARMS	A silver chalice studded with emeralds on a black field
WORDS	Drink, Live, Last

House Lugas bears a seemingly endless supply of brothers, male cousins, sons, and more distant male relations. Although hardly enough to rival the brood of Walder Frey, House Lugas still boasts one of the largest families in Westeros. Unfortunately, an abundance of male heirs has one definite consequence for a minor house with a small fiefdom: the house does not have enough holdings to satisfy everyone. The Lugas family history is replete with murders, brawls, abductions, disappearances, banishments, and other acts too unsavory to mention. The song "A Hundred Feet of Red, Red Rope" infamously chronicles the demise of Old Targin Lugas, and it's left unsung by any mummer or minstrel within a hundred leagues of House Lugas's lands unless the performer desires a reenactment. House Lugas fought the Lannisters on the side of the Targaryens during Robert's Rebellion and then turned cloak to the lions when the Kingslayer dipped his white sword in Mad King Aerys's blood.



Since the Rebellion's end, House Lugal has counted its blessings and abated the kin-culling ways of its bloody past (for the most part). The men of House Lugal have behaved more civilly toward their own blood in recent years; their abject fear of their liege-lord's wrath prevents them from resorting to their old ever-winding clockwork of machination and backstabbing.

Since they cannot brawl with each other as openly as they did in the past, House Lugal men, never much for learning, now read just enough of history and polity to make them crafty and treacherous, though this restraint ill suits most of them. The Lugal men maintain a long tradition of skillful murder. As practical as an axe, a Lugal man is also about as subtle. Scions of House Lugal are not especially sadistic because that would require more patience and imagination than they can muster (whoever was responsible for Old Targin Lugal was an obvious exception). Indeed, the Lugaluses consider torture not so much immoral but a rather dull waste of time. Why spend a day tormenting one rival, when you could kill two or three in the same amount of time, and then have at their wine and women? The Lannisters have a saying: "If a man needs to die abed, or at fate's whim, send a Faceless Man; if the circumstances of his death need not be disguised, a Lugal is far cheaper."

NOTABLE MEMBERS

The head of the house is **KONRAD LUGAL**, a fifty-six-year-old man with silver hair and the brutish good looks for which his line is known. He has eleven brothers and six sisters still living. He is the second eldest of his father's children. His older brother, Klaas Lugal, died under mysterious circumstances following a minor wound during Robert's Rebellion. Klaas's three sons all agreed to take the black and join the Night's Watch—rumor has it "for reasons of health."

During Robert's Rebellion, Konrad collected the shields of opponents he personally defeated in battle. One such shield belonged to a Home House knight (the same shield to turn up at the atrocity committed on Dannett's lands).

Konrad's wife is Lady Luisa Lugal. She is a cousin of the father of the infamous Clegane brothers, Sandor and Gregor. She bears their good looks as well as their charming personality, which is to say she's a beastly woman with the attitude of a headman's axe. Lady Luisa has never encountered a problem she cannot solve with a savage beating or three, some of which she administers personally. Her servants live in terror of her, and for good reason.

Konrad and Luisa have two sons and three daughters, though only three of their offspring appear in this tale. Their oldest daughter, Liesa, is wedded to Lord Broom and has produced three sons. Their youngest daughter is Ludviga, a great beauty as mild and innocent as she is attractive, the result of a rare recessive gene on both sides of her bloodline, no doubt.

SER NATON LUGAL

SER NATON LUGAL, age twenty-eight, is the heir to House Lugal, and he is cast in the classic Lugal mold. Although known as a fighter of some renown, his reputation generates notoriety rather than his actual skill or daring. Naton's favorite topic of conversation is his prowess on the battlefield, followed by his prowess in the bedchamber. Ser Naton

SER NATON LUGAL		HOUSE LUGAL HEIR	
ABILITIES			
AGILITY	3	—	
ANIMAL HANDLING	3	RIDE 2B	
ATHLETICS	3	STRENGTH 2B	
AWARENESS	3	—	
ENDURANCE	4	RESILIENCE 2B	
FIGHTING	4	LONG BLADES 2B, SPEARS 2B	
LANGUAGE	3	—	
MARKSMANSHIP	3	—	
STATUS	4	REPUTATION 1B	
WARFARE	3	—	
ATTRIBUTES			
COMBAT	9 (4 IN ARMOR,	INTRIGUE	9
DEFENSE	+2 W/ SHIELD)	DEFENSE	
HEALTH	12	COMPOSURE	6
DESTINY		1 POINT	
BENEFITS: ANOINTED, HEIR, LONG BLADE FIGHTER I			
DRAWBACKS: SUPREME ARROGANCE			
ARMS & ARMOR			
HALF-PLATE ARMOR: AR 9 ⚔ AP -5			
BULK 3 (MOVEMENT 3 YARDS)			
SHIELD	4D	1 DAMAGE	DEFENSIVE +2
LONGSWORD	4D+2B	4 DAMAGE	
TOURNEY LANCE	4D+1B	8 DAMAGE	BULK 1, MOUNTED, POWERFUL, REACH, SLOW

served as squire to one of his uncles (who long ago took the black) and was knighted seven years ago. Since then, he has shown fair skill in tournaments, though he has yet to win one.

As his father's heir, Naton might as well paint a target on his back, from the rest of his family's perspective. Naton has survived numerous attempts on his life, and because he inherited his mother's size and penchant for bullying, he has managed to hold his would-be usurpers down. Naton has not yet married, though he is the proud father of two mewling bastards, one with a kitchen wench named Kitha, and the other with Kitha's daughter, Sallia. He needs to marry soon, so he plans to compete in the tourney and mingle with the noble ladies in attendance; he hopes to impress them with all he has to offer.

Ser Naton is ignorant of his younger brother Orten's ambitions. Orten is a Lugal, so Naton would expect a certain amount of ambition, but he has never considered that "little Orten" could possibly be a threat. Naton will likely regret that assumption, if Orten gives him time to do so before the end.



ORTEN LUGUS

ORTEN LUGUS, a twenty-six-year-old lean and wolfish specimen of Lugus stock, is the second son of Konrad and the brightest copper to come out of the Lugas till in a good long while. Orten bears little resemblance to his oafish kin, displaying a cunning far more suited to a Lannister and a seductive serpent-like charm to match. He is the prime mover and antagonist behind most of the plot in **PERIL AT KING'S LANDING**, and his scheming is a daring gambit to pit two rival houses against each other and set up his brother's eventual downfall to secure control of two houses, and perhaps even more.



Orten grew up in the shadow of his martial elder brother. Orten proved a mediocre warrior, but he took to education with a zeal most of his family could never muster. While his brother acted as squire to an uncle, Orten learned treachery at the knee of his father, Lord Konrad. His father's favorite, Orten serves the elder Konrad well, so much so that Konrad called Orten "the Hand of House Lugas" when he was a boy. Orten has thus far managed small but impressive affairs for his father, resulting in gains for House Lugas.

What Konrad doesn't know about his favorite son is just how ambitious Orten is. Some of Orten's rivals claim Tywin Lannister, deep in

his cups, mistook Luisa for a nag one night during a stay at House Lugas and mounted her. Nine moons later, Orten was born. When Lord Tywin hears that same jest, he sets his hard gold-flecked eyes and replies, "*The boy might be wily by Lugas standards, but for a Lannister, he's a lackwit. More likely my horse mounted Luisa that night.*" Whatever twist of fate brought an aberration like Orten into the Lugas household gave birth to an out-and-out villain with a cunning mind and a dangerous ambition.

Orten has cultivated his reputation as a second in command: helpful son, loyal brother, and wise advisor, because it leads others to underestimate him. He learned at a young age that he could be invisible amid a group of people if they had no reason to notice him, and he learned how to turn that to his advantage. He might appear to be your best friend one moment, but the next, you find a knife in your back.

Deep down, Orten disdains brutish fighting men like his brother; he values cleverness and cunning above mere animal might. But Orten is no stranger to violence—he can and has killed without remorse—he just nurses the certainty that his wits make him superior, no matter what others might think.

MARITA LUGUS

MARITA LUGUS is Konrad's second daughter. She married at the age of seventeen, but her husband, a minor Lydden, died of a fever a few months later. She did not produce an heir for him. Marita married again at age twenty-one, and her second husband, her first husband's younger brother, vanished without a trace just weeks after the wedding. In the two years since, Marita has had no further offers of marriage. Gossip mongers whisper about the demise of her first husband and the mysterious fate of the second, dubbing her the "Black Widow."

ORTEN LUGUS SECOND HEIR TO HOUSE LUGUS

ABILITIES			
AWARENESS	4	EMPATHY 1B, NOTICE 1B	
CUNNING	3	—	
DECEPTION	5	ACT 2B, BLUFF 1B	
FIGHTING	3	LONG BLADES 1B	
KNOWLEDGE	4	EDUCATION 1B	
LANGUAGE	5	—	
PERSUASION	4	CHARM 1B, CONVINCE 2B	
STATUS	4	BREEDING 1B	
WILL	3	—	
ATTRIBUTES			
COMBAT DEFENSE	8 (5 IN ARMOR, +1 W/ DAGGER)	INTRIGUE DEFENSE	11
HEALTH	6	COMPOSURE	9
DESTINY		2 POINTS	
BENEFITS: ELOQUENT, TREACHEROUS			
DRAWBACKS: NONE			
ARMS & ARMOR			
MAIL ARMOR: AR 5 ❄ AP -3			
BULK 2 (MOVEMENT 3 YARDS)			
LONGSWORD	3D+1B	3 DAMAGE	
DAGGER	3D	1 DAMAGE	DEFENSIVE +1, OFF-HAND +1

MARITA LUGUS SECOND DAUGHTER OF HOUSE LUGUS

ABILITIES			
AWARENESS	3	NOTICE 1B	
CUNNING	4	MEMORY 1B	
DECEPTION	4	ACT 1B	
KNOWLEDGE	3	STREETWISE 1B	
LANGUAGE	4	COMMON TONGUE	
LANGUAGE	2	BRAAVOSI	
PERSUASION	5	CHARM 1B, SEDUCE 1B, TAUNT 1B	
STATUS	3	BREEDING 1B, REPUTATION 1B	
WILL	3	COURAGE 2B	
ATTRIBUTES			
COMBAT DEFENSE	7 (+1 W/ DAGGER)	INTRIGUE DEFENSE	10
HEALTH	6	COMPOSURE	9
DESTINY		2 POINTS	
BENEFITS: COURTEOUS			
DRAWBACKS: HAUGHTY			
ARMS & ARMOR			
DAGGER	2D	1 DAMAGE	DEFENSIVE +1, OFF-HAND +1

As a young woman, Marita met a charming Braavosi merchant friend of Orten's named Glarus Ptek. The two have been madly in love since their early courtship. The gods molded the two out of one piece of clay: Marita possesses feminine wiles to compliment her family's brutal nature, and Glarus is a skilled poisoner. To the couple's dismay, their disparate social positions and Marita's parents blocked their union. The two carry fiercely burning torches for each other, and their venomous love doubtless brought about the demise of Marita's first two husbands—or it reflects Marita's willingness to hold out for her beloved Glarus.



Konrad uses the occasion of the tournament to send Marita to King's Landing, so she can meet her latest nervous suitor, Langley Woods. Orten arranged this union through no small effort, convincing his father he only wished to further their family's influence through a union with another house. In truth, Orten brings Marita to King's Landing as bait to ensure Ptek appears and performs his part in the scheme.

Although not a beautiful woman, in part because of her intimidating height, Marita is vivacious and the life of any party she attends. She behaves according to the rules of polite society, as well as by the rules of the rowdy roadside tavern, and she can hold her drink against any man.

Marita is loyal first and foremost to her own cause and wouldn't hesitate to betray any (or every) member of her family if she thought she wouldn't be caught. She is a dangerous wild card in the Lugus deck, and she's wily enough to know that Orten is up to something, even if she doesn't know exactly what it is. She could prove a potential source of useful (or misleading) information if the characters can convince her to aid them. Of course, even she does not know the full extent of Orten's plans, or the role he expects her to play in them. Indeed, her obsession with her Braavosi lover leads her to do exactly as Orten expects, furthering his scheme and setting her up to take the blame, if necessary.

At your discretion, Marita might find it amusing to begin a tryst with an attractive member of the Home House, for no other reason than to drive Ptek to distraction with jealousy. Nothing excites her more than seeing the poisoner work his deadly art to prove his devotion, and every corpse he leaves cooling for her fuels the fire of their salacious affair.

HOUSE LUGUS ENTOURAGE

House Lugus travels to King's Landing with a small army of cousins, retainers, and servants, but they play little or no role in the events of **PERIL AT KING'S LANDING**. Use the various ability sets from the **Stock Characters** section to fill out the House Lugus entourage as needed during the story.

OTHER CHARACTERS

The characters in this section have no affiliation with House Dannett or House Lugus, although they might be associated with either house in some fashion. In particular, several are associates (knowing or otherwise) of Orten Lugus and part of his plan to set the Home House and House Dannett against each other.

LORD CLAYTON ARCHAY KNIGHT/TARGARYEN LOYALIST

ABILITIES		
AGILITY	3	QUICKNESS 1B
ANIMAL HANDLING	3	RIDE 2B
ATHLETICS	3	—
ENDURANCE	3	—
FIGHTING	4	LONG BLADES 3B
MARKSMANSHIP	4	BOWS 2B
STATUS	3	REPUTATION 1B
SURVIVAL	5	TRACK 2B
WARFARE	3	—

ATTRIBUTES			
COMBAT	8 (5 IN ARMOR, +2 w/	INTRIGUE	7
DEFENSE	SHIELD, +1 w/ DAGGER)	DEFENSE	
HEALTH	9	COMPOSURE	6
DESTINY		1 POINT	

BENEFITS: ANOINTED, LONG BLADE FIGHTER I

DRAWBACKS: OUTCAST

ARMS & ARMOR

HALF-PLATE ARMOR: AR 9 ☉ AP -5

BULK 3 (MOVEMENT 3 YARDS)

SHIELD	4D	1 DAMAGE	DEFENSIVE +2
LONGSWORD	4D+3B	4 DAMAGE	
WAR LANCE	4D	7 DAMAGE	BULK 2, IMPALE. MOUNTED, POWERFUL, SLOW, VICIOUS
DAGGER	4D	1 DAMAGE	DEFENSIVE +1, OFF-HAND +1

LORD CLAYTON ARCHAY

LORD CLAYTON ARCHAY is the last surviving member of House Archay. He fought for the Targaryens during Robert's Rebellion and refused to accept King Robert's generous pardon to subjects willing to bend the knee to their new king. Instead, Archay fled into the countryside and took up arms. He fancies himself a loyalist supporter of a wrongly deposed king, but most people dismiss him as a madman or a bandit, and few people even remember his house, much less his name.



Of late, Archay has taken to the kingswood and, as "The Fox Knight," he occasionally harasses and robs travelers passing through the region in the name of the "one true king." An elder member of the Home House gave Archay a near fatal sword thrust early in Robert's Rebellion, but Konrad Lugus rescued the wounded Archay from the field. Konrad killed the Home House knight who laid Archay low and took the younger knight in, tending to his wounds personally. The Fox Knight

sends regular “tribute” to Konrad to this day in repayment of his debt, which amuses the elder Lugas.

