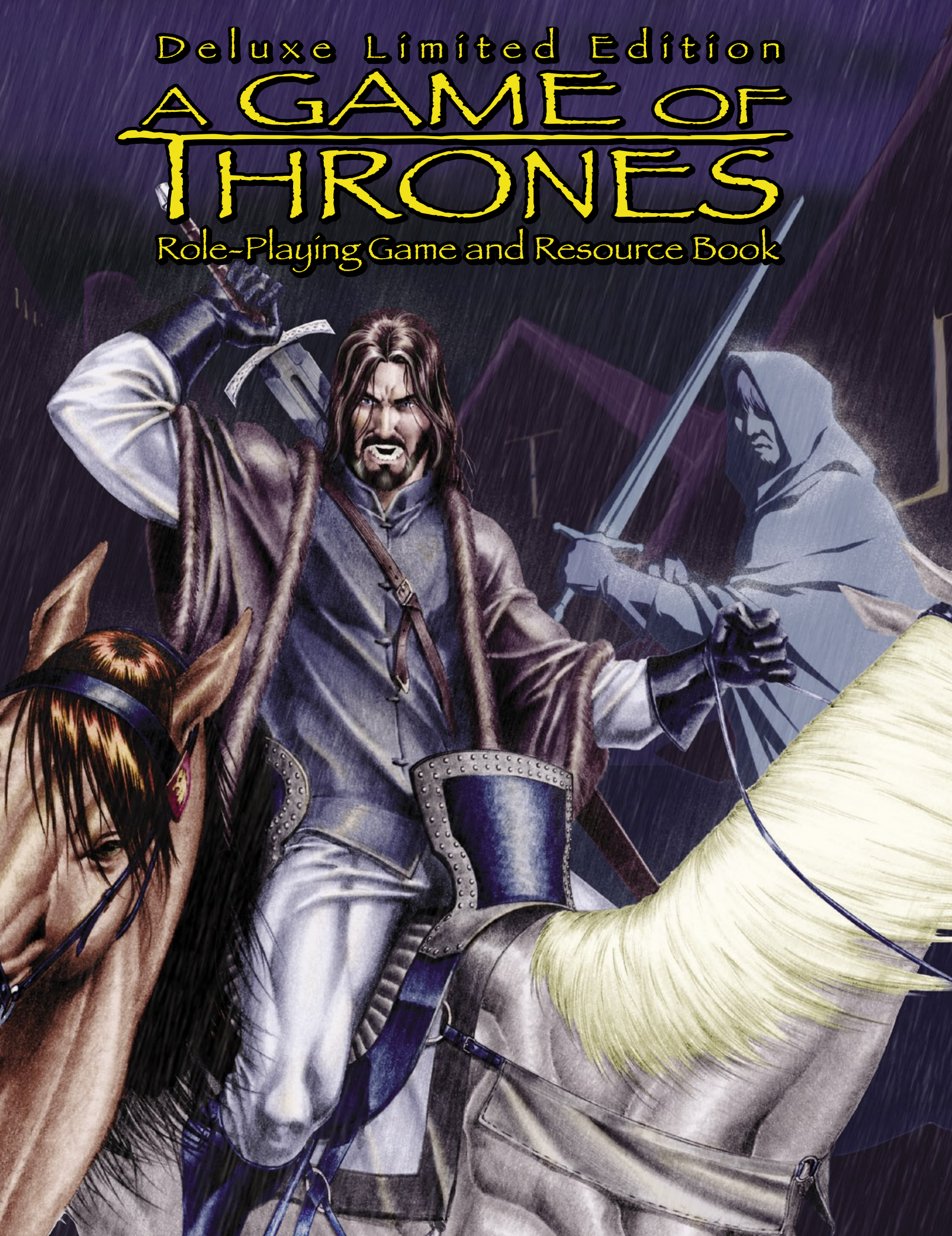
Deluxe Limited Edition

A GAME OF THRONES

Role-Playing Game and Resource Book



A Game of Thrones Deluxe Limited Edition

Line Developing By

Jesse Scoble

Written By

Elissa Carey, Jonathon Cassie, Simone Cooper, Chris Desmarais, Jason Durall, Debbie Gallagher, Sam Johnson, David Lyons, Wil Upchurch, Jeremy "Bolthy" Zimmerman.

Additional Writing By

Mark C. MacKinnon, David L. Pulver, Jesse Scoble, Ian Sturrock

Special Thanks To

Elio M. Garcia, Jr. and Linda Antonsson of www.westeros.org for special support, writing, and consultation.

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Ryan Dancey, for always picking up the phone when it rang.