Orten took advantage of his father’s history with Archay to manipulate the deranged old knight into leading an assault on House Dannett’s lands—the recent atrocity that Adham plans to complain about at King’s Landing. Orten arranged for the shield his father took from the defeated Home House knight to find its way to Archay, as well as specific instructions to leave it bloodied at the sight of the massacre.

House Archay is all but forgotten, and many people think the family scion died long ago. Most folks believe the Fox Knight is either a mad hedge knight or a bandit playing at chivalry in hopes of scaring smallfolk into surrendering their valuables. Lord Archay is a middle-aged, well-muscled man with a broad face and a hard, imposing jaw. A scar runs from the bottom of his left eye down to the cleft of his chin, a souvenir from the Rebellion.

The Fox Knight pictures himself as a man of honor in a world of traitors and usurpers, but truthfully, he’s a relic clinging to a royal house and line that is all but extinct, unable to accept the reality of defeat. He secretly desires a glorious death in battle rather than the ignominy of defeat or capture, and this new vendetta against the Home House allows him the opportunity. The fact that he has nothing left to lose

makes the Fox Knight a dangerous foe since he hopes to take as many of his “traitorous enemies” with him as he can.

GLARUS PTEK

GLARUS PTEK is a Braavosi merchant, swordsman, and rogue. He is charming, witty, intelligent, and devoid of scruples. The oily Ptek rose to the top of a Braavosi black market ring through sly treachery, and he deserves his reputation as a skilled swordsman and clever rogue.



Ptek assumes the air of a charming importer and exporter of “quality Braavosi goods.” He also has a thriving side business in poisons, weapons, and a heinously strong Braavosi whiskey called *cheldarro* that King Robert once considered outlawing, after a particularly harrowing night and painful next morning.

In the process of providing *cheldarro* to the various noble families of Casterly Rock (the few who can stomach it), he contacted House Lugas and stayed with them for a time. There, he engaged in a torrid affair with Marita Lugas and vowed to her, in earnest, they’d be together one day. Konrad learned of the affair and managed to send Ptek away and arrange Marita’s first marriage to cover any possible unwanted pregnancy, which did not occur.

Glarus maintains a distant friendship with Orten Lugas and still loves Marita. He has a reputation as a man who can procure anything you desire, for a price. In **PERIL AT KING’S LANDING**, Ptek focuses on reuniting with Marita, murdering the young knight she is betrothed to, and removing any amorous protagonists from his path (if you choose to explore this plot hook). Orten uses Glarus to acquire and smuggle the tears of Lys into King’s Landing to further his plan. Toward that end, Ptek uses the guise of “Maiyo Viero,” a humble (if expansive and talkative) Braavosi merchant visiting the city for the king’s tournament and looking for business opportunities.

Ptek is rakishly handsome and has an easy smile, a small, neat beard and moustache, and shiny black hair worn in a topknot. His eyes are intensely green and his wolfish smile bright white.

GLARUS PTEK (“MAIYO VIERO”)		BRAAVOSI ROGUE	
ABILITIES			
AGILITY	4	QUICKNESS 1B	
ATHLETICS	3	—	
AWARENESS	3	NOTICE 2B	
CUNNING	4	—	
DECEPTION	3	ACT 1B, DISGUISE 2B	
ENDURANCE	3	—	
FIGHTING	4	FENCING 2B	
KNOWLEDGE	3	STREETWISE 1B	
LANGUAGE	4	—	
STATUS	3	—	
STEALTH	3	—	
THIEVERY	3	—	
ATTRIBUTES			
COMBAT	10 (9 IN ARMOR, +1 W/ BRAAVOSI BLADE, +2 W/ LEFT-HAND DAGGER)	INTRIGUE	10
DEFENSE		DEFENSE	
HEALTH	9	COMPOSURE	6
DESTINY		1 POINT	
BENEFITS: CONNECTIONS, LUCKY			
DRAWBACKS: LASCIVIOUS			
ARMS & ARMOR			
SOFT LEATHER ARMOR: AR 2 ☉ AP -1			
BULK 0 (MOVEMENT 3 YARDS)			
BRAAVOSI BLADE	4D+1B	4 DAMAGE	DEFENSIVE +1, FAST
LEFT-HAND DAGGER	4D+1B	3 DAMAGE	DEFENSIVE +2, OFF-HAND +1

SER JORIS LANDSEER **DRUNKEN OLD KNIGHT**

ANIMAL HANDLING 3, ENDURANCE 3, FIGHTING 3, KNOWLEDGE 3, MARKSMANSHIP 3, SURVIVAL 4, STATUS 3

COMBAT 6 / HEALTH 9 ☉ INTRIGUE 7 / COMPOSURE 6

A dark, gruff, lean, old man, **SER JORIS LANDSEER** frequents the Greentree Inn. He regularly occupies a corner table in the common room, swilling ale and regaling disinterested whores (and anyone else unfortunate enough to sit near him) with his exploits on behalf of King Robert during the Rebellion. Although it is possible he fought on behalf of the king, it seems unlikely based on his current condition—that of a broken-down alcoholic hedge knight



with just enough cash to drink himself into a stupor until his liver yields and surrenders up his spirit.

Ser Joris is deluded enough about his own knowledge and abilities (especially his familiarity with the kingswood) that he will gladly lead the characters on at least one—and maybe more—snipe hunts if they let him. He needs any money they might pay him, and he desperately wants to recapture a sense of adventure. This desire, and his delusion that he is still a skilled warrior, likely leads to old Ser Joris's demise in this tale.

TYGOR WYL ("BRYAN TELSON")**DORNISH NOBLE**

AGILITY 3, ANIMAL HANDLING 3, ATHLETICS 3, ENDURANCE 4,
FIGHTING 4 (LONG BLADES 1B), MARKSMANSHIP 3,
SURVIVAL 3, STATUS 3, WILL 3

COMBAT 8 / HEALTH 12  INTRIGUE 7 / COMPOSURE 9


"BRYAN TELSON" is allegedly a hedge knight from Dorne. His actual name is **TYGOR WYL**, and he is the last scion of a noble house of Dorne. He journeys to King's Landing in search of his family sword and his father's murderer, who has stolen it, but Telson inadvertently falls in love with Lidda—Iris Dannett—an unexpected complication.

Bryan Telson is a capable but humble young knight. Although he is in the city seeking vengeance, he is not consumed by it; once he discharges his duty to his father and his house, he will resume his former life. He wants to do what is right, and he would prefer to confront his father's killer openly, rather than through deceit and betrayal. First, however, Telson needs to find the murderer, which is why he tells the tale of his family blade, *Scorpion*, and its loss to people he meets in hopes of eliciting recognition. This technique eventually leads him to Ser Gennady, and Telson confronts him, probably during the melee at the tourney.

Tygor is tall and rail thin, but a layer of tight muscle and sinew cover his bony frame. Though young, his bronzed face is hard, well worn by the sun and winds of his homeland. He has black hair and typically at least a day or two's growth of beard. His dark eyes are both intense and earnest.

**SER GENNADY SHANIN****DORNISH KNIGHT**

AGILITY 3, ANIMAL HANDLING 3, ATHLETICS 3, CUNNING 4,
DECEPTION 3, ENDURANCE 3, FIGHTING 4 (LONG BLADES 2B), STATUS 4

COMBAT 8 / HEALTH 9  INTRIGUE 10 / COMPOSURE 6

SER GENNADY SHANIN is an older knight from Dorne. He journeys to King's Landing for the tournament and becomes smitten with Iris Dannett, though it is, in his case, thoroughly unrequited. Gennady and his men were responsible for the death of Tygor Wyl's father, and Gennady fights with the Wyl family's Valyrian steel blade, *Scorpion*, that he claimed as part of his spoils.



The unmarried Ser Gennady is also a social climber, and he looks to advance his lot in the tourney and make valuable contacts with the noble families of the Seven Kingdoms. He is not overly attached to life in Dorne, which he complains is too hot and too dry, and he would willingly settle elsewhere if the right opportunity presented itself. Discovering Iris Dannett's true identity would turn Shanin's lust into an obsession with winning her and her inheritance. Of course, he would first have to deal with the vengeful Tygor, who intends to lose nothing (and no one) else to the treacherous Ser Gennady.

Shanin possesses the hard physique of a much younger man, and his age shows only in the silver that streaks his temples and his beard. He has a prominent, hooked nose and a hawkish face.

A GUIDE TO KING'S LANDING

The *SIFRP Campaign Guide* describes the city of King's Landing in detail. This section reiterates some essential information for easy reference, but it directs the Narrator to consult the *SIFRP Campaign Guide* for details about the important personages of the city, if the party deals with one or more of them. Generally, the activities of three minor houses such as Lugus, Dannett, and the Home House are of little concern to King Robert and his courtiers, apart from the accusations and events of **Part 4: Poisoned Words**. Indeed, the three houses' conflict is raised to the level of royal concern only because they are assembled in King's Landing for the tournament.

Aegon the Conqueror built King's Landing on the spot he first set foot in Westeros, when he started the War of Conquest, and the city has remained the center of military, economic, and political power ever since. From its founding over three hundred years ago, King's Landing grew to be the largest city in the kingdom, with a burgeoning population reaching upwards of half a million.

The city occupies such a place of prominence because it's the home of Westeros's rulers and the center of trade for the rest of the world. All roads lead to King's Landing, and bakers and smiths, thieves and whores, sellswords and knights, strange foreigners from the Free Cities, and simple farmers from the farthest reaches of the Seven Kingdoms fill the streets. One can find almost anything here, and the city is a dangerous and intriguing place to explore.

HISTORY OF KING'S LANDING

For a city of its size and significance to the Seven Kingdoms, King's Landing is young, at least compared to the Free Cities beyond the narrow sea, and Oldtown, deep in the Reach. Indeed, King's Landing is but a paltry three centuries old. It traces its origins to a time of blood and conquest, when Aegon the Conqueror and his sisters first set foot on Westeros and began their campaign to crush the Andal kings and construct a new empire from the ashes of old Valyria.

Before the coming of Aegon, the lands on which King's Landing now stands were forested hills, a quiet region populated by simple fisherfolk who pulled fish from the Blackwater Rush. That way of life changed when the Targaryens arrived because they selected this site as

KING'S LANDING

HEART OF THE SEVEN KINGDOMS



ground zero for their invasion. From the ancient trees, the Targaryen host raised a crude redoubt of wood. From the hills, they built the ramparts and reinforced the crude shelter for their legions. And as the Targaryens gained victory after victory and filled their coffers with the spoils and tributes from defeated lords, the fortress grew, taking the shape of a proper city. When Aegon completed his victory over the kings of Westeros, he settled in King's Landing and named it the seat of his power. He had the swords of his defeated enemies melted down and fused together to form the Iron Throne, the symbol of the Targaryen dynasty and the perilous seat held by all the kings who would follow.

After Aegon, King's Landing continued to grow. His successors built upon the works of the kings who came before them, replacing walls of earth with walls of stone. Castles and fortresses appeared in the heart of the city, and smallfolk gathered in the shadows of these mighty structures to gain the protection of their king. Baelor the Blessed erected the Great Sept, and the city came to look as it does today. Not all the years have been kind to King's Landing; nearly a century ago, the Great Spring Sickness laid claim to the city and wiped out a majority of the population. King's Landing suffered from extensive fires, and nearly the whole of the community burned to ashes. In the years that followed, the city recovered and grew stronger than ever before.

GEOGRAPHY OF KING'S LANDING

King's Landing might be the seat of Robert Baratheon's power, the heart and soul of the shifting tapestry of politics and conflict, but at heart, it is still a city—one that has grown up in starts and stops to assume its current shape. Tales of the city spread to every corner of the Seven Kingdoms, growing wilder and more fantastic the farther one travels, but as one nears the capital, its splendor swiftly diminishes as the harsh realities of people, filth, and squalor come into view.

King's Landing is a sprawling metropolis that covers the shores of Blackwater Bay as far as the eye can see, and the city extends inland along the Blackwater Rush for several miles. Steep stone walls contain an eclectic mix of storehouses, merchant stalls, inns, granaries, and arbors, all jumbled together to create a strange blend of the old and new. King's Landing is so populated that housing and people spill over the walls and through the gates, crowding the roads leading from this port to the interior of the Seven Kingdoms for leagues before fading completely into the wilderness. Ships crowd the docks throughout the year, and a din of voices, laughter and tears, the clash of blades, and the hum of commerce sounds day and night. But as a massive city, it is dirty and stinks of sewage, smoke, and the press of people; those accustomed to the capital swear they can smell the treachery wafting up from its streets.

GATES

Visitors to the city must pass beneath one of the city's seven gates. Each gate has its own personality and atmosphere, absorbing something of the city to which it grants access. In times of trouble, the City Watch can close and bar the gates, but in these peaceful years, most gates remain open day or night.

- **RIVER GATE (MUD GATE):** Of the gates, the River Gate, or Mud Gate, is the busiest. The River Gate opens onto the Blackwater Rush to the southeast and sees regular traffic at all times, as a large number of people use it every day to do their business. Anyone traveling to or from the docks for any reason uses it, from the fish sellers and merchants, to laborers and members of noble families who have come to King's Landing by ship.
- **KING'S GATE:** This gate lets out onto the land along the riverfront to the south. An open area, the kings have regularly used these lands to hold festivals, tournaments, and the like.
- **LION GATE:** The Lion Gate stands to the south of the city, granting access to roads leading into the interior by the goldroad. It's possible this gate takes its name from House Lannister and their long association to the Iron Throne, though whether or not this story holds any truth, none can say.
- **GATE OF THE GODS:** This gate takes its name for its proximity to the Great Sept of Baelor. Exquisitely carved figures decorate the gatehouse, and their whose eyes seem to follow each person who passes through the gate.
- **OLD GATE:** One of the original gates of the city, the Old Gate opens onto the wealthier section of King's Landing. It stands to the west of the city.
- **DRAGON GATE:** Another old gate to the city, the Dragon Gate opens to the west.
- **IRON GATE:** The Iron Gate exits to the north of the city. Roads out of town lead to Rosby and Stokeworth, nearby settlements to the north.

STREETS

From the main thoroughfares to the smallest back alleys, the streets of King's Landing are the scaffolding around which the rest of the city is built. In some cases, the streets are straight, safe, and easy to navigate, but in other places, they're crooked, dangerous, and cramped. Depending on the time of day and the section of the city, the characteristics of a single street vary widely along its course.

Most streets in King's Landing are unpaved and muddy. High-traffic streets and lower-class alleys are the most worn and dirtiest, but a good rain makes the entire city a sloppy mess. Streets and squares, particularly in the wealthier areas, are paved with cobblestone, stone, or even brick.

The quality of the streets and their heavy traffic makes travel difficult. Even a short trip, such as from the Red Keep at the top of Aegon's High Hill to a place on the backside of Rhaenys's Hill takes a litter about an hour when the streets are busy. The same trip on foot or by horse is faster, but even that journey takes a significant amount of time, considering the distance covered.

BLACKWATER BAY

The Blackwater Rush spills out into Blackwater Bay, a deep inlet that opens onto the narrow sea. The bay is easily navigable except for a stretch of sea monts called the *spears of the merling king* that rise from the sea floor. The waters around these jagged peaks are treacherous; dozens of jagged peaks capable of tearing through the hull of a passing ship hide beneath the dark waters. Most captains steer clear of the spears, but pirates and smugglers know the routes through this forest of stone, making it an excellent haven for fugitive vessels.

The naming conventions of the city are simple, but they do vary a bit. Streets are typically named for whatever sort of business predominates, making it easy to imagine what the streets look like. For instance, the Street of Steel hosts a large number of smiths and their forges, and it would likely be crowded with sellswords, knights with their squires, stablehands, criminals, guards, builders, or anyone else looking for nails, horseshoes, arms, armor, or any other piece of worked metal. In addition, weapons and armor of all sorts litter the shops, and men of varying ages make up the majority of customers and shop owners. The street and much of the surrounding area smell of burning wood, charcoal, and hot steel. Dirty tubs and barrels of water used to quench the smith's items while they work make the forges hot and humid. The walkways are louder than other places in the city due to the clanging and pounding of smiths working metal, and inside the forges, it's even louder.

- **THE HOOK:** Curving out from the Muddy Way, the Hook cuts through the heart of the city and leads up Aegon's High Hill.
- **MUDDY WAY:** This broad street runs straight from the Mud Gate to the Street of Seeds near the large square at the center of the city.
- **RIVER ROW:** River Row runs from the King's Gate to the Fishmonger's Square and the Mud Gate, tracing the flow of the Blackwater Rush until it ends at the eastern side of Aegon's High Hill.
- **STREET OF STEEL:** The Street of Steel begins at the Fishmonger's Square, which fronts the Mud Gate, and cuts diagonally across the city to Visenya's Hill. Home to the city's smiths and forges, one can find poorer shops near the Mud Gate and better establishments closer to Visenya's Hill.

STREET OF THE SISTERS

This road runs straight as an arrow between the hills of Visenya and Rhaenys and earned its name by connecting the two hills named for Aegon's sister-wives. The entrance to the Guildhall is located on the Street of the Sisters, close to the foot of Visenya's Hill.

MINOR STREETS OF NOTE

A myriad of paths, side streets, and alleys exist as well, some named and others not. A selection of the more notable streets follows.

- ☞ **COPPERSMITH'S WYND:** This street was likely named for the coppersmiths who do business along it.
- ☞ **EEL ALLEY:** This alley is located halfway up Visenya's Hill. The most notable feature is a rambling old inn with large, airy rooms. A suspicious, sour, old crone owns it.
- ☞ **PIGRUN ALLEY:** An alley at the foot of Aegon's High Hill, Pigrun is packed with stone-and-timber buildings that lean so far that their upper stories nearly touch the buildings across the street.
- ☞ **PISSWATER BEND:** A street in Flea Bottom.
- ☞ **SHADOWBLACK LANE:** A twisty street leading up to the foot of Aegon's High Hill.
- ☞ **SOWBELLY ROW:** A lower-class street of the city.
- ☞ **STREET OF LOOMS:** A street named for the community of weavers working here.
- ☞ **STREET OF FLOUR:** Bakeries line this street, giving the Street of Flour its name. Just below the Street of Flour lies the maze of streets that makes up Flea Bottom.
- ☞ **STREET OF SEEDS:** This street leads from the Gate of the Gods, passes by brothels, bakers, alleys, and then passes through Cobbler's Square before ending at the Red Keep.
- ☞ **STREET OF SILK:** A wide range (in terms of price and quality) of brothels line the Street of Silk; one can find it behind Rhaenys's Hill.
- ☞ **AEGON'S HIGH HILL:** The site of the Red Keep and its environs, Aegon's High Hill is the highest of the three hills and commands a view of the city and its surroundings.
- ☞ **RHAENYS'S HILL:** Rhaenys's Hill bears the ruins of the Dragonpit, a mighty, domed amphitheatre sealed after its huge dome collapsed. Now the bronze doors that once stood open during the early years of the Targaryen reign are closed. The Targaryens used the Dragonpit to house the royal dragons; thus, the structure has unusually large proportions. The doors are so wide thirty knights could ride through them side by side.
- ☞ **VISENYA'S HILL:** Finally, Visenya's Hill bears the Great Sept of Baelor, with its white marble plaza and walls, as well as its seven crystal towers. The Gate of the Gods can be found on Visenya's Hill.

FLEA BOTTOM

Flea Bottom is an area of the city just below the Street of Flour at the bottom of Rhaenys's Hill. It is a maze of unpaved, narrow alleys and streets that twist, turn, and crisscross each other in a confusing pattern. The buildings that line this section of the city lean across the streets so far that the upper floors nearly touch, and shadows cover the entire area even at noon.

Flea Bottom is bustling with activity day and night. During the day, its pigsties, tanneries, and stables are busy conducting their smelly business. The odors of the place are so strong as to be nearly overpowering, and they stick with visitors and residents even after they leave. At night, it's no less foul, but then the bars and taverns are the center of attention, packed with laborers looking to enjoy their time away from work with a drink and a pot of brown from the ever-simmering potboils.

Flea Bottom is known as a haven for criminals and less savory elements of society. Considering even the children from this part of town are tough and vicious, the criminals are the worst of the worst. It's not safe to be in Flea Bottom any time of the day unless you're a local or you have guards, business, or know someone who will vouch for you. Otherwise, it's best to just stay away.

KEY LOCATIONS

King's Landing is a major city and contains a number of important locations. Some of these sites are only important locally, whereas others are important for their religious or political significance. In other cases, these locations hold symbolic value, and who appears to control them and what happens there makes a great difference.

GREAT SEPT OF BAEOR

Surrounded by a white marble plaza, the Great Sept of Baelor—named after the Septon King—sits at the top of Visenya's Hill. The head of the plaza features a statue of Baelor the Blessed on a painted marble plinth.

The sept is an impressive domed structure of glass, gold, and crystal surrounded by seven crystal towers. The towers contain bells that sound when something important happens in the city, such as the death of a king. In such a case, the bells toll for a day and a night, and the king's family lays his body to rest in the tombs of the Great Sept of Baelor.

DISTRICTS

King's Landing contains a number of distinctive areas, usually distinguished by a geographical feature. Each district has its own personality and characteristics that set it apart from the surrounding areas of the city. The districts given here are in addition to the ones given in the **Key Locations** section that follows. If the **Districts** section doesn't contain a particular district, look to the **Key Locations** section for more information.

WATERFRONT

King's Landing is a port, and as such, it has a thriving waterfront district. To the east flows the Blackwater Rush, a deep and treacherous river draining from the heartlands of the Reach into Blackwater Bay. Most commerce occurs along the river, where quays and long docks reside for the innumerable ships and trading vessels that weigh anchor in King's Landing over the course of a year.

The smell is ripe, to say the least, and signals the presence of wastewater and the nearby fish markets. Fishmonger's Square is located just inside the Mud Gate (more politely referred to as the River Gate) as one enters the city. Fishermen crowd the square, selling fish, fresh and otherwise, that they have brought in for the day.

THE THREE HILLS

King's Landing was built on and around three hills named after Aegon, Rhaenys, and Visenya. As one travels up these hills, the neighborhoods become wealthier, safer, and filled with a higher class of people.

Around the doors leading into the building lies a raised marble pulpit where a septon can address a gathering crowd. Past the doors, one finds the entrance hall of the sept, which is known as the Hall of Lamps. Visitors entering the hall walk beneath suspended globes of leaded glass until they reach the doorway of the cavernous Great Sept, which has seven broad aisles that meet at the front of the room at a point below the center of the dome. The rows of seats can accommodate thousands of worshipers or well-wishers.

Seven transepts surround the main floor of the sept; each transept contains an altar and a towering statue of an aspect of the Seven surrounded by lit candles. Different ceremonies require different altars, depending on the ceremony's purpose. For example, marriages are conducted at the altar between the Mother and the Father.

In addition to being the center of worship, the Great Sept is the center of religious training for septons from all over Westeros, so a constant stream of visitors and students of all ages pass through the sept.

The current High Septon is a fat, pompous man, who gives long-winded sermons, and he displays the arrogance of one too long in his station. The High Septon is a great friend to the Baratheon family, and many people consider him firmly in their pocket.

THE RED KEEP

Crowning King's Landing is Aegon's High Hill, and atop it thrust up the towers of the Red Keep, the seat of the king and, until recently, the Targaryen dynasty. Aegon the Conqueror raised up the Red Keep when he brought the Andal kings and the last king of the First Men to heel. Such was the scope of its construction that his son, Maegor the Cruel, had to finish the work. Although the Red Keep is not the largest of Westeros's castles, it is one of the most splendid. From its tall towers, one can see the whole of King's Landing and the lands beyond. Designed to be a castle within a castle, the Red Keep's inner walls cordon off different sections of the keep to slow invaders' progress and safeguard the royal family.

The Red Keep was constructed out of a pale red stone (hence its name) and is made up of seven huge drum-towers with iron ramparts. The castle also boasts a powerfully built barbican in front of a cobbled square, halls with vaulted ceilings, covered bridges, barracks, granaries, and immense curtain walls with a stone parapet four feet high with crenellations cut into it every five feet for archers. Below ground, the keep has four levels of dungeons, and each level serves a different function. The doors throughout the castle are made of oak banded with black iron, except for the doors in the dungeons, which are four-inch-thick grey wood with iron studs.

A series of hidden passages, tunnels, and secret chambers worm their way throughout the castle. Countless passages can be found, and no one is sure how many of these secret ways exist, because Maegor the Cruel had every man who worked on the castle executed to ensure its secrets. He and he alone knew the true extent of these tunnels, though the Spider likely has thorough knowledge of them.

Treasures from the long history of the Seven Kingdoms are displayed throughout the Red Keep, including Myrish carpets; tapestries from Norvos, Qohor, and Lys; carved screens from the Summer Isles; a pair of black marble Valyrian sphinxes; and even suits of armor. Places of honor, such as the meeting chambers of the small council, feature many of these items, whereas other items rest in cellars and collect dust, their significance forgotten.



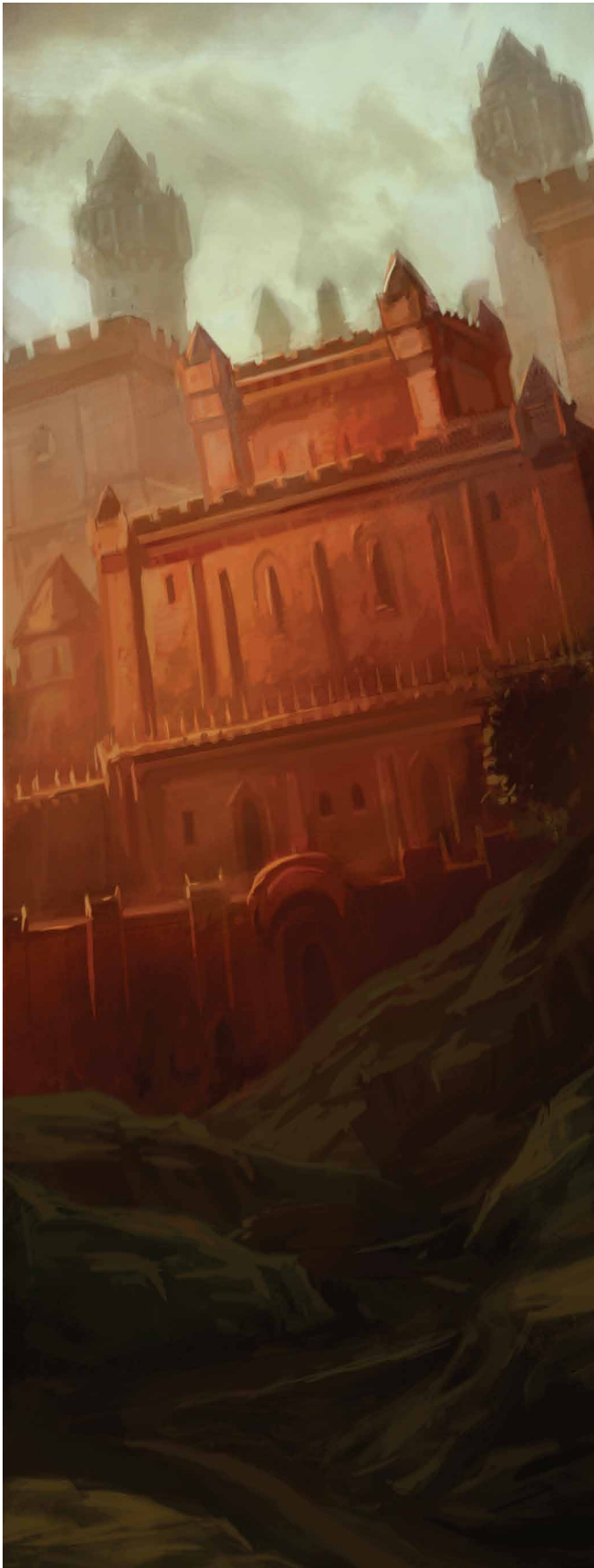
Some of the greatest treasures found in the Red Keep are the bones of the dragons that once roamed the world. In the days of the Mad King Aerys, these dark skulls adorned the walls of the Great Hall, but upon Robert's ascent, he had the bones removed and tucked away in a dank cellar. Nineteen cells exist in all; Aegon brought the oldest bones, more than three thousand years old, to King's Landing. Inspecting the skulls reveals the sharp decline in the last dragons, for while the eldest skulls are massive and magnificent, large enough for a mounted knight to ride through, the last skulls are small, no bigger than a mastiff's skull.

One of the most curious features of the Red Keep is that it plays host to a number of feral cats. They come in all shapes, sizes, colors, and temperaments. The cats survive by hunting vermin and likely make off with table scraps or benefit from the kindness of the human residents regularly enough that they enjoy good health. The felines have free reign of the castle and its grounds.

MAEGOR'S HOLDFAST

Maegor's Holdfast is a large square fortress at the center of the Red Keep. It's located behind walls twelve feet thick and a dry moat lined with iron spikes. The Holdfast contains the royal apartments, including the king's bedchambers with its twin hearths, as well as the royal nursery, which is located on the floor below the royal apartments.

THRONE ROOM: The throne room inside the Red Keep is a cavernous chamber that one enters through doors of oak and bronze. The room runs north to south and has high, narrow windows in



the eastern and western walls, so it shines with sunlight throughout the day. A tall door that acts as the king's personal entrance and exit sits at the far end of the room, behind the throne. The room is massive, large enough to accommodate upwards of a thousand seated people—or even more standing. Although the room rarely holds that quantity of people during the course of a normal day, everyone is required to stand when court is in session, except for the king, his family, and his small council. Petitioners stand in the center of the room with the court to either side. As many as a hundred lords and other petitioners plead their cases during the course of a normal day in which the king, or his Hand, sits in session. These sessions can last for hours and include resolving disputes over the placement of boundary stones, disagreements between rival holdfasts, or almost anything else. Smallfolk can also make appeals at these sessions, but they must wait in the wings until called forth, which happens only if all other disputes have been resolved. At the head of the throne room, on a raised dais with narrow stairs, is the seat of power for the Seven Kingdoms, the Iron Throne. Using the flaming breath of his dragon, Balerion the Black Dread, Aegon the Conqueror ordered the beastly chair forged from the thousands of swords surrendered to him during the War of Conquest. The swords weren't fully melted down to create the throne, so it's pointy, uncomfortable, and dangerous—sitting back in the throne is impossible. Mad King Aerys cut himself on it so often that his court called him King Scab. It was Aegon's opinion that no king should sit easily upon a throne, and the Iron Throne reflects that idea perfectly. That the chair is said to have killed a man serves as a reminder of both the chair's significance and mystique.