Editing By

Michelle Lyons and Mark C. MacKinnon

Additional Copyediting And Proofing By

Brian Barnhill, Andy Fix, Paul Jackson, Doug Justice, Matt Keeley, Jason Kottler, Vincent Lefavrais, Lisa Leutheuser, Gary London, David McCaman, Karen A. McLarney, Dylan Pritchard, Rich Spainhour, Paul Tucker, Christopher Young

Art Direction and Graphic Production By

Jeff Mackintosh

Final Graphic Production By

Adam Jury

Cover Artwork By

Mike S. Miller

Map By

Keith Curtis

Interior Artwork By

Roman "Amok" Papsuev (Character Portraits), Nate Barnes (308-309), Dennis Calero (72-73, 378-379), Shane Coppage (214-215, 440-441), Thomas Denmark (18-19, 44-45, 62-63, 106-107, 118-119, 184-185, 276-277, 288-289), Chris Dien (94-95, 242-243), Jason Engle (172-173), Mark Evans (36-37, 136-137, 162-163, 362-363), Jon Hodgson (150-151), Veronica Jones (328-329), Travis Moore (252-253, 262-263), Lee Moyer (7-8, 224-225), William O'Conner (320-321), Chris Seaman (84-85, 126-127), Andrew Trabbold (232-233), Beth Trott (53-54), Udon Studio (298-299, Character Classes, Shields)

Playtesting By

Nathaniel Bennett, Drew Bergstrom, Robin Boles, John Bryan, Jason Castle, Michelle Klein Castle, Stephen Cool, Troy Duffy, Dave van Es, Andy Fix, Peter Flanagan, Paul Frazier, Scott Garibay, Kenneth Gatt, Xavi Gracia, Brian Houston, Maarten Hulshoff, Paul Jackson, David de Jong, Thijs Kreukels, David McCaman, Jan Oliehoek, Dylan Pritchard, Bret Smilyk, Mysti Sothen, Robert Stein, Devinder Thiara, George Thompson, Michel van Heijningen, Lorena Wolfe

Contributing Supporters

Matthew Andrews, David Banuelos, Frank Bohnsack, Timothy Carter, Rod Currie, Nagy David, Cyril Demaegd, Dianne Descoteaux, Tod Detre, Herman Duyker, Mark Eggert, Eric Fouvez, Robert French, Dan Fritz, Javier Gracia, Martin Heidemann, Matthew Hoffman, Andrea Keller, Sebastien Malangeau, Hans Manhave, Scott Martin, Darren Miguez, Shawn Moore, Eden Rabatsch, Jeff Rasar, Susan Ray, Darren Richley, K.C. Saniga, Pierre-Alexandre Sicart, Brian Sniffen, Rich Spainhour, Daniel Stanke, Robert Stehwien, Valerie Tatro, Stephen Tihor, Paul Tucker, Chris Young

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Brotherhood Without Banners

The Brotherhood Without Banners – www.bwbfanclub.com – is an official GRRM fan club.

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George R. R. Martin, for creating Westeros in the first place.

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Role-Playing Game Manifesto

These rules are written on paper, not etched in stone tablets.

Rules are suggested guidelines, not required edicts.

If the rules don't say you can't do something, you can.

There are no official answers, only official opinions.

When dice conflict with the story, the story always wins.

Min/Maxing and munchkinism aren't problems with the game; they're problems with the player.

The Game Master has full discretionary power over the game.

The Game Master always works with, not against, the players.

A game that is not fun is no longer a game — it's a chore.

This book contains the answers to all things.

When the above does not apply, make it up.

Winter...

The end of 2004 seemed to bring the words of House Stark home to the offices of Guardians Of Order. Winter certainly seemed to have arrived. The falling American dollar, the slump in the RPG industry, and other factors beyond our control threatened to bury us in that cold darkness.

November of 2004 marked my second full year on the project, and the prospect of abandoning it when the end was "just in sight" filled me with despair.

Guardians Of Order met as a team and planned a course forward. We would put our all into finishing this book, come hell or ... well ... endless winter, I suppose.

Mark would make it his top priority to help me put the pieces into place. Jeff would refine his layout and continue to whip his team of artists to make this as pretty a book as a southron garden. I kept jabbing several writers with hot pokers, constantly asking for just a few more words about poisons or NPC write-ups or the Targaryen succession. And Adam went beyond the call of duty – for this was never directly his project – to hammer out tremendous web support, and help Mark design the Enlightened Self-Interest campaign.

Which is where our friends, and GRRM's fans, came aboard. Our ESI campaign in January 2005 found tremendous support, patience, and understanding. Many of you were instrumental in helping us cross that dark time, and make this book happen.

It is roughly two-and-a-half years since this project commenced. Guardians Of Order – Mark, Jeff, Adam, David (whose work on *BESM* 3e was instrumental to the AGOT Tri-Stat rules), and myself – have made a lot of sacrifices to craft this book.

More than that, the entire list of writers, editors, and artists made this happen. It was, overall, a monstrous project. Never would I have imagined we'd burn through (and burn out, in some cases) 17 writers, 2 editors, 2 copyeditors, and 20 artists.

Not quite herding cats (or training dragons), but close.

What you hold here is our testament to the epic world that GRRM has created. The world of Westeros (and the queer East) is a noble, amazing, exotic, terrible, deadly, sad, and also joyous place. We wanted to write more than a simple game adaptation, but also make a packed resource book for all of us who have fallen in love with ASOIAF.

Just shy of 600 pages, AGOT DLE may not be the *biggest* RPG ever made, but by God (the old gods and the new!) I think we've set a high-water mark for everyone else.