THE QUEEN'S BALLROOM: Luxuriously appointed, this small room contains long trestle tables that seat about one hundred people. Silvered mirrors hang behind every wall sconce, so light reflects into the room. Its walls are paneled in carved wood, and sweet-smelling rushes cover its floor. Above the main floor, along the south wall, heavy, velvet drapes cover arched windows. A gallery where musicians play when the hall is in use overlooks the chamber. The tall entryway doors can be closed and barred if necessary. Also, a back door exits into the grounds of the Red Keep.

TOWER OF THE HAND

The Tower of the Hand is the part of the Red Keep set aside for the Hand of the King. It contains the Hand's living quarters, meeting rooms, and the Small Hall, a long room with vaulted ceilings and benches that seats two hundred people. The Tower of the Hand sits a short distance away from the small council's meeting chamber, which lies across the inner bailey and through the courtyard.

A secret entrance into the Tower of the Hand leads to the Hand's chambers. From an unknown location outside the Tower, the secret entrance leads down a ladder to a passage that twists and turns until it ends at an iron gate. Past the iron gate lies a room with a dragon mosaic made of red and black tiles on the floor, after which another ladder leads up to a small tunnel that a full-grown man must crawl to pass through. Another sixty feet down the tunnel, one finds the secret door into the chambers.

THE ROYAL SEPT

The Red Keep includes the royal sept, which is located in the outer castle. It has high windows made up of crystals that cast rainbows into the sept when light passes through them. One can find altars to each of the aspects of the Seven, as well as benches parishioners use while praying, singing, or attending a sermon.

THE GODSWOOD OF THE RED KEEP

Although most of the people in King's Landing pay homage to the Seven, some, including visitors, keep to the old ways. As such, the Red Keep has a small godswood. It is located not far from Maegor's Holdfast, just across the drawbridge, up some winding steps, through a pig yard, and down a river walk that passes a small kitchen. The godswood is an acre of elm, alder, and black cottonwood. Its heart tree is a great oak whose ancient limbs are overgrown with smokeberry vines.

THE MAIDENVAULT

The Maidenvault is a slate-roofed keep located behind the sept. The Maidenvault was named centuries ago when King Baelor the Blessed, fearing his sisters would drive him to impure thoughts or actions if he saw them, locked them away in it.

THE KITCHEN KEEP

Outside Maegor's Holdfast lies Kitchen Keep, just across the courtyard from the castle's main kitchens. The top floor of Kitchen Keep features spacious apartments with a large bedchamber and solar, a bath, dressing room, and small, adjoining chambers for servants. Some of the cells for the serving men and women contain windows that are little more than arrow slits. A rooftop garden sits atop the keep. The cellars of the keep have vaulted ceilings, and passages in the cellar link to the rest of the castle. The damp cellar that now houses the dragon skulls lies below the Kitchen Keep.

WHITE SWORD TOWER

The White Sword Tower contains the living quarters for the Kingsguard. Built into an angle of the castle wall, this slender four-story structure overlooks Blackwater Bay. A round, whitewashed room with white woolen tapestries hung from the walls makes up the first floor of the White Sword Tower. The small, spartan, sleeping quarters of the six members of the Kingsguard fill the second and third floors. The fourth floor belongs to the Lord Commander; his rooms are spacious but just as bare, and they look out over the walls. Under the tower is a crypt used to store arms and armor.

DUNGEONS

Four levels of dungeons lie below the Red Keep. Maegor the Cruel oversaw their construction and designed each one to fill a specific role. The upper level imprisons common criminals and contains cells with high, narrow windows. The second level has small, windowless cells with barred doors to allow in torchlight; highborn prisoners occupy these cells. The third level down contains the black cells, the smallest cells of all the levels, and their solid doors allow no light. The last level, the

fourth, is the subject of rumor, but anyone reportedly taken there never sees the sun or hears a voice again. In reality, the fourth level is set aside for torment, and anyone who ends up here lives in agonizing pain. Rumor has it that it's safest to travel through the fourth level in darkness because no one should see the horrors contained there.

All the layers of the dungeon have doors of four-inch-thick grey wood with iron studs set into walls made of the same pale red stone as the rest of the Red Keep. The dungeons are not well tended, so filthy prisoners sleep on unclean rushes, and niter grows in patches on the walls.

SECRET PASSAGES

Secret tunnels and hidden passages riddle the Red Keep. Maegor the Cruel wanted to ensure he had an escape route out of the Red Keep in case his enemies ever trapped him inside. During construction, Maegor instructed the builders to include a number of points of entrance and egress; then, he had all the workers killed, so only the Targaryens knew the secrets.

Some of the passages are built into the walls, whereas others are tunnels held up by timber support beams. Many of these passageways lead to different parts of the castle, but others lead outside; at least one leads to a network of tunnels under the city that allows one to reach the Blackwater Rush through a sewer pipe. Beneath the north wall, one can find a passage located in a chamber that contains a large, flat, stone bed. The push of a hidden button easily raises the stone bed with a system of counterweights, revealing steps that descend into darkness. Another passage leads to the Hand's private chambers in the Tower of the Hand, and a secret exit from the Red Keep leads to the cliffs above the sea where one can climb down to Blackwater Bay using small handholds carved into the rock.

CROWNLANDS

The lands around King's Landing are under the purview of the Iron Throne, and the nobles dwelling here are banners sworn directly to the king.

CRACKCLAW POINT: Crackclaw Point is a peninsula that extends into the narrow sea. It is a rugged place, a land of bogs and pine forests. The people of Crackclaw Point are fiercely independent and even managed to repel the Andal invaders, though they later mingled with them. At various points throughout history, the Darklyns, Mootons, and Celtigars tried to seize these lands, but each attempt met disaster. Most houses of Crackclaw remain loyal to the Targaryens but have none of that same loyalty for each other. Skirmishes and blood feuds are common, making this stretch of land particularly dangerous.

DUSKENDALE: Duskendale is a large port off the coast of Blackwater Bay. The Darklyns once held this land; they were an ancient family descended from First Men kings that was wiped out as a result of the Defiance of Duskendale. The town spreads out around the harbor. To the north rise the chalky cliffs, and to the south a rocky headland shelters the harbor from the storms of the narrow sea. The most impressive feature of the town is the Dun Fort, a squat square stone castle with big drum towers. It sits on a hill and overlooks the entirety of Duskendale. The town's largest inn is the Seven Swords, so named for the seven sons given to the Kingsguard by House Darklyn.

- **KINGSWOOD:** Just south of King's Landing lies the great forest called the kingswood. This land is the king's personal preserve, and Robert uses it for hunting, as did the Targaryen kings before him. For a time, this great forest was also home to the Kingswood Brotherhood, a villainous group of brigands and bandits that caused endless trouble.
- **OLD STONE BRIDGE:** The Old Stone Bridge is an inn sitting adjacent to a bridge on the kingsroad between Rosby and Duskenale. The innkeeper, Naggle, runs it.
- **ROSBY:** A tiny community of daub-and-wattle hovels surrounds the family castle, the seat of House Rosby. Rosby lies just north of King's Landing.
- **SUMMERHALL:** The Targaryen family used Summerhall as a retreat; King Daeron the Good built it after the union with Dorne. It burned to the ground in a terrible fire during the reign of Aegon IV and now lies in ruins, overgrown and, some say, haunted.
- **WENDWATER RIVER:** This wide river flows through the kingswood.

ALCHEMIST'S GUILD

The Citadel in Oldtown produces the finest minds in the Seven Kingdoms. However, before the maesters came to power, lending their expertise in the sciences, the arts, nature, history, and more, the pyromancers of the Alchemist Guild held the distinction of being the preeminent

keepers of wisdom in Westeros. In some ways, the two institutions filled a similar role, but where the maesters cordon supernatural studies to one field of knowledge, the pyromancers embraced magic, blending it into their arcane formulas to produce all manner of strange materials, the Substance, or wildfire, being the best known and most dangerous.

The Alchemist Guild thrived long ago but began a steady decline over the last several hundred years as their recipes lost strength, and the pyromancers' efforts to explore the rituals and incantations needed to produce more wildfire and other products began to fail. For a time, the Alchemist Guild enjoyed renewed strength during the reign of the Mad King and even managed to elevate one of their own to the post of the King's Hand. Aerys II fully intended to burn the city to the ground rather than let it fall into enemy hands, and so pots and barrels of the Substance lay in hidden stores beneath much of the city. The pyromancer's ascent was brief, though. During the Sack, the invaders put a great many of their numbers to the sword, leaving a few pockets of acolytes and masters to carry this ancient institution forward.

Alchemists refer to each other as Wisdoms and make a great show of how much knowledge they have accumulated. Aside from making wildfire, the alchemists claimed they could transmute lead to gold, along with countless other miracles. Most Wisdoms shroud themselves and their order in mystery to hide the loss of knowledge and talent within the Guild. To many, it seems the Guild's star has fallen and will never ascend again.

The Alchemists occupy a guildhall beneath Visenya's Hill. Inside one finds a maze of cold, black stone, containing cells for the acolytes; chambers filled with sand to contain the Substance; and a veritable labyrinth of chambers, passages, and hidden rooms. Currently, Hallyne the Pyromancer commands the Guild.

LAW & ORDER: THE GOLD CLOAKS

Visitors and residents alike refer to the City Watch of King's Landing as the "gold cloaks" because they wear wool cloaks dyed a golden hue. Every member of the City Watch carries a spear, longsword, or iron cudgel and wears black armor; some members even wear full suits of mail. Four ornamental golden disks on black enameled breastplates and spears topped with black iron heads distinguish officers of the City Watch from the guardsmen. Overall, a company of gold cloaks looks rather impressive and intimidating.

Generally, the City Watch is competent and vigilant. The gold cloaks guard the gates to the city, watching for trouble, and they're the first to respond when it appears. The gold cloaks are responsible for the city's security and confront anything that threatens the peace and safety of the city. They are not, in the truest sense of the word, soldiers and don't fight wars, though they would defend the city if it were under siege—and have. The City Watch investigates murders, riots, rapes, thefts, burglaries, fires, horse races in the streets, and other disrupting incidents reported in the city, and the gold cloaks put down or arrest those responsible, as the situation demands.

Important, wealthy, or noble denizens of the city utilize the gold cloaks as escorts and bodyguards, in addition to their work policing the city. When given a task, the gold cloaks carry it out to the best of their ability, and few people cause trouble for anyone with an escort of the City Watch.



THE ROYAL COURT

Since the death of the Mad King, the Seven Kingdoms have known peace for nearly a dozen years. With the exception of the Greyjoy Rebellion, Westeros has returned to an era of peace and prosperity not known since Aerys's lucid years. As a king, Robert leaves much to be desired. Although a great and fearsome warrior, he lacks the qualities of a king and prefers to fritter away his time drinking, eating, whoring, and hunting than attending to matters of state. However, the smallfolk adore him and delight in his excesses and magnanimous ways, but the debts his reign has incurred have squandered the royal treasury and leave the great families concerned for the future.

Despite Robert's failings as king, he possesses enough wisdom to surround himself with people better suited to rule. His small council, a group of competent advisors, manages the affairs of the kingdom in his stead, attending to disputes, taxes, and averting disasters with expert skill and cunning. In addition to the small council, Robert has the support of House Lannister. By wedding Cersei Lannister, Robert gained the loyalty and allegiance of Tywin Lannister, and with the Lannisters came vast wealth, power, and experience.

More detail on the royal court can be found in the *SIFRP Campaign Guide*. A brief summary is provided here for reference.

THE ROYAL FAMILY

KING ROBERT BARATHEON, the first of his name, rules the Seven Kingdoms from the Iron Throne in King's Landing. His queen is Cersei Lannister, and their children are Joffrey, Myrcella, and Tommen. Although the children primarily remain out of sight in this adventure, Joffrey has the opportunity to watch the tournament from the royal pavilion.

King Robert is a great hero to the smallfolk; he toppled the Mad King and won the Battle of the Trident. However, he finds sitting upon a throne more difficult than winning it. Years of feasting, drinking, and tourneys such as the one in this tale have turned Robert's bulk into fat, and his ruddy complexion is due more from drink than being outdoors.

Robert is a lazy king. He enjoys his sport: hunting, tourneys, and feasts, but he detests his royal duties, making decisions, and dispensing justice. Thus, he pushes off the complaints of Adham Dannett and tries to make the tourney his solution to the problem of conflict between minor houses. A forceful warrior, he is slow to intervene in matters in **PERIL AT KING'S LANDING**.

Robert's **Queen**, **CERSEI LANNISTER**, is the sole daughter of Tywin Lannister. Their marriage is one of political expediency, to strengthen the ties between House Baratheon and House Lannister. Some people wonder, though never aloud, where Cersei's loyalties lie. Her golden hair, green eyes, and curvaceous form make her a great beauty, and she uses her looks and her charms to their full advantage.

THE SMALL COUNCIL

Although the king rules from the Iron Throne, his small council—a group of advisors and aides—performs the real day-to-day work of running the kingdom. Robert's lack of interest in governing makes his small council one of the most influential in some time. The small council has

seven positions: Hand of the King, Grand Maester, Lord Commander of the Kingsguard, master of coin, master of ships, master of laws, and the master of whisperers.

🛡️ **LORD JON ARRYN** is the King's Hand, head of the small council, and the king's closest advisor. He is a diligent and devoted servant of the crown who takes his responsibilities seriously.

🛡️ **GRAND MAESTER PYCELLE** represents the Citadel and has been a fixture on the small council for decades; he's seen the rise and fall of numerous Hands and kings. Although it is easy to see him as a doddering old man, Pycelle's mind is still sharp, and his ostentatious maester's chain proves he knows a great deal.

🛡️ **SER BARRISTAN SELMY** is Lord Commander of the Kingsguard, described in the following section.

🛡️ **LORD STANNIS BARATHEON** is Robert's younger brother and Lord of Dragonstone, and he holds the title master of ships on the small council. Stannis is a sober, stubborn man with an inflexible sense of duty and justice—and he possesses no sense of humor whatsoever.

🛡️ **LORD RENLY BARATHEON** is Robert's youngest brother and Lord of Storm's End; he holds the position of master of laws on Robert's small council. Renly is Stannis's opposite in many ways: dashing, handsome, charismatic, and full of smiles and good humor.

🛡️ **LORD PETYR Baelish** is master of coin on the small council; he's a minor lord from the Fingers. His small stature and the fact that his family holdings are the smallest of the Fingers have earned him the nickname "Littlefinger." Jon Arryn appointed him Robert's master of coin, and Littlefinger's seemingly magical ability to produce coin out of thin air has made him indispensable, particularly given the king's talent for spending it.

🛡️ **VARYS**, a eunuch nicknamed "the Spider," is master of whisperers, the king's spymaster. He's said to know everything worth knowing in and around the Seven Kingdoms and beyond, and many attribute his information gathering from "little birds" an almost magical ability.

THE KINGSGUARD

An elite group of seven knights called the Kingsguard protects the king and royal family, ever since the days of Aegon the Conqueror. Members of the Kingsguard swear to serve for life and to take no wives and have no children. They are known as White Swords or "white cloaks" as they wear pure white cloaks and carry white, unmarked shields. Members of the Kingsguard reside in the White Sword Tower of the Red Keep.

🛡️ **SER BARRISTAN SELMY**, the legendary Barristan the Bold, holds the position of Lord Commander of the Kingsguard. Widely considered one of the greatest living knights of the Seven Kingdoms and, in spite of his advancing age, Ser Barristan is still a formidable man. He served King Aerys, but he accepted Robert's pardon and became Lord Commander under a new king.

QUICK CHARACTER NAMES

King's Landing is a city with a vast population, so in addition to the Narrator characters described in the **Players & Pieces** section, you might need to conjure a quick name here and there for a random servant, tradesman, gold cloak, or minor noble the characters encounter. The following tables provide quick reference ideas for such names. These house names reside near King's Landing. For additional house names and a guide to Westeros noble houses overall, see the *SIFRP Campaign Guide*.

TABLE A-1: HOUSE NAMES

FIRST D6	SECOND D6	NAME	FIRST D6	SECOND D6	NAME	FIRST D6	SECOND D6	NAME
1	1	Baratheon	3	1	Farring	5	1	Moss
	2	Blount		2	Follard		2	Pyle
	3	Boggs		3	Gaunt		3	Pyne
	4	Brune		4	Hardy		4	Rambton
	5	Buckwell		5	Harte		5	Rollingford
	6	Bywater		6	Hayford		6	Rosby
2	1	Cave	4	1	Hogg	6	1	Rykker
	2	Chelsted		2	Kettleblack		2	Staunton
	3	Chyttering		3	Langward		3	Stokeworth
	4	Crabb		4	Mallery		4	Thorne
	5	Cressey		5	Manning		5	Wells
	6	Edgerton		6	Massey		6	Wendwater

☞ If Barristan the Bold is the most famous of the Kingsguard, then **SER JAIME LANNISTER** is the most infamous. Known as “the Kingslayer” for his role in toppling King Aerys, Ser Jaime slew the Mad King at the very steps of the Iron Throne. When Eddard Stark stormed the throne room, he found Jaime sitting in the king's seat, a bloody sword across his knees.

☞ Five other men make up the Kingsguard: **SER BOROS BLOUNT**, **SER MERYN TRANT**, **SER ARYS OAKHEART**, **SER PRESTON GREENFIELD**, and **SER MANDON MOORE**.

BANNERHOUSES

The minor noble houses around King's Landing fall under the rule of whichever house controls King's Landing. For the majority of the Seven Kingdoms' history, House Targaryen retained that privilege, but after Robert's Rebellion, House Baratheon assumed the mantle. Because these bannerhouses are so close to the seat of power for the kingdom, they have produced a number of important people over the years, including Hands of the King, members of the Kingsguard, and servants or retainers for the more important houses.

HOUSE BLOUNT

RANKING	Minor
ARMS	A red bend sinister between two black porcupines on a green field

House Blount is located in the crownlands, which was under the direct control of House Targaryen before they were forced from the Seven Kingdoms. A noble family sworn to King's Landing, House Blount owes its significance to Ser Boros Blount, who serves on King Robert's Kingsguard.

HOUSE BOGGS

RANKING	Minor
LANDS	Crackclaw Point

One of many houses to lay claim to the lands of Crackclaw Point, the family fought for Rhaegar Targaryen at the Battle of the Trident.

HOUSE BRUNE, LESSER

RANKING	Landed
CASTLE	Brownhollow
LANDS	Crackclaw Point
ARMS	A bear paw, brown on white, with a double tressure brown

The Bruners of Brownhollow are a lesser, poorer branch of the Bruners of Dyre Den. Ser Bennard Brune, the Knight of Brownhollow, is the head of this minor house. Like many houses of Crackclaw Point, the Bruners bear little love for the Baratheon dynasty and remain Targaryen loyalists.

TABLE A-2: BASTARD NAMES

FIRST D6	SECOND D6	NAME
1-3	1	Flowers
	2	Hill
	3	Pyke
	4	Rivers
	5	Sand
	6	Snow
4-6	1-2	Stone
	3-4	Storm
	5-6	Waters

TABLE A-3: TRADE NAMES

FIRST D6	SECOND D6	NAME
1-3	1	Brazier
	2	Brewer
	3	Cartwright
	4	Cooper
	5	Fields
	6	Grove
4-6	1	Miller
	2	Porter
	3	Smith
	4	Vintner
	5	Wells
	6	Wheelwright

TABLE A-4: GIVEN NAMES, MALE

FIRST D6	SECOND D6	NAME	FIRST D6	SECOND D6	NAME	FIRST D6	SECOND D6	NAME
1	1	Ardrian	3	1	Godry	5	1	Meryn
	2	Benfred		2	Gwayne		2	Ned
	3	Bowen		3	Gyles		3	Ondrew
	4	Branden		4	Harlan		4	Osmund
	5	Darren		5	Jaime		5	Petyr
	6	Denys		6	Jasen		6	Robert
2	1	Duncan	4	1	Joffrey	6	1	Rodrick
	2	Edwyn		2	Jonothor		2	Roger
	3	Erryk		3	Justin		3	Terrance
	4	Ethan		4	Lawrence		4	Torrhen
	5	Garth		5	Loren		5	Vickon
	6	Gilbert		6	Mace		6	Willam

TABLE A-5: GIVEN NAMES, FEMALE

FIRST D6	SECOND D6	NAME	FIRST D6	SECOND D6	NAME	FIRST D6	SECOND D6	NAME
1	1	Alannys	3	1	Ella	5	1	Mya
	2	Alys		2	Elyana		2	Myriah
	3	Annara		3	Falyse		3	Naerys
	4	Anya		4	Jacelyn		4	Nymeria
	5	Barbrey		5	Jeyne		5	Rechildess
	6	Bella		6	Jonelle		6	Rhaenyra
2	1	Berena	4	1	Joyeuse	6	1	Selyse
	2	Bethany		2	Leona		2	Sybelle
	3	Carellen		3	Lyanna		3	Tanda
	4	Corenna		4	Lynesses		4	Wynafryd
	5	Donella		5	Lysa		5	Wylla
	6	Edarra		6	Meera		6	Zhoe

HOUSE BRUNE, GREATER

RANKING	Minor
CASTLE	Dyre Den

The greater branch of the Brune family, House Brune rules their lands from Dyre Den, a small castle with three crooked towers that overlooks the narrow sea atop a wind-carved cliff. Eustace Brune is lord of this house, and he has a number of sons and grandsons; most are adults or nearly so.

HOUSE BUCKWELL

RANKING	Minor
CASTLE	Antlers
ARMS	A rack of golden antlers on vair
MOTTO	Pride and So that wou Purpose

A minor house not far from King's Landing, the only known member of this family is Jarmen Buckwell, who now serves on the Night's Watch, presumably for his part against King Robert in the War of the Usurper.

HOUSE BYRCH

RANKING	Minor
ARMS	Quarterly, gyronny white and black, a silver axe on green

A house sworn to the Iron Throne, Ser Balman Byrch and his wife Lady Falyse Byrch regularly attend the king's court—Falyse more so than her husband. Rumors suggest Lady Byrch is barren and that her husband spends more time with young virgins than he does his wife.

HOUSE BYWATER

RANKING	Minor
ARMS	Fretty blue on white, three silver fish on blue chief

A small house in the crownlands, it is best known for Ser Jacelyn Bywater, who attained knighthood for his heroism and courage during the Greyjoy Rebellion.

HOUSE CAVE

RANKING	Minor House
---------	-------------

One of many houses on Crackclaw Point, the Caves are sworn to the Iron Throne. An ancestor served in the Kingsguard.

HOUSE CHELSTED

RANKING	Major
ARMS	Per bend green and white, a crossed spiked mace and silver dagger

This house has almost been entirely removed from the political landscape in the last twenty-five to fifty years. Lord Qarlton Chelsted was the most well known member of the house because he served as Hand for King Aerys II during his final days. It was Qarlton who learned of Aerys's plan

to burn King's Landing to the ground with wildfire if Robert managed to claim the city. Lord Qarlton resigned his position when the king refused to abandon the plan, and Aerys burned the traitor to death shortly thereafter.

HOUSE CHYTTERING

RANKING	Minor
ARMS	Three golden bendlets enhanced on white

House Chyttering holds lands near King's Landing but has long held close ties to House Baratheon. The head of the house is Lord Chyttering, and he has at least one teenaged son named Lucos, also called Little Lucos.

HOUSE CRABB

RANKING	Minor
CASTLE	Whispers (formerly)

Another house of Crackclaw Point, House Crabb long ago ruled a mighty fortress known as the Whispers, but the castle has stood in ruins for at least a thousand years. The Crabbs, as a family, still haunt the Point—Dick Crabb (Nimble Dick) is the best known, though the family is greatly diminished from their storied roots. Indeed, House Crabb produced no fewer than three knights who served on the Kingsguard. One tale involves Ser Clarence Crabb, a massive knight so large he rode an aurochs into battle. According to legend, Ser Crabb fought and defeated dragons, wizards, and knights, claiming their heads and delivering them to his wood witch wife, who could tease out their secrets in whispers, hence the name of their castle.

HOUSE CRESSEY

RANKING	Minor
ARMS	Seven silver coins upon a red bend sinister, between two helmets, silver on blue

House Cressey is a small noble family of the crownlands.

HOUSE EDGERTON

RANKING	Minor
ARMS	Quartered, black and white half-fusily, a wheel of flame of indigo

House Edgerton is a small noble family of the crownlands.

HOUSE FARRING

RANKING	Minor
ARMS	Per pale purple and white, two knights combatant with swords, counter-charged

House Farring is a noble house that managed to secure notoriety when Lord Walder Frey took Annara Farring as his seventh wife, and the pair added six children to the Walder line. House Farring enjoys close ties to the Baratheon family and even gave a son, Bryen Farring, to squire for Stannis Baratheon. Ser Gilbert Farring is a known knight in these lands, and Ser Godry Farring counts himself as one of Lady Selyse's men.

HOUSE FOLLARD

RANKING	Minor
ARMS	Gyronny of twelve red and white; in a gold canton, a two-peaked fool's cap of red and white with silver bells
MOTTO	None so Wise

House Follard is a minor noble family of the crownlands.

HOUSE GAUNT

RANKING	Minor
ARMS	Three black lances upright on pink, between black flanches

A minor family of the crownlands, House Gaunt has the distinction of Ser Gwayne Gaunt's service in the Kingsguard.

HOUSE HARDY

RANKING	Minor
LANDS	Cracklaw Point

A minor house formerly sworn to House Targaryen, the only members of note are the late Lord Lucifer Hardy, who was lord of the house, and a Hardy who once served in the Kingsguard.

HOUSE HARTE

RANKING	Minor
ARMS	Three red hart's heads caboshed on a white bend on vair

Another minor house of the crownlands, Ser Elwood Harte is a known knight in service to the crown.

HOUSE HAYFORD

RANKING	Minor
ARMS	Green fretty over gold, a green pale wavy

House Hayford maintains a castle about half a day's ride to the north of King's Landing along the kingsroad. At one time, a lord of Hayford was King Daeron II Targaryen's Hand and proved a stalwart and skilled Hand. He died during the Blackfyre Rebellion.

HOUSE HOGG

RANKING	Minor
CASTLE	Sow's Horn

A minor family in the crownlands, Ser Roger Hogg serves as the Knight of Sow's Horn.

HOUSE KETTLEBLACK

RANKING	Hedge
ARMS	A black kettle on red, a border of orles

A family of hedge knights and sellswords, the Kettleblacks have no holdings in the crownlands, though they serve various lords. Oswell Kettleblack is the patriarch of the family, and though old, he possesses great strength and a fierce voice. He has at least three sons, each more ambitious than the last: Osmund, Osfryd, and Osney.

HOUSE LANGWARD

RANKING	Minor
ARMS	Per fess undy; a crown of white stars on burgundy above black

House Langward is a minor family in the crownlands.

HOUSE MALLERY

RANKING	Minor
ARMS	Six white mullets, 3-2-1, on violet

Lord Lothar Mallery currently leads House Mallery, a minor family of which little is known, but Lord Lothar is a regular presence at the court of King Robert.

HOUSE MANNING

RANKING	Minor
ARMS	A red sea lion between two black pallets on white

House Manning is a minor family in the crownlands.



HOUSE HARTE



HOUSE MALLERY



HOUSE RYKKER



HOUSE STAUNTON

HOUSE MASSEY

RANKING	Minor
LANDS	Massey's Hook
CASTLE	Stonedance
ARMS	A triple spiral, red, green, and blue on white

House Massey rules a long peninsula called Massey's Hook that stretches out from the mainland south of Dragonstone and northeast of the kingswood. There, they command a castle named Stonedance. Wallace Massey is a steward in the Night's Watch and squire to Ser Denys Mallister, whereas Ser Justin Massey is a sworn man to Lady Selyse.

HOUSE PYLE

RANKING	Minor
ARMS	An iron greathelm on white field

House Pyle is a minor family in the crownlands.

HOUSE PYNE

RANKING	Minor
LANDS	Crackclaw Point

House Pyne is one of many families to hold lands on Crackclaw Point. A member of House Pyne once served on the Kingsguard.

HOUSE RAMBTON

RANKING	Minor
ARMS	A white ram's head with golden horns on red

House Rambton is a minor family with close ties to House Baratheon. Ser Hubard Rambton is one of Stannis's loyal men and is known for his great piety. He has three grown sons, each equally devoted to the Faith.

HOUSE ROLLINGFORD

RANKING	Minor
ARMS	Six roundels fountain, 3-2-1, on grey

House Rollingford is a minor family in the crownlands.

HOUSE ROSBY

RANKING	Major
CASTLE	Rosby
ARMS	Three red chevrons on ermine

House Rosby's lands and castle lies just north of King's Landing, and Lord Rosby attends court regularly. His daughter, Bethany, was the sixth wife of Lord Walder Frey, with whom she produced five heirs. Lord Gyles Rosby, an old and sickly man, is just another in a long line of fragile lords. In his case, a cough plagues him, but his frequent coughing does not deny him his place in the court of King Robert. His family is wealthy and powerful enough to employ the service of Maester Melwys.

HOUSE RYKKER

RANKING	Major
LANDS	Duskendale
CASTLE	Dun Fort
ARMS	Two black warhammers crossed on a white saltire on blue

After the Defiance of Duskendale, during which House Darklyn kidnapped King Aerys, the Darklyn lands went to House Rykker.

HOUSE STAUNTON

RANKING	Minor
CASTLE	Rook's Rest
ARMS	Two black wings upon a white fess on checkered black and grey

House Staunton is a minor family of the crownlands.

HOUSE STOKEWORTH

RANKING	Major
CASTLE	Stokeworth
ARMS	A white lamb holding a golden goblet on green
MOTTO	Proud to be Faithful

House Stokeworth holds lands and a castle north of King's Landing. Lady Tanda Stokeworth is a fixture at King's Landing, along with her daughter Lady Lollys. Tanda has an elder daughter, Falyse, who's married to Lord Byrch of House Byrch. Her family employs a plump, ginger-headed maester named Frenken.