It's a strange time for all of us at Guardians Of Order. Most of us have moved or are moving on, as life's courses take each on his own way. But no matter how much, or how little, we continue to work for Mark and GoO, I feel quite privileged to have led this crew, and have my stamp upon this tome.

And it goes without saying that it was hellishly exciting to work with George himself, but there, I've just said it. It was an honour.

Thus, it is my great pleasure to end this, and welcome you to *A Game of Thrones Deluxe Limited Edition*. Remember, it's all about knights, knights, knights (and dragons)!

Jesse Scoble
Summer 2005

Designer's Note: Caveat: Approval vs. Canon

Although George R.R. Martin himself approved and authorised all the material concerning the Seven Kingdoms, including certain grey areas, the only official canon is what appears directly in the novels. Everything else — from place names to knights' shields to house words — may be changed as the story progresses. Therefore please take anything "new" here with that in mind — it is true, unless George decides to change it.

Designer's Note: Accuracy of Numbers

The estimations for the strength of armies and the number of swords any house commands was derived from consultation with www.westeros.org. George Martin has allowed us to keep them in, because they benefit role-playing campaigns significantly. He refuses to confirm or deny the numbers, however, and suggests that medieval historians, scholars, and presumably maesters often disagree about the facts.

Similarly, prices and values of items are given a "best estimate." The relationship of coins (a penny to a groat to a stag to a dragon) is accurate, but the prices for items may vary wildly between two regions, between different seasons, and between the RPG and the novels.

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LEE
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Introducing A Game of Thrones

Winter Is Coming. The motto of House Stark rings through George R.R. Martin's *A Game of Thrones*, foreshadowing the dark days to come at the end of nine years of summer. While the realm is ostensibly at peace under the rule of King Robert Baratheon I, there are many who remember that the continent of Westeros was torn by war twice in recent memory – first when Robert, Eddard Stark, Jon Arryn, and their allies raised their swords against Mad King Aerys, shattering the Targaryen dynasty; and again when Balon Greyjoy attempted to break from King Robert's rule to re-establish his islands' sovereignty and return his people to their barbaric splendour.

Today, the realm is a tinder box, waiting for that first spark. King Robert's court is filled with flatterers and liars and worse, and the king would rather shut his eyes and ears than confront the corruption. The mighty noble houses still jockey for position, either trying to consolidate their power over the realm, or biding their time until they can make a move in the only game worth playing – the game of thrones.

Westeros is a land of ancient, storied, noble houses. The old blood still runs strong in the hinterlands, and there are none living who remember when dragons walked the land. The last sparks of magic died when the last dragon did, or so some say; now, the educated and civilised believe magic to be no more than superstition or the stuff of childhood dreams. Yet legendary artefacts are still known, from the king's terrible Iron Throne, forged from a thousand swords in the heat of dragon fire; to swords of ever-sharp Valyrian steel; to great castles built in the Age of Heroes; to the mighty northern Wall, 700 feet of ice and stone, built long ago to defend the realm from nightmares.

Beyond the Iron Throne and centre of Westeros, across the narrow sea and east of the Free Cities, the last of the dragonlords survive and plot against King Robert, the Usurper. Prince Viserys bargains with the great barbarian hordes, selling his sister, Princess Daenerys, for the promise of an army. These exotic lands are thick with omens and portents, promising a return to glory for the blood of the dragon.

And north of Westeros, beyond the awesome Wall, the heart of winter seems to stir, gazing hungrily with ice-blue eyes.

The principle players in *A Game of Thrones* include:

Great Houses

House Baratheon – youngest of the great houses, founded during the Wars of Conquest, Baratheon is the royal house. Their shield is a crowned stag, black, on a golden field.

House Stark – lords of the North, the old blood still runs strong in these descendants of the Kings of Winter. Their shield is a direwolf, grey, on an ice-white field.

House Lannister – the lions of Casterly Rock are the wealthiest of noble houses, and having married the king, one of the most influential. Their shield is a lion, golden, upon a crimson field.

House Arryn – the defenders of the Vale are one of the oldest lines of Andal nobility. Their shield is a falcon, white, across the moon, upon a sky blue field.

House Tully – the riverlords were never kings, but have governed the riverlands for 300 years. Their shield is a leaping trout, silver, on a field of rippling blue and red.

House Tyrell – the Tyrells were never kings, but were stewards to the Kings of the Reach, whose plentiful fields and many swords they rule today. Their shield is a rose, golden, on a grass-green field.

House Greyjoy – the ironmen sit apart from the rest of Westeros, clinging to their Old Way of raid and plunder wherever they are able. Their shield is a kraken, golden, upon a black field.

House Martell – the Dornishmen sit to the far south of Westeros, hot-blooded Princes isolated by the Red Mountains. Their shield is a sun, red, pierced by a golden spear.

House Targaryen – the dragon lords were the blood of Old Valyria, and ruled Westeros for 300 years, until the War of the Usurper. Their shield is a three-headed dragon, red, on a black field.

Small Houses

There are many small houses of nobility scattered across Westeros. They pay fealty to the great lords, and to the king on the Iron Throne. Two examples include:

House Frey – lords of the Twins, the Freys are so plentiful they are almost an army unto themselves. Their shield is two stone towers and bridge, blue, on a silver field.