HOUSE THORNE

RANKING	Minor
ARMS	A silver flail on red within a black border rayonne

House Thorne was a noted supporter of House Targaryen during the War of the Usurper. Alliser Thorne, current master-at-arms at Castle Black, was one of the most ardent knights in Aerys II's service, and when the war was lost, Lord Tywin Lannister forced him to take the black. Since the end of the war, House Thorne is a small and insignificant house in the crownlands.

HOUSE WENDWATER

RANKING	Minor
LANDS	Wendwater
ARMS	A green engrailed pall, inverted on white, dividing three trees, green, red, and bare
MOTTO	For All Seasons

House Wendwater controls lands along the river Wendwater, a waterway inside the kingswood and southeast of King's Landing.

my lord lugus.

because of the debt i owe, i have done as you wished. i offer this brief account of my actions as proof that the debt between us has been discharged in full.

upon receiving your instructions, i engaged the services of several sellswords who frequent the free houses along the kingsroad. scum who supported the usurper during his rebellion, i suspect, only one other than myself proclaimed allegiance to the rightful king, though i confess i'm uncertain how true his loyalty was and how much he aimed to pick fights with the rest of our party. such a cantankerous and quarrelsome cur i've never before crossed paths with.

having hired this rebellious scum, i commanded them, per your instructions, to raid a farm on the outskirts of damnett's lands near rvoerrun. as you suspected, damnett had not bothered to place any of his swords around this homestead. the raid was over before it began. some of my hired swords took regrettable liberties with the women before putting them to the sword, despicable behavior that made my latter instructions easier to carry out.

i smeared the shield you sent me with a farmer's blood and left it amid the carnage. damnett's men are sure to find it and place blame where you hoped. i take no joy in the slaughter of innocents. i don't specifically recall the name of house damnett among the usurper's forces, but surely they fought alongside their lord tully and the blackfish. thus, i take comfort in the knowledge that these smallfolk were enemies of the true crown.

i should add that i acquired the items you requested as proof of my deeds. if the courier does not deliver them to you with this letter, i suggest you put him to death immediately.

the farm was poor, but my mercenaries seemed satisfied with their plunder. i know you won't approve, but i decided to recruit my fellow loyalist as my accomplice in the final part of this mission. i offered him the combined pay of all the others (and the opportunity to shed rebel blood), and he readily accepted.

we set up camp, and as my band of thugs, rapists, and murders lay sleeping, we slaughtered them to the last. my compatriot swore an oath to the seven that he would reveal nothing, and he departed immediately with his earnings. you will be relieved to know that i told him i was a member of the house you wished to see blamed. so if he does tell tales, they will at least be the right ones.

i am currently heading back from the kingswood and have secured the services of a lad who aspires to be "just like the kingslayer when he comes of age." he fancies i'm on a "special mission from the kingsguard" and knows better than to break the seal. if it is broken, i again suggest you have him questioned and then executed, as you see fit.

i trust my debt is now paid in full, as i cannot in good conscience remain allies with a man who would lick the boots of that fat lech from storm's end, whose stinking carcass now corrupts our rightful king's throne.

no doubt if you need to contact me again, you will augur a means to do so, but i ask you to respect my privacy hereafter. you have purported yourself a true friend of the targaryens, and i would be loath to lift my sword against you.

go with the seven.

CA

firstly, please to forgive my writing it is not easy language you have yet do not trust to have others to write you for clearer reasons.

surprised to receive your request but pleased to hear from such old dear friend you are correct that one is not married it is foolish for a man to hold false hope that a man can to marry above one's station but a man is foolish sometimes a man is moved by the words you related from lovely marita one knows one cannot hope to hear from her directly.

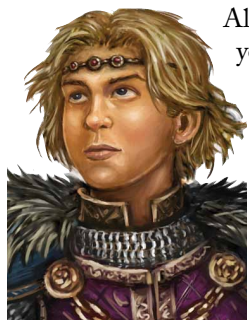
one has cried many tears for love so many that a man has tears to share a man would gladly shed tears for his old dear friend also.

a man's business might take him to king's landing at the king's tournament perhaps a man can shed a tears for his old dear friend at that time.

respect to your family.

ptek

LORD RHY'S



All your life you have known you would one day assume the leadership of your house: you have trained for it since you were old enough to walk. You just always hoped it would not be so soon. Although you are only fourteen, you are “Lord Rhys,” and your father is months dead and buried.

It was a hunting accident: a chase through the thick woods near your home, the barking of the hounds, and the thundering of hooves. A low-hanging branch, a blow to his head, and a topple from the saddle at some speed was all it took. For nearly two weeks he lay, out of his wits, in his bed, force-fed water and honey to sustain the thinning thread of his life. Towards the end came fever, fits, and cries in the night of enemies attacking him, confusion over what year it was and who

was speaking to him, until death was a merciful release from his pain.

Since then, you have done what was needed, tried to be strong for your house and your family. Your mother Alanna took your father’s death especially hard, seeking solace in her faith, leaving you to look after your younger siblings: your brother Kellin, only ten, and your little sister Brianna, called “Bree,” just turned seven.

You’re most grateful for the aid of your closest advisors, who were also your father’s men. Your Uncle, Ser Merik, is a seasoned knight who fought at your father’s side in wartime and was his loyal bannerman. His level-headedness and stable presence gives you confidence. Maester Rudolphus, who has been your teacher since childhood, is a voice of reason and understanding, giving you sage advice. You once thought there was nothing he did not know, but you learned otherwise when he was unable to save your father’s life. It was not his fault, your mother said the Seven chose to call your father to them, and it would not be fair to begrudge your beloved teacher, though you still have to tell yourself that from time to time.

Now you and your entourage are on your way to the fabled King’s Landing, a journey you had hoped to make one day at your father’s side. You go on your own, to proclaim your right to lead your house before King Robert, and to do honor to the memory of your father and your ancestors. You know they are watching over you, and so you will not—you must not—fail.

ABILITIES

ANIMAL HANDLING	2	RIDE 1B
CUNNING	3	
ENDURANCE	3	
FIGHTING	3	LONG BLADES 1B
LANGUAGE	3	COMMON TONGUE
MARKSMANSHIP	3	BOWS 1B
PERSUASION	3	
STATUS	5	BREEDING 1B, STEWARDSHIP 1B
WARFARE	3	COMMAND 1B
WILL	3	

QUALITIES

BENEFITS: HEAD OF HOUSE, HEAD FOR NUMBERS, WEAPON MASTERY (LONGSWORD)

DESTINY POINTS



INTRIGUE

COMBAT

INTRIGUE DEFENSE

COMBAT DEFENSE

10

6

(3 IN ARMOR, +2 WITH SHIELD)

COMPOSURE

HEALTH

9

9

EQUIPMENT

MAIL, SHIELD, LONGSWORD AND SCABBARD, LONGBOW, QUIVER WITH 10 ARROWS, SIGNET RING, COURSER, SADDLE, 24 GOLD DRAGONS

WEAPONS

WEAPON	TEST DICE	WEAPON DAMAGE & QUALITIES
SHIELD	3D	1 DAMAGE, DEFENSIVE +2
LONGSWORD	3D+1B	3 DAMAGE
LONGBOW	3D+1B	2 DAMAGE, LONG RANGE, TWO-HANDED

ARMOR

MAIL ARMOR

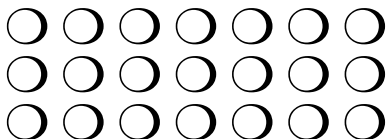
ARMOR RATING

5

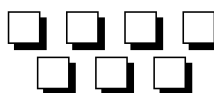
ARMOR PENALTY

-3

DAMAGE



INJURIES



MOVEMENT

3 YARDS (SPRINT 10)

SER MERIK



Your older brother Nolan was always heir to your house, and you were glad of it; you never aspired to lordly title or the fealty of vassals. You have always been more comfortable among simpler men: fighting men, craftsmen, and the smallfolk of your house's lands. Even as a boy, you found more friends among the sons of your father's vassals and the castle's tradesmen than among the landed sons and daughters of your father's peers. Nolan was always the one with the gifted tongue, who knew the right things to say and do, so you were pleased and proud to support him in his rightful rule.

Indeed, the only thing you ever envied your brother was the hand of the beautiful Alanna, his wife. Although Nolan was the mind and strong hand of the castle, Alanna has long been its heart and soul. She brought joy and color and laughter to its halls, and she delighted in music and fêtes. You never spoke of your love for her—she was your brother's betrothed, and then wife—but you swore to defend her with your life, if need be. Since Nolan's passing, you have longed to reach out to Alanna, to comfort her, but propriety has stayed your hand and choked off your voice. At any rate, she seems to have found her solace in the Sept, praying to the gods.

You were married but only for a short time. Her name was Showna, and she was a shy young thing; the daughter of a house that wished to curry favor with your father by the match. She died less than a year after your wedding in childbirth, along with the babe she bore. You never remarried, though you have had your dalliances and distractions from time to time. You prefer instead to focus your time and attention on serving your house, first your brother, and now his son, Rhys. Although the lad is gifted, and much like his father, you know he will need you in the years to come if he is to grow into the strong leader and lord you know he can be.

Now comes this summons to the tourney at King's Landing. Ordinarily, you would welcome such an opportunity: to joust and test your mettle against the finest knights in the Seven Kingdoms, but now you have other concerns, and must look out for your young lord and for the Lady—that is, for *Septa* Alanna, who has chosen to accompany you.

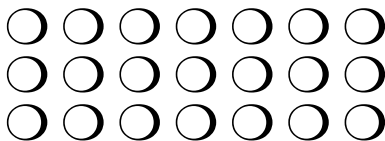
EQUIPMENT

PLATE ARMOR, SHIELD, BASTARD SWORD AND SCABBARD, TOURNEY LANCE, SADDLE, DESTRIER, 16 GOLD DRAGONS

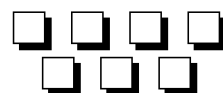
WEAPONS

WEAPON	TEST DICE	WEAPON DAMAGE & QUALITIES
SHIELD	5D	1 DAMAGE, DEFENSIVE +2
BASTARD SWORD	5D+2B	4 DAMAGE, ADAPTABLE
TOURNEY LANCE	4D+1B	6 DAMAGE, BULK 2, MOUNTED, POWERFUL, REACH, SLOW

DAMAGE



INJURIES



ABILITIES

AGILITY	3	
ANIMAL HANDLING	3	RIDE 1B
ATHLETICS	3	STRENGTH 2B
AWARENESS	3	
ENDURANCE	4	
FIGHTING	5	LONG BLADES 2B
LANGUAGE	3	COMMON TONGUE
STATUS	4	
WARFARE	3	

QUALITIES

BENEFITS: ANOINTED, LONG BLADE FIGHTER I, SPONSOR (LORD RHYS)
DRAWBACKS: FLAW (THIEVERY)

DESTINY POINTS



INTRIGUE

COMBAT

INTRIGUE DEFENSE

COMBAT DEFENSE

9

9

(4 IN ARMOR, +2 WITH SHIELD)

COMPOSURE

HEALTH

6

12

ARMOR

HALF PLATE ARMOR

ARMOR RATING

9

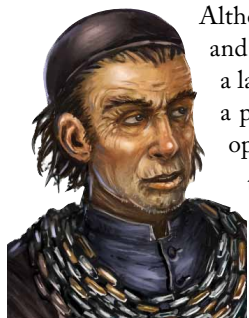
ARMOR PENALTY

-5

MOVEMENT

3 YARDS (SPRINT 6)

MAESTER RUDOLPHUS



Although arms and iron may rule the Seven Kingdoms, you have always believed reason and lore are the means to rule wisely and well. Perhaps you believe as such because you've never had any aptitude for arms or fighting—a fact drilled into you as a lad—but you were always clever and a quick study when it came to books and learning. So you were able to earn yourself a place at the Citadel, to train as a maester. You still fondly recall your days there, when boundless vistas of knowledge opened up to you, and you found the companionship of like minds. You wistfully reminisce of long nights discussing his-

tory and philosophy over cups of mulled wine.

Those were fine days, indeed.

Not at all like the dark days of Robert's Rebellion, when war split the Seven Kingdoms and arms and iron once again decided the future. Your own family paid dearly for

King Robert's victory: your father and brothers died on the battlefield, your house is gone in all but name—married off with your older sister to some bannerman of Robert's, your lands joined with the banner-

man's (if he even had any to begin with), and his sons now rule over it. Still, such things are no longer your concern. You took commission with a noble house and a lord who, if he did not fully appreciate the value of learning himself, at least he sought it for his children. You became the tutor to young Rhys, and later to Kellin, and even little Brianna, and quietly swore you would teach them to appreciate history, philosophy, and all the learned arts and sciences, in addition to force and skill at arms. It was the way to change the world, or at least your small corner of it, for the better.

You've always found Rhys an apt pupil, certainly more open to learning than his father or uncle. You've no quarrel with Ser Merik, save that he seems to think a young man can learn everything he needs to know in the arms-yard, the stables, and the brothel. Still, Merik is a loyal and honorable man, if perhaps a bit thickheaded and stubborn. Similarly, you have generally found Lady Alanna an ally in your quest to educate her children. Her sole blind spot has always been her unquestioning faith, whereas you are a man of reason. The gods, whatever their names and visages, have little to do with affairs in the world in your experience.

EQUIPMENT
ROBES, QUARTERSTAFF, DAGGER WITH SHEATH, MAESTER'S CHAIN, WRITING KIT, TWO RAVENS, BAG OF CORN, TOMES CONCERNING THE SUBJECT OF HERALDRY, HISTORY, AND LEGENDS, 16 GOLD DRAGONS

WEAPONS		
WEAPON	TEST DICE	WEAPON DAMAGE & QUALITIES
QUARTERSTAFF	2D	2 DAMAGE, FAST, TWO-HANDED
DAGGER	2D	1 DAMAGE, DEFENSIVE +1, OFF-HAND +1

DAMAGE

○ ○ ○ ○ ○ ○ ○ ○
○ ○ ○ ○ ○ ○ ○ ○
○ ○ ○ ○ ○ ○ ○ ○

INJURIES

□ □ □ □
□ □ □

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

QUALITIES

BENEFITS: KNOWLEDGE FOCUS (HERALDRY), KNOWLEDGE FOCUS (HISTORY & LEGENDS), MAESTER, MASTER OF RAVENS

DRAWBACKS: FLAW (MARSKMANSHIP)

DESTINY POINTS □ □ □ □ □ □ □

INTRIGUE	COMBAT
INTRIGUE DEFENSE	COMBAT DEFENSE
10	6 (+1 WITH DAGGER)
COMPOSURE	HEALTH
9	6

ARMOR
ROBES
ARMOR RATING
1
ARMOR PENALTY
0
MOVEMENT
4 YARDS (SPRINT 15)

NICHOLAS RIVERS



Although you grew up in the halls and yards of a castle, you have always felt the most at home beyond its walls in the wilds. The serenity of the forest calls to you, as well as the thrill of riding at full gallop and the excitement of the hunt and the chase. The sole stain upon that experience for you is the death of the Lord Nolan, a good liege and a man you have known and respected since childhood. He always treated you kindly and well, though you did not know why until fairly recently.

You were born a bastard, you see. Your mother, Elen, worked as a servant in the castle. She chanced to meet a young man at a festival and fell pregnant by him but never saw him again. So she raised Nicholas on her own, aided by friends and relations. Lord Nolan was kind enough to ensure she kept her place in the castle and that her son was looked after and, when the time came, given work in the stables with the Master of Horses, since he so loved working with horses himself. It was not until your mother lay on her deathbed from sickness that she told you, and you alone, your father was Lord Nolan, from a dalliance before he married. You hoped, perhaps one day, to reach out to your father but he, too, was taken, and he may have never known that you knew of him.

For your part, you are content with your place in the world. You certainly have no aspirations to claim title and lands, for you are no lord, nor suited to the courtly life. You prefer the open sky, a stable yard, and a horse under you. You hope to be named the new Master of Horse one day, under Lord Rhys, your half-brother. You struggle from time to time with this knowledge and whether to reveal it to anyone, but then you wonder: why upset the hay cart? Let the past remain the past. Rhys is lord now, and the house and lands are his, and rightly so. You should be content with the good fortune the gods have granted you and leave well enough alone, even though there are times when it would be a comfort to have a brother to share the simple pleasures of the ride and the hunt.

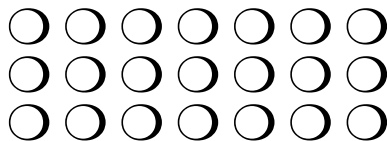
EQUIPMENT

RING MAIL, SHIELD, BATTLEAXE, DAGGER WITH SHEATH, SPEAR, LIVERY, 10 GOLD DRAGONS

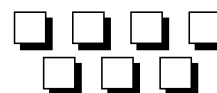
WEAPONS

WEAPON	TEST DICE	WEAPON DAMAGE & QUALITIES
SHIELD	3D	2 DAMAGE, DEFENSIVE +2
BATTLEAXE	3D+2B	4 DAMAGE, ADAPTABLE
SPEAR	3D+1B	4 DAMAGE, FAST, TWO-HANDED
DAGGER	3D	2 DAMAGE, DEFENSIVE +1, OFF-HAND +1

DAMAGE



INJURIES



ABILITIES

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

QUALITIES

BENEFITS: ARMOR MASTERY, AXE FIGHTER I, WEAPON MASTERY (BATTLEAXE)
DRAWBACKS: BASTARD BORN

DESTINY POINTS



INTRIGUE

COMBAT

INTRIGUE DEFENSE

COMBAT DEFENSE

8

11
(9 IN ARMOR, +2 W/ SHIELD, +1 W/ DAGGER)

COMPOSURE

HEALTH

9

15

ARMOR

RING MAIL ARMOR

ARMOR RATING

4

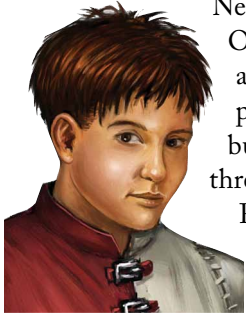
ARMOR PENALTY

-2

MOVEMENT

4 YARDS (SPRINT 15)

SQUIRE JONAH



Never before in your life have you been as excited and nervous as you are on this journey to King's Landing. Only in your wildest dreams did you once dare to hope to travel to a king's tourney as the squire of a noble and seasoned knight, to see the greatest knights and names of the Seven Kingdoms come together for a display of valor, arms, and prowess. Those who know you think it the youthful fancy of a wide-eyed country boy, but they do not know—no one knows—how "Squire Jonah" was not that long ago betrothed to a man nearly three times her age.

From the time you were little, you wanted nothing to do with dresses and dolls and learning to behave like a proper lady. No, you preferred getting dirty, playing with boys, and dreaming of one day taking up sword and shield as a brave knight. Nothing your beleaguered parents did could dissuade you, including punishments and stern lectures. It all just hardened your resolve to become a great fighter, like the stories of the ancient warrior-queens, such as Nymeria. Still, your parents were just as stubborn and did whatever they could to force you into the mold of a proper young lady.

The last straw was when they sold you off in marriage to some old, landed knight twice widowed and nearly three times your age. You hated the disgusting old man from the moment you laid eyes on him and swore you would rather die than marry him. That very night, while the rest of the household slept after the feast to celebrate your engagement, you gathered a few items and slipped out your window and into the night. Cutting your hair short and wearing a boy's clothes you stole off a wash-line, you passed yourself as "Jonah" rather than "Jhenna" and eventually found service in Lord Nolan's household as a stable boy.

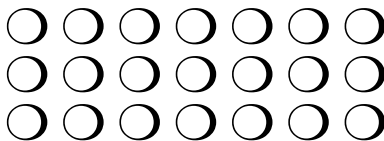
EQUIPMENT

SOFT LEATHER, BUCKLER, SMALL SWORD, HAND AXE, LIGHT CROSSBOW, QUIVER WITH 12 BOLTS, LIVERY, 8 GOLD DRAGONS

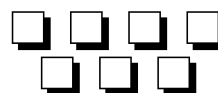
WEAPONS

WEAPON	TEST DICE	WEAPON DAMAGE & QUALITIES
BUCKLER	3D	1 DAMAGE, DEFENSIVE +1, OFF-HAND +1
SMALL SWORD	3D	3 DAMAGE, FAST
HAND AXE	3D	2 DAMAGE, DEFENSIVE +1, OFF-HAND +1
LIGHT CROSSBOW	2D	5 DAMAGE, LONG RANGE, RELOAD (LESSER), SLOW

DAMAGE



INJURIES



ABILITIES

AGILITY	4	QUICKNESS 1B
ANIMAL HANDLING	3	RIDE 1B
ATHLETICS	3	
AWARENESS	4	
ENDURANCE	3	
FIGHTING	3	
STATUS	3	
STEALTH	3	SNEAK 1B
THIEVERY	3	STEAL 1B

QUALITIES

BENEFITS: FACE IN THE CROWD, FAST, FURTIVE

DESTINY POINTS



INTRIGUE

INTRIGUE DEFENSE

9

COMPOSURE

6

COMBAT

COMBAT DEFENSE

11
(10 IN ARMOR, +1 W/ BUCKLER, +1 W/ DAGGER)

HEALTH

9

ARMOR

SOFT LEATHER ARMOR

ARMOR RATING

2

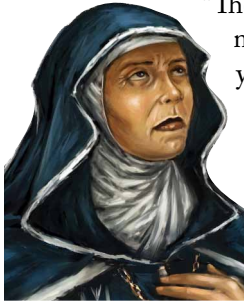
ARMOR PENALTY

-1

MOVEMENT

4 YARDS (SPRINT 16)

SEPTA ALANNA



“The gods are mysterious, by turns kind and cruel, and they do not explain themselves to the likes of mortals, in much the same way as kings and lords are mysterious in their ways to the smallfolk.” You learned that when you were only a child and your mama perished from a fever. You were raised by kindly Septas in the service of your father, brought up to be a proper lady and taught all the skills you would need one day when you ran a household of your own. Although you feared the stony faces of the Seven as a child, you learned to love and respect them, and you learned to understand they loved you and wished for you to lead a proper and righteous life, pleasing in their sight.

How they smiled upon you when they chose Nolan for your husband: a dashing and brave man, wise and gentle and kind to you. Although your marriage was arranged, you loved him from the moment you first beheld his handsome face and felt your hand in his as he raised it to his lips. The years following your marriage were ones of great contentment. You made a good home for your husband and gave him three wonderful children, including a son and heir, your first baby, Rhys. How strange it seems now to look at the serious-faced young man in armor sitting astride a horse, remembering the tiny babe that suckled at your breast. Rhys is a man now, and you a widow. The house is his and will rightly pass to his heir when the time comes. The Seven give, and then they take away.

You grieved for a long time after Nolan’s death. You grieve still, in some ways, and probably always will, but you no longer seek to follow him into the embrace of death. That time will come soon enough, as it does for all mortal creatures. For now, your children need you, and the gods have demanded a different kind of service. Although you are still young, you have passed from the embrace of the Mother and heard the call of the Crone.

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

QUALITIES
BENEFITS: FAVORED OF THE SMALLFOLK, PIOUS, STUBBORN
DRAWBACKS: HAUGHTY

DESTINY POINTS
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>

INTRIGUE	COMBAT
INTRIGUE DEFENSE	COMBAT DEFENSE
10	8 (+1 WITH DAGGER)
COMPOSURE	HEALTH
16	6

EQUIPMENT
ROBES, DAGGER, ICON OF THE CRONE, 14 GOLD DRAGONS

WEAPONS			ARMOR
WEAPON	TEST DICE	WEAPON DAMAGE & QUALITIES	ROBES
DAGGER	2D	1 DAMAGE , DEFENSIVE +1, OFF-HAND +1	ARMOR RATING
			1
			ARMOR PENALTY
			0
			MOVEMENT
			4 YARDS (SPRINT 15)

DAMAGE
<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>

INJURIES
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APPENDIX: REFERENCE TABLES

DIFFICULTIES

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

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

ABILITIES AND SPECIALTIES

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

ROUTINE SUCCESSES

RANK	—NO PRESSURE—	—PRESSURE—
	AUTOMATIC SUCCESS	AUTOMATIC SUCCESS
1	AUTOMATIC (0)	—
2	EASY (3)	AUTOMATIC (0)
3	ROUTINE (6)	EASY (3)
4	ROUTINE (6)	EASY (3)
5	CHALLENGING (9)	EASY (3)
6	FORMIDABLE (12)	ROUTINE (6)
7	FORMIDABLE (12)	ROUTINE (6)
8	HARD (15)	ROUTINE (6)
9	VERY HARD (18)	CHALLENGING (9)
10	VERY HARD (18)	CHALLENGING (9)

ABILITY SUBSTITUTES

ABILITY	POSSIBLE SUBSTITUTES
AGILITY	Athletics, Fighting, Marksmanship, Thievery
ANIMAL HANDLING	Athletics, Knowledge, Will
ATHLETICS	Agility, Endurance, Fighting, Will
AWARENESS	Cunning, Knowledge
CUNNING	Awareness, Knowledge
DECEPTION	Cunning, Knowledge, Persuasion
ENDURANCE	Athletics, Will
FIGHTING	Agility, Athletics
HEALING	Awareness, Knowledge
LANGUAGE	Cunning, Deception
KNOWLEDGE	Animal Handling, Awareness, Cunning, Status, Warfare
MARKSMANSHIP	Agility, Athletics
PERSUASION	Cunning, Deception, Will
STATUS	Cunning, Deception, Knowledge
STEALTH	Agility
SURVIVAL	Animal Handling, Awareness, Knowledge
THIEVERY	Agility, Cunning
WARFARE	Cunning, Fighting, Knowledge, Marksmanship
WILL	Endurance

CHANCE OF SUCCESS

RANK	—DIFFICULTY—						
	EASY (3)	ROUTINE (6)	CHALLENGING (9)	FORMIDABLE (12)	HARD (15)	VERY HARD (18)	HEROIC (21)
1	66%	16%	0%	0%	0%	0%	0%
2	97%	72%	27%	2%	0%	0%	0%
3	100%	95%	74%	37%	9%	0.5%	0%
4	100%	99%	94%	76%	44%	15%	2%
5	100%	99%	99%	94%	77%	50%	22%
6	100%	100%	99%	99%	93%	79%	54%
7	100%	100%	99%	99%	98%	93%	80%
8	100%	100%	99%	99%	99%	99%	93%
9	100%	100%	100%	99%	99%	99%	98%
10	100%	100%	100%	99%	99%	99%	99%

RATES OF TRAVEL

MODE	DISTANCE PER HOUR
WALKING	1 league
HUSTLING	1.5 leagues
RUNNING	2 leagues†
HORSEBACK, TROT	3 leagues
HORSEBACK, CANTER	6 leagues
HORSEBACK, GALLOP	10 leagues‡
BOAT (RIVER, LAKE)	1.5 leagues
SHIP (OCEAN)	4 leagues*
BURDEN, MODERATE	×3/4‡
BURDEN, HEAVY	×1/2‡

*Wind strength can adjust the speed for sailing vessels. The listed value assumes typical winds. Strong winds may increase by x1.5, while light winds may reduce by x0.75. †At the end of each hour sustained at this pace, the traveler or steed must make a **CHALLENGING (9)** Endurance test. A success allows another hour of travel at this pace per degree. After this time, another Endurance test is required but at the next higher Difficulty. If at any time the test fails, the pace can be sustained, but the traveler takes an injury. Once the traveler's injuries equal his or her Endurance rank, the pace can be sustained further, but the traveler accumulates wounds instead. Should the number of wounds equal the Endurance rank, the traveler dies. Most people have common sense enough to stop and rest long before the risk of death. ‡A moderate burden could be carrying a heavy load or traveling by wagon or as part of a large entourage. A heavy burden includes carrying an extremely heavy load or traveling in a massive group (such as King Robert's entourage that traveled to Winterfell).

TRAVEL TERRAIN MODIFIERS

TERRAIN	TRACKLESS	TRAIL	ROAD
DESERT	×1/2	×3/4	×1
HILLS	×1/2	×3/4	×1
MOUNTAINS	×1/4	×1/2	×3/4
WETLANDS	×1/4	×1/2	×3/4
WOODS, LIGHT	×1/2	×3/4	×1
WOODS, DENSE	×1/4	×1/2	×3/4

SUNBURN

SUNBURN	EFFECTS
ONE LEVEL	-1D on all Awareness tests
TWO LEVELS	-1D on Fighting and Marksmanship tests and any tests involving concentration for 1d6 days, and permanent -1D on Persuasion tests.
THREE LEVELS	Permanent -1D on all Endurance tests.

FROSTBITE

FROSTBITE	EFFECTS
ONE LEVEL	-1D on all Awareness tests
TWO LEVELS	-1D on Fighting and Marksmanship tests and any tests involving manual dexterity.
THREE LEVELS	-1D on all Deception and Persuasion tests.