House Umber – lords of the Last Hearth, they are a family known for giant sons with fierce appetites. Their shield is a roaring unchained giant, with brown hair and broken silver chains, on a red field.

Brotherhoods

Maesters – the maesters of the Citadel are the most educated and well-trained scholars in Westeros. Known to study healing, the stars, the seasons, and much more; they act as tutors and councillors. They wear a collar of many links, each a different metal.

Godsworn – the septons and septas who have devoted themselves to a life of the Faith. They pray to the Seven Gods of the Andals, and teach their blessings across the land.

Brothers of the Night's Watch – the order that defends the Wall and the north against wildlings, and the threat of the dark and the cold. Once an honourable post, it is now filled with sinners and criminals who have chosen this exile rather than death. Their shield and armour is unadorned black.

Brothers of the Kingsguard – seven knights sworn to defend the king and the royal family to the best of their ability. They give up their lands and inheritance, and swear to love none but the king. Their shield and armour is unadorned white.

Designer's Note: A Word of Warning to New Readers

This rulebook covers the events of the first novel of the "A Song of Ice and Fire" series, *A Game of Thrones*. Consequently, if you have not yet read the novel but wish to maintain an element of surprise, we caution you. "Spoilers" abound, and all of the novel's twists, joys, and tragedies are spelled out within this book.

We do not cover the events of the three sequel novels, though: *A Clash of Kings, A Storm of Swords, A Feast for Crows*.

Other Peoples

Dothraki – barbaric horselords who terrorise the plains of the Dothraki Sea, and revel in a life of freedom among the grasslands. They are a wild people, fierce and proud, who live and die by their strength.

Free Cities – the people of the Free Cities are each unique, yet have more in common than they do with the Westerosi or the Dothraki. The Free Cities lie between those two worlds, a fascinating blend of riches, danger, exoticism, and treachery.

Summary: Book One of "A Song of Ice and Fire"

Beyond the Wall, three black brothers of the Night's Watch find themselves far from home on their ranging. Suddenly, an unnatural cold settles and silent shadows move amidst the surrounding trees. Pale creatures known as the Others come forward, creatures unseen since the Long Night and the birth of the Night's Watch 8,000 years before. They kill Ser Waymar Royce, the leader of the rangers, after his sword shatters from unnatural frost. Another ranger tries to flee, taking the hilt of Royce's sword as proof, but is killed by Ser Waymar's possessed corpse. The last of the three flees, mad with terror, only to be executed far south of the Wall by Lord Eddard Stark of Winterfell for deserting his sworn duty.

Several of Lord Eddard's children attend the execution as part of their responsibilities: Robb, the oldest son and heir to Winterfell; Jon Snow, Eddard's bastard son; young Brandon, called Bran; and Theon Greyjoy, Eddard's ward and heir to the Iron Islands. Afterwards, as they and their men ride home, Robb and Jon Snow find an amazing sight: a dead direwolf. None had been seen south of the Wall in 200 years. Even more astounding, the direwolf had given birth to a litter of newborn pups, three male and two female, the same as Lord Stark's trueborn children.

Examining the corpse, Lord Eddard discovers a broken antler embedded in the creature's throat. Those around him grow unsettled, fearing that it is an omen. Stark allows the children to take the pups back as pets. As they ride away, Jon pauses. He returns to the direwolf corpse and picks up a last pup, unnoticed before. It is an albino, with white fur and red eyes, that he claims as his own.

Once Lord Stark has returned, his communion with the old gods in the weirwood is interrupted by his wife, Lady Catelyn Stark. She tells him that Jon Arryn, Hand of the King and Lord of the Eyrie, is dead. Lord Jon had been a second father to both Eddard and Robert Baratheon, the current king. Arryn's widow, Lysa, is Catelyn's sister, binding the families even closer.

Before Eddard can arrange to send Catelyn to comfort her sister, she reveals another surprise: King Robert is on his way to Winterfell. Lord Stark is not happy to have to play host to Queen Cersei and her brothers; he had never forgiven the Lannisters of Casterly Rock for coming late to Robert's cause in the war against the Mad King, Robert's predecessor.

Across the narrow sea, in the Free City of Pentos, 13-year-old Daenerys Targaryen, Princess of the Seven Kingdoms, prepares to meet her betrothed, the barbarian Khal Drogo. Her brother, Prince Viserys, is abandoning centuries of Targaryen tradition by marrying

Dany off instead of wedding her himself. He hopes to purchase an army by wedding her to the Dothraki horselord, thus enabling the youth to retake the throne of the Seven Kingdoms from the Usurper, Robert Baratheon. With the rest of their family put to the sword when their father was killed, Viserys and Daenerys are all that remain of the royal Targaryen line, carried away to the Free Cities as children.

Viserys is greedy, short-sighted and wilful, but all Dany can see is his violent temper. She fears his beatings even more than she fears the barbarian she is to wed, and so she obeys her brother out of terror rather than love. The pair had been shuffled from city to city as children, seeking support and money for Viserys's bid for the throne. Those who took them in, however, inevitably sent them on their way when they discovered there were no other backers for the child who would be king. The last to take them in, Magister Illyrio, suggested to Viserys that Daenerys's budding beauty may present another chance, so Viserys is willing to sell the last thing of value he has: his sister.

At the gathering, the pair meets Ser Jorah Mormont, an outlawed knight from Westeros who later joins her brother's service. Khal Drogo arrives and Daenerys is frightened of him, but Viserys forces her to stay where she is and smile, letting her know that there is nothing he would not do with her in order to get his army and take back his home.

Riding through the gates of Winterfell, King Robert arrives with his family and a column of horsemen flying his banner, the crowned stag of House Baratheon. Lord Stark recognises many in the company, but Robert is greatly changed from the warrior he remembers from their last campaign; now he is fat and perfumed. The king still greets Eddard as a long lost brother, however, and asks to be taken to the crypt under Winterfell to pay his respects to the girl he loved as a youth. Queen Cersei begins to protest, but her twin brother, Ser Jaime Lannister, the Kingslayer, intercedes.

Once in the crypts, the pair visit the tomb of Lyanna, Eddard's younger sister and Robert's betrothed, whom he still loves. She was kidnapped and killed at the age of 16 by Prince Rhaegar, heir to the Mad King. Eddard remembers Lyanna's final request, and how he reassured her with his promise.

After Robert pays his respects, he and Lord Stark discuss the death of Jon Arryn, his widow's retreat to the Eyrie, and her refusal to let her son, Robert Arryn, be fostered with anyone regardless of the king's arrangements. At last, the king tells Eddard why he has really come: he wants Lord Stark to be the King's Hand, a position that carries the power to run the kingdom in the king's name. Lord Stark is overcome by both the honour of the offer and a gnawing sense of foreboding, especially when Robert suggests betrothing his son, Joffrey, to Eddard's eldest daughter, Sansa. Eddard does not accept immediately, begging time to think.

Later that evening, Winterfell's great hall is crowded for the welcoming feast, with the Starks and their guests seated at the high table. Jon, however, is seated at a lower table with the squires, due to Catelyn Stark's refusal to have him sit with the family. Among the guests is Jon's uncle, Benjen Stark. Ben is First Ranger of the Night's Watch, invited from Castle Black by Lord Eddard to speak with King Robert of the Watch's need for more men.

Jon's pup, Ghost, silently eats scraps beneath the table as Benjen joins them. Jon expresses a wish to join the Night's Watch himself, or "take the black." Benjen demurs, however, as Jon is only 14. He suggests that Jon learn more of life first, but Jon has had too much to drink. He takes the refusal badly and leaves after causing a small scene. Outside, he thinks himself alone until a figure on the ledge above the door calls down. Tyrion Lannister, a misshapen dwarf known as the Imp and the younger brother of Cersei and Ser Jaime, drops agilely to the ground and speaks amiably with Jon, advising him not to let the world make a true bastard of him.

Within their chambers after the feast, Catelyn attempts to convince Eddard to take the office offered to him as well as the marriage proposal for Sansa, seeing them both as a great opportunity and an honour. Eddard resists, however, bitterly recalling that his father and brother went to King's Landing and never came home again. As they speak, Lord Stark's advisor, Maester Luwin, enters with a secret message. It had been hidden in a box that was left in his observatory.

Realising that the message must have come from her sister, Catelyn breaks the seal bearing the moon-and-falcon of House Arryn and reads the message, written in a private language she and her sister developed as children. Lysa accuses Queen Cersei of poisoning Lord Arryn. With this, Eddard is at last convinced that he must go to King's Landing to discover the truth, yet if Eddard must go, he says he will take all the children but Robb and Rickon, the youngest, to Cat's distress. When Luwin asks about Jon Snow, Catelyn says that Eddard must take Jon, for she will not have his bastard. The two argue, only to have Maester Luwin offer a solution: grant the boy's wish to join the Night's Watch. Eddard concedes that point at last, despite his misgivings and fondness for his son.

The day before the king and Eddard plan to leave, many of the men in Winterfell go hunting in the wolfswood. This leaves young Bran Stark free to indulge in his favourite pastime: climbing. Scampering across the ancient sprawl of Winterfell, he dreams of becoming a knight of the Kingsguard one day, sworn to defend the life of the king. He climbs up to an abandoned part of the castle called the First Keep, only to find he is not alone. Bran hears two voices speaking, then peeks in the window and sees a man and a woman, naked and kissing. The woman notices him and screams. Startled, he falls but manages to grasp the ledge.

The man and woman are soon revealed as Queen Cersei and her brother, Ser Jaime. Jaime approaches the window. Cersei is frightened at what the boy heard and saw, but Jaime helps Bran up onto the ledge. The Kingslayer asks the boy's age, then remarks with loathing, "The things I do for love," before he pushes Bran out of the window. The boy falls to the ground, breaking his back and falling into a coma.

With Winterfell plunged into gloom, Tyrion seeks out his nephew. Bran Stark is expected to die, Lady Catelyn refuses to leave his bedside, and many have come to give their condolences and support – all except for the heir to the realm. When Prince Joffrey refuses, Tyrion slaps him and sends Joffrey running. Joining his siblings afterwards, the Imp informs them that he will travel with Benjen Stark to see the Wall.