FALLING DAMAGE

DISTANCE FALLEN	EFFECT
2–10 yards	1 damage/yard
11–20 yards	1 injury/2 yards
21–30 yards	1 wound/2 yards
31+ yards	10 + 3d6 wounds

FIRE

SIZE	DAMAGE	CATCH ON FIRE
TINY, CANDLE	1	EASY (3)
SMALL, TORCH	1d6–1 (minimum 1)	ROUTINE (6)
MEDIUM, CAMPFIRE	1d6	CHALLENGING (9)
LARGE, BONFIRE	2d6	FORMIDABLE (12)
MASSIVE, INFERNO	3d6	HARD (15)

WEAPONS				
WEAPON	SPECIALTY	TRAINING	DAMAGE ¹	QUALITIES
BATTLEAXE	Axes	—	Athletics	Adaptable
CROWBILL	Axes	—	Athletics-1	Shattering 1
HAND AXE	Axes	—	Athletics-1	Defensive +1, Off-hand +1
LONGAXE	Axes	1B	Athletics+3	Bulk 1, Powerful, Reach, Two-handed, Vicious
MATTOCK	Axes	—	Athletics+1	Powerful, Slow, Two-handed
WOODSMAN'S AXE	Axes	—	Athletics+1	Two-handed
BALL AND CHAIN	Bludgeon	1B	Athletics	Powerful, Shattering 1
CUDGEL/CLUB	Bludgeon	—	Athletics-1	Off-hand +1
FLAIL	Bludgeon	2B	Athletics+3	Powerful, Shattering 1, Two-handed
MACE	Bludgeon	—	Athletics	—
MAUL	Bludgeon	—	Athletics +1	Bulk 1, Shattering 1, Slow, Staggering, Two-handed
MORNINGSTAR	Bludgeon	—	Athletics	Shattering 1, Vicious
QUARTERSTAFF	Bludgeon	—	Athletics	Fast, Two-handed
WARHAMMER	Bludgeon	—	Athletics	Bulk 1, Powerful, Shattering 2, Slow, Two-handed
FIST	Brawling	—	Athletics-3	Grab, Off-hand +1
GAUNTLET	Brawling	—	Athletics-2	Grab, Off-hand +1
IMPROVISED	Brawling	—	Athletics-1	Slow
KNIFE	Brawling	—	Athletics-2	Fast, Off-hand +1
WHIP	Brawling	2B	Agility-1	Entangling, Reach
BRAAVOSI BLADE	Fencing	1B	Agility	Defensive +1, Fast
LEFT-HAND DAGGER	Fencing	1B	Agility-1	Defensive +2, Off-hand +1
SMALL SWORD	Fencing	—	Agility-1	Fast
ARAKH	Long Blade	1B	Athletics	Adaptable, Fast
BASTARD SWORD	Long Blade	1B	Athletics+1	Adaptable
GREATSWORD	Long Blade	—	Athletics+3	Powerful, Slow, Two-handed, Unwieldy, Vicious
LONGSWORD	Long Blade	—	Athletics+1	—
HALBERD	Pole-arm	1B	Athletics+3	Bulk 1, Powerful, Two-handed
PEASANT TOOL	Pole-arm	—	Athletics+2	Fragile, Two-handed, Unwieldy
POLE-AXE	Pole-arm	1B	Athletics+3	Bulk 1, Powerful, Reach, Two-handed, Unwieldy
BUCKLER	Shield	—	Athletics-2	Defensive +1, Off-hand +1
SHIELD	Shield	—	Athletics-2	Defensive +2
SHIELD, LARGE	Shield	1B	Athletics-2	Bulk 1, Defensive +4
SHIELD, TOWER	Shield	2B	Athletics-2	Bulk 2, Defensive +6
DAGGER	Short Blade	—	Agility-2	Defensive +1, Off-hand +1
DIRK	Short Blade	—	Agility-2	Off-hand +2
STILETTO	Short Blade	1B	Agility	Piercing 2
BOAR SPEAR	Spear	1B	Athletics+1	Impale, Powerful, Slow, Two-handed
FROG SPEAR	Spear	1B	Agility+1	Adaptable
PIKE	Spear	—	Athletics+2	Impale, Set for Charge, Slow, Two-handed, Unwieldy
SPEAR	Spear	—	Athletics	Fast, Two-handed
TOURNEY LANCE	Spear	1B	Animal Handling+3	Bulk 1, Fragile, Mounted, Powerful, Reach, Slow
TRIDENT	Spear	—	Athletics	Adaptable, Slow

[†]Minimum 1 Weapon descriptions can be found beginning on page 128.

WEAPONS

WEAPON	SPECIALTY	TRAINING	DAMAGE ¹	QUALITIES
WAR LANCE	Spear	1B	Animal Handling +4	Bulk 2, Impale, Mounted, Powerful, Slow, Vicious
Bow, DOUBLE-CURVED	Bow	1B	Agility+1	Long Range, Powerful, Two-handed
Bow, HUNTING	Bow	—	Agility	Long Range, Two-handed
Longbow	Bow	1B	Agility+2	Long Range, Piercing 1, Two-handed, Unwieldy
Crossbow, HEAVY	Crossbow	—	Agility+2	Long Range, Piercing 2, Reload (Greater), Slow, Two-handed, Vicious
Crossbow, LIGHT	Crossbow	—	Agility+1	Long Range, Reload (Lesser), Slow
Crossbow, MEDIUM	Crossbow	—	Agility+1	Long Range, Piercing 1, Reload (Lesser), Slow, Two-handed
Crossbow, MYRISH	Crossbow	1B	Agility+1	Fast, Long Range, Piercing 1, Reload (Lesser), Two-handed
Frog Spear	Thrown	1B	Agility+1	Close Range
Hand Axe	Thrown	—	Athletics	Close Range
Javelin	Thrown	—	Athletics	Close Range
Knife	Thrown	—	Agility-1	Close Range, Fast
Net	Thrown	1B	None	Close Range, Entangling
Slings	Thrown	—	Athletics-1	Long Range
Spear	Thrown	—	Athletics	Close Range
Trident	Thrown	—	Athletics	Close Range

†Minimum 1 Weapon descriptions can be found beginning on page 128.

FIGHTING WEAPONS & REACH

WEAPON	SPECIALTY	REACH	WEAPON	SPECIALTY	REACH
Battleaxe	Axes	0	Small Sword	Fencing	0
Crowbill	Axes	0	Arakh	Long Blade	1
Hand Axe	Axes	0	Bastard Sword	Long Blade	1
Longaxe	Axes	2	Greatsword	Long Blade	2
Mattock	Axes	1	Longsword	Long Blade	1
Woodsmen's Axe	Axes	1	Halberd	Pole-arm	2
Ball and Chain	Bludgeon	1	Peasant Tool	Pole-arm	1
Cudgel/Club	Bludgeon	0	Pole-axe	Pole-arm	2
Flail	Bludgeon	2	Buckler	Shield	0
Mace	Bludgeon	0	Shield	Shield	0
Maul	Bludgeon	1	Large Shield	Shield	0
Morningstar	Bludgeon	0	Tower Shield	Shield	0
Quarterstaff	Bludgeon	2	Dagger	Short Blade	0
Warhammer	Bludgeon	1	Dirk	Short Blade	0
Gauntlet	Brawling	0	Stiletto	Short Blade	0
Improvised	Brawling	0*	Boar Spear	Spear	3
Knife	Brawling	0	Frog Spear	Spear	2
Fist	Brawling	0	Pike	Spear	6
Whip	Brawling	3	Spear	Spear	3
Braavosi Blade	Fencing	1	Tourney Lance	Spear	4
Left-hand Dagger	Fencing	0	Trident	Spear	2
			War Lance	Spear	3

ARMOR			
ARMOR	ARMOR RATING	ARMOR PENALTY	BULK
CLOTHING	0	0	0
ROBES, VESTMENTS	1	0	1
PADDED	1	0	0
LEATHER, SOFT	2	-1	0
LEATHER, HARD	3	-2	0
BONE OR WOOD	4	-3	1
RING	4	-2	1
HIDE	5	-3	3
MAIL	5	-3	2
BREASTPLATE	5	-2	3
SCALE	6	-3	2
SPLINT	7	-3	3
BRIGANDINE	8	-4	3
HALF PLATE	9	-5	3
FULL PLATE	10	-6	3

CRITICALS	
SIXES	RESULT
1	SOLID HIT: You land a solid blow. Increase the base damage of your weapon for this attack by +2.
2	POWERFUL HIT: Your attack leaves your opponent reeling. Increase the base damage of your weapon for this attack by +4.
3	BLOODY WOUND: Your attack leaves a bleeding wound. In addition to the damage dealt, your target gains 1 injury. This injury does not reduce damage. If your opponent cannot take another injury, he takes a wound. If he cannot take a wound, he dies.
4	CRIPPLING WOUND: You cripple your opponent with a dreadful wound. In addition to the damage dealt, your target gains 1 wound. This injury does not reduce damage. If your opponent cannot take another wound, he dies.
5	KILLING BLOW: Your attack kills your opponent instantly.
6	TERRIBLE BLOW: Not only does your attack kill your opponent instantly, but you deal your base damage (unmodified by degree) to all opponents adjacent to the victim of the terrible blow.
7	IMPRESSIVE DEATH: Your killing attack is so impressive, all your allies gain +1B on all tests for the duration of the combat.
8	HORRIBLE DEATH: You kill your opponent with such force that you sicken all who witness the act. All characters (allies and enemies) that witnessed the attack must succeed on CHALLENGING (9) Will tests or take -1D on tests for one round. For the duration of the combat, you gain a +1B on all tests.

MOVEMENT		
RUN	BONUS	MODIFIED MOVEMENT
0B-1B	+0 yd	4 yd
2B-3B	+1 yd	5 yd
4B-5B	+2 yd	6 yd
6B-7B	+3 yd	7 yd

INJURY RECOVERY		
ACTIVITY	EXAMPLE	DIFFICULTY
LIGHT OR NO	No fighting, riding, or physical activity	ROUTINE (6)
MODERATE	Travel, some physical activity	CHALLENGING (9)
STRENUOUS	Fighting, riding, hard physical activity	FORMIDABLE (12)

WOUND RECOVERY		
ACTIVITY	EXAMPLE	DIFFICULTY
LIGHT OR NO	No fighting, riding, or physical activity	CHALLENGING (9)
MODERATE	Travel, some physical activity	HARD (15)
STRENUOUS	Fighting, riding, hard physical activity	HEROIC (21)

FUMBLES	
ONES	RESULT
1	INJURE SELF: Poor handling of the weapon results in a nasty injury. You hit yourself and take weapon damage.
2	STRIKE ALLY: You strike an ally instead of the intended target. If there's an adjacent ally, test Fighting, or if there's an ally in range, test Marksmanship to hit your ally as normal.
3	DROP: The weapon slips from your hand and lands 1d6 yards away in a random direction.
4	MINOR BREAK: The weapon becomes damaged from heavy use. Reduce its damage by 1. If castle-forged or better, treat this result as 3.
5	MAJOR BREAK: The weapon snaps or becomes badly damaged. The weapon is worthless and cannot be repaired. If castle-forged, treat as 4. If Valyrian steel, treat as 3.
6	SLIPPERY GRIP: Blood or sweat makes the weapon's grip slippery. Take -1D on all attacks until the end of your next turn.
7	BLOOD IN THE EYES: Blood or sweat falls into your eyes, affecting your vision. Take -1D on all tests until the end of your next turn.
8+	OVERBALANCED: In your eagerness to hit your foe, you lose your balance and give your opponent an opening. Take a -5 penalty to Combat Defense until the start of your next turn.

DISPOSITIONS

DISPOSITION	DR	DECEPTION MODIFIER	PERSUASION MODIFIER
AFFECTIONATE	1	-2	+5
FRIENDLY	2	-1	+3
AMIABLE	3	0	+1
INDIFFERENT	4	0	0
DISLIKE	5	+1	-2
UNFRIENDLY	6	+2	-4
MALICIOUS	7	+3	-6

DISPOSITIONS BY CIRCUMSTANCE

FACTOR	MODIFIER
Opponent is attractive	+1 step
Opponent is known for honor	+1 step
Opponent is known to be just	+1 step
Opponent is from allied family	+2 steps
Opponent is a member of the Night's Watch	-1 step
Opponent is a bastard	-1 step
Opponent is ugly	-1 step
Opponent is known for decadence	-1 step
Opponent is known for cruelty	-1 step
Opponent is hideous	-2 steps
Opponent is known for treacherousness	-2 steps
Opponent is from enemy family	-2 steps
Opponent is from a distant land within Westeros*	-1 step
Opponent is from the Free Cities	-1 step
Opponent is from beyond the Free Cities	-2 steps

*A Dornishman dealing with a Northman for example

TECHNIQUES

TECHNIQUE	INFLUENCE	PERSUASION SPECIALTY	DECEPTION SPECIALTY
BARGAIN	Cunning rank	Bargain	Bluff
CHARM	Persuasion rank	Charm	Act
CONVINCE	Will rank	Convince	Act
INCITE	Cunning rank	Incite	Bluff
INTIMIDATE	Will rank	Intimidate	Act or Bluff
SEDUCE	Persuasion rank	Seduce	Bluff
TAUNT	Awareness rank	Taunt	Bluff

CHALLENGE BENCHMARKS

CHALLENGE	INTRIGUE	COMBAT	WARFARE	ABILITY
MINOR	9	9	9	CHALLENGING (9)
MODERATE	12	12	12	FORMIDABLE (12)
MAJOR	15	15	15	HARD (15)

SCENE REWARDS

CHALLENGE	COIN (GD)	EXPERIENCE	GLORY
MINOR	100/50/25	2/1/0	1/0/0
MODERATE	200/100/50	4/2/1	2/1/0
MAJOR	400/200/100	8/4/2	4/2/1

CHALLENGES BY STORY

CHALLENGE	NUMBER PER STORY
MINOR	4
MODERATE	2
MAJOR	1

SCENE EXCHANGES

SCENE	EQUIVALENT SCENE
MINOR	1/2 moderate; 1/4 major
MODERATE	2 minor; 1/2 major
MAJOR	4 minor; 2 moderate

ACQUIRE OR IMPROVE SPECIALTY

10 EXP

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

IMPROVE ABILITY

30 EXP

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

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

GAIN DESTINY POINT

50 EXP

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

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A SONG OF ICE AND FIRE — ROLEPLAYING — A GAME OF THRONES EDITION

NAME				
AGE		GENDER		HOUSE

ABILITIES

RATING	ABILITY	SPECIALTIES	RATING	ABILITY	SPECIALTIES
	AGILITY			KNOWLEDGE	
	ANIMAL HANDLING			MARKSMANSHIP	
	ATHLETICS			PERSUASION	
	AWARENESS			STATUS	
	CUNNING			STEALTH	
	DECEPTION			SURVIVAL	
	ENDURANCE			THIEVERY	
	FIGHTING			WARFARE	
	HEALING			WILL	
	LANGUAGE				

QUALITIES	INTRIGUE	COMBAT
	INTRIGUE DEFENSE	COMBAT DEFENSE
	AWARENESS + CUNNING + STATUS	AGILITY + ATHLETICS + AWARENESS + DEFENSIVE BONUS – ARMOR PENALTY
	COMPOSURE	HEALTH
DESTINY POINTS	WILL RANKS × 3	ENDURANCE RANKS × 3

WEAPONS **ARMOR**

ATTACK	TEST DICE	WEAPON DAMAGE ☞	

DAMAGE	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>	INJURIES	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	ARMOR RATING	
				ARMOR PENALTY	

WOUNDS

APPEARANCE			
HEIGHT		WEIGHT	
EYE COLOR		HAIR COLOR	

EQUIPMENT

MANNERISMS

DISTINGUISHING FEATURES

RETAINERS

PERSONAL HISTORY

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ALLIES

ENEMIES

OATHS

HERALDRY

PORTRAIT

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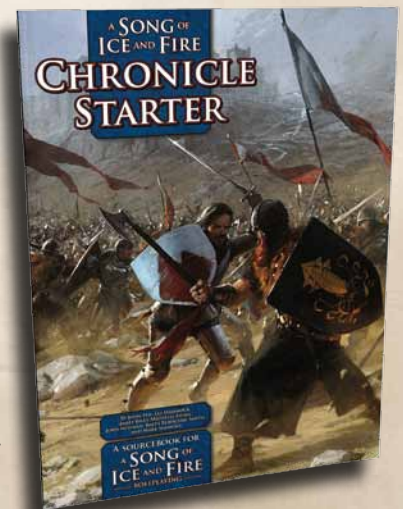
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