On the day of the king's departure, Jon readies to leave for the Wall as well, even though he now doubts that this is what he wants. Jon visits the comatose Bran, but after he says farewell to his half-brother, Lady Catelyn's dislike for her husband's illegitimate son overcomes her. She calls out to Jon, hatefully telling him that she wished he were lying there instead of Bran. On the way out Jon meets Robb, Eddard's eldest. Robb is concerned that his mother might have treated Jon badly, but he lies and says that Lady Stark was kind, seeking to spare his brother worry. Last of all, he says farewell to Arya, giving her a narrow-bladed sword, in the same style that the duelists use on the other side of the narrow sea. Together, they name it "Needle," in honour of Arya's hate of embroidery and all other "womanly" skills.

Meanwhile, in a field outside the Free City of Pentos, Daenerys weds Khal Drogo. Their wedding is a savage spectacle, especially the celebration afterwards, during which at least a dozen warriors die in drunken brawls over women. Daenerys is terrified, but does not dare move or react. Instead, she graciously receives her bride gifts, a Dothraki tradition, including weapons for Khal Drogo and three petrified dragon eggs from Magister Illyrio. Afterwards, the *khalasar* rides eastwards to the great plain called the Dothraki Sea. Her brother Viserys insists on accompanying the *khalasar*, impatient to claim his army and be off. He becomes increasingly hostile towards Daenerys due to his awkward situation, his contempt for the Dothraki, and her growing independence from him as she grows closer to her husband and makes allies of both Ser Jorah Mormont and her husband's people.

Eddard leaves Winterfell with Sansa and Arya, in the king's company. Bran's injuries make bringing him an impossibility, forcing Lord Stark to leave all his sons at home. In the barrowlands south of Winterfell, Eddard joins Robert for a dawn ride. The king asks about Jon Snow's mysterious mother, but Eddard refuses to speak of her. Robert goes on to say that he has heard from Varys, the king's master of whisperers, that Ser Jorah Mormont – once Eddard's bannerman – has reported that Princess Daenerys is to wed a Dothraki *khal*. Robert wishes to send an assassin to kill Daenerys, a sign of his enduring hatred of the Targaryens, but Eddard argues that she is not a threat and will be unable to convince the Dothraki to cross the sea.

In addition, Robert reveals that he has made Jaime Lannister the Warden of the East, as Lord Arryn's son is too young. Eddard argues against this as well, saying that Ser Jaime will be Warden of the West after his father, and no man should hold both titles. Eddard relates a memory of discovering the 17-year-old Kingslayer seated upon the Iron Throne after the Sack of King's Landing – a seat no man except the king has the right to occupy – but the king is unmoved.

Eight days after Eddard's departure, Bran is still living, but shows no signs of improvement. Robb and Catelyn are at his bedside, with Catelyn refusing to leave him even when Winterfell's library tower catches fire. The people of Winterfell run to put it out, leaving Catelyn alone with her unconscious son. While she stands near Bran's bed, a man carrying a dagger enters the room. He attacks, and Catelyn is nearly killed defending her son before Bran's nameless direwolf appears and kills the assassin. When Catelyn awakens days later, she learns that a purse of silver was found hidden in a stable and that the man had been seen among the royal grooms.

The dagger the assassin tried to use was Valyrian steel, very rare and costly – nothing a low-born commoner could have purchased. She summons Robb and their advisors to her room and reveals Lysa's accusation. Recalling that the Kingslayer did not hunt that day, Catelyn concludes that Bran was pushed from the tower because of something he witnessed. She determines to go in secret to King's Landing to discover the truth.

On the way to King's Landing, Lord Stark and his daughters travel with the king and royal family. Sansa settles in easily with the princes and princess, especially Crown Prince Joffrey. Arya, on the other hand, has a harder time of it. She is unable to comfortably make the transition from tomboy to lady, when every effort seems doomed to pale next to Sansa. After entering the riverlands, Cersei has Joffrey accompany Sansa for a ride. The pair comes across Arya and Mycah, a butcher's boy, play-fighting with sticks. Joffrey draws his own sword and threatens Mycah until Arya hits him with a stick. Joffrey is enraged, and tries to cut Arya with his sword until Nymeria saves her, biting Joffrey's arm badly. Arya throws Joffrey's sword into the river and runs away with her direwolf, only to be found much later by Jory Cassel, captain of Winterfell's guard.

Brought before Robert, the children recount the events. Joffrey lies, while Arya tells what really happened. Unable to determine who is telling the truth, the adults call on Sansa, but she claims to not remember rather than contradict her prince. Queen Cersei demands that Nymeria – who is still missing – be killed, but she will settle for the pelt of Sansa's own direwolf, Lady. Robert allows it, even after Sansa and Eddard plead with him.

Disheartened, and leaving Sansa inconsolable, Eddard kills Lady himself, and sends an escort with her body back to Winterfell. Just then, Sandor Clegane, Joffrey's bodyguard, arrives with a heavy sack tied to his horse. Eddard fears that it is Arya's wolf, but Clegane, also known as the Hound, just laughs and opens the bag. The body of Arya's playmate, Mycah, falls to the ground, horribly butchered.

Back at Winterfell, Bran has a strange dream while in his coma. He dreams that a three-eyed crow tries to get him to fly and see with his own third eye. Bran sees strange visions as he travels through his dream, among them: his brother Robb, taller and stronger than he remembered, fighting in the yard with real steel in his hand; the face in the godswood, watching him; his mother travelling on board a ship, staring at a bloody knife; his father and sisters surrounded by three dire shadows; and in the heart of winter, far, far beyond the Wall, a deadly place of icicles where the bodies of other dreamers are impaled. As the spires of ice rush toward him, Bran flies ... and awakens, with his direwolf licking at his face. He names the wolf Summer. Bran discovers that he is paralysed, and cannot move or feel from the waist down. He is carried around the castle by manservants, a situation he finds terribly frustrating.

After spending a few weeks at the Wall, Tyrion Lannister arrives back at Winterfell, bearing greetings from Jon Snow. He is treated as an enemy and nearly torn to bits by the wolves. Still, he keeps his word to Jon and gives his tidings. He also leaves designs for a saddle that might let Bran ride again on a specially trained horse. He departs immediately thereafter, headed south with Yoren, a Night's Watch ranger assigned to protect the dwarf on his travels.

Arriving in secret at the great royal city of King's Landing, Catelyn finds a place to stay while Ser Rodrik Cassel, Winterfell's master-at-arms, seeks out information. Unexpectedly, the gold-cloaked City Watch finds her and escorts her to the Red Keep. There she meets Lord Petyr Baelish, known as Littlefinger, Robert's master of coin. They were raised together as children, as Petyr was a ward of her father, Lord Hoster Tully. The boy was in love with her, but she does not know if the man can be trusted. He introduces her to Lord Varys, the Spider and the king's master of whisperers. Catelyn shares the reason for her visit, and Littlefinger reveals that the dagger was his, lost in a bet to Tyrion Lannister.

A short time later, Eddard and his family arrive. He is ushered immediately to the Council, where he meets several of its members: Lord Baelish; Varys; the King's handsome younger brother, Lord Renly; and aged Grand Maester Pycelle. The king, his usually dutiful brother, Lord Stannis, and Ser Barristan Selmy, Lord Commander of the Kingsguard are all absent. Eddard learns of the shocking financial mismanagement the realm has suffered under King Robert, owing a debt of six million gold dragons, with at least half of it to the Lannisters. Nevertheless, the king has ordered the Council to hold a tournament, and refuses to discuss the debt.

After Eddard leaves the council chamber, Littlefinger stops him. Lord Baelish leads him through secret ways out of the castle to meet Catelyn in the city, where he has secreted her in a brothel, safe from prying eyes. Catelyn reveals all that has happened and what Lord Baelish has told her. Lord Baelish pledges his assistance in gathering proof against the Lannisters, and Eddard sends his wife to Winterfell with orders for his bannermen to see to the defences of the North.

Some time afterwards, Eddard speaks of Jon Arryn's death with Grand Maester Pycelle and learns that Jon was reading a book of lineages before he died, which Eddard borrows. When he returns to the Tower of the Hand, Littlefinger and Jory tell him of what they've discovered by questioning Lord Arryn's former servants. Littlefinger warns Eddard to be careful, pointing out men outside who spy for Varys and Cersei.

Among the bits of information Eddard learned is that Jon Arryn and Lord Stannis had visited a brothel and a smithy together not long before Arryn's death. Such a visit is entirely out of character for Stannis, and makes Lord Stark curious. He is unable to determine which brothel they visited, but is able to track down the armourer. Eddard goes there and discovers that the two men had spoken with an apprentice named Gendry. By the time Eddard leaves, he knows that Gendry is one of Robert's bastard sons. He does not know, however, why Arryn and Stannis wanted to see him.

Returning to the North, Catelyn encounters Tyrion Lannister at an inn. She hopes he will not recognise her, but when he does she accuses him of trying to kill her son. With the help of men sworn to Riverrun, her father's home, and sellswords hoping for a reward, she abducts Tyrion and heads for safety and her sister, Lysa, in the Vale of Arryn. Tyrion denies both the charge and ownership of the dagger, but is ignored. They are attacked on the way by the savage clansmen of the Mountains of the Moon. The travelling party manages to survive, but at great cost.

The king's tourney finally arrives, much to Sansa's pleasure. The most terrifying moment is when the Hound's huge brother, Ser Gregor Clegane, kills a knight from the Vale in the joust. The next day, Eddard learns that the knight, Ser Hugh, was formerly Jon Arryn's squire, whom Eddard never had a chance to interview. The fact that Ser Gregor is a Lannister bannerman disquiets him.

After the tourney is over, a stranger enters Eddard's chambers ... and reveals himself to be Varys, skilfully disguised. He informs Eddard that Robert would have been killed if he had entered the tourney's melee, as Robert had drunkenly sworn to do until Eddard and Barristan Selmy dissuaded him. Varys also suggests that Ser Hugh poisoned Lord Arryn. When asked why anyone would poison Jon, Varys replies that the Hand had been asking questions.

In the days following the tournament, Eddard arranges a teacher for Arya. Syrio Forel, a Braavosi swordmaster, teaches Arya the art of the sword. During one of his exercises, Arya loses herself in dark passages beneath the Red Keep. She accidentally overhears two men discussing war, and the death of the King's Hand. The two are Varys, and Magister Illyrio, but she does not recognise them. When she finally finds her way back to her father, her story is confused and Eddard does not believe it.

At a council shortly afterwards, Eddard and King Robert argue hotly about Daenerys Stormborn. There is news that she is pregnant, and Robert wishes to assassinate her. Eddard resigns as Hand rather than support such an act.

As Eddard makes his preparations to leave, Littlefinger informs him that he has found the brothel for which Eddard has been searching. When he visits, he finds a young prostitute and her daughter, sired by Robert. On his way out, Eddard is confronted by the Kingslayer, who has learned of Tyrion's abduction at the hands of Lady Stark. After trying to draw Eddard into fighting him, the Kingslayer settles on having his guards kill Eddard's small escort. All of them are slain, including Jory Cassel, and Eddard is left with a shattered leg.

After surviving the high road, Tyrion finds himself thrown into the torturous "sky cells" of the Eyrie at the hands of Lysa and her spoiled son, Robert, despite Lady Catelyn's objections. He manages to wrangle a message to Lady Lysa, in which he offers to confess his crimes. He is brought forth to the main castle to give his confession, during which he demands a trial by combat. To the surprise of many, the sellsword Bronn champions the dwarf.

As the trial is prepared the next day, news arrives that Lord Tywin's army is gathering and that Lord Hoster is raising a host to protect the riverlands. Catelyn and Lysa's uncle, Ser Brynden Tully, also known as the Blackfish, asks Lysa to give him men in support of his brother. Lysa refuses, however, unwilling to spare any of her protectors even to defend her aged father. The trial takes place and to the surprise of the gathered court, Bronn kills Ser Vardis, Lysa's champion. Lysa has no choice but to let Tyrion go, though she sends him back through the clan lands without escort as a last attempt at killing him.

In the Tower of the Hand, Eddard has a fever dream of the Sack of King's Landing. Seven of them went to the place Rhaegar called the tower of joy. Only three of the Kingsguard, Ser Arthur Dayne, Ser Oswell Whent, and Ser Gerold Hightower, barred their way, yet only Eddard and the little crannogman, Howland Reed, walked away. He remembers his sister screaming his name when he awakens.

King Robert and the queen visit Eddard. The pair quarrel when Robert begins to give in to Lord Stark's council, and Robert strikes her across the face and sends her away. Disquieted, Eddard promises he will leave for Winterfell as soon as he can. Robert refutes this statement, however, and forces the emblem of the Hand on Eddard, warning that if Lord Stark will not accept it, he plans to give it to Jaime Lannister – the one person Eddard could never stand to see as the Hand.

Far away on the Wall, Jon Snow has survived the harsh lessons that his first months at Castle Black have dealt him. At first he resented his choice, once he learned that his brothers-to-be were mostly criminals who had chosen the Wall over mutilation or execution. His skill with a blade and aloof manner towards his fellow recruits made them hate him in turn. Only the advice of Tyrion the Imp and Donal Noye, a one-armed blacksmith, set him straight. Helping his fellow recruits to improve their skills and protecting them from the brutality of their trainer, Ser Alliser Thorne, he has begun to mature and become a leader.

When Ser Alliser names recruits to take the vows of the Watch, Jon is among them but his fat, gentle friend Samwell Tarly is not. Knowing how Thorne will terrorise Sam, he convinces the ancient, blind Maester Aemon to intercede. Sam is made a steward of the Night's Watch, but so is Jon, who had hoped to become a ranger and find his uncle Benjen, missing for half a year. Jon is livid until Samwell convinces him that as Lord Mormont's squire he is being groomed to one day become Lord Commander of the Watch.

The boys make their vows beyond the Wall at a grove of weirwoods, their white faces and red eyes all carved in ancient days by the children of the forest. They pledge themselves to the Watch and the defence of the Wall for the rest of their days. As they prepare to return to Castle Black, Ghost appears with a human hand in his jaws.

In the throne room of the Red Keep, Lord Eddard holds audience in Robert's stead while the king is away hunting. Sent by Lord Tully, knights from the riverlands report that Lord Tywin has unleashed Gregor Clegane and other reavers to pillage throughout the riverlands. Eddard resolves to send a party to bring the Mountain to justice, but because of his wounds he cannot go himself and prepares to assign the task to other men. Rejecting the plea of young Ser Loras Tyrell, the Knight of Flowers, Eddard appoints Lord Beric Dondarrion, the red priest Thoros of Myr, and others to gather men.

Later, Eddard arranges for his daughters to be taken home secretly for their safety, but Sansa resists. She pleads, saying that she wants to have beautiful, golden-haired children like Joffrey and unlike the fat, drunken king. With those words, Eddard realises the dark secret that killed Jon Arryn. All three of Cersei's children have the golden Lannister hair, yet all of Robert's bastards have the coal-black hair of the Baratheons. The book of lineages shows that the Baratheon colouring always dominated in unions between the houses, proving that Joffrey and his brothers and sister are all bastards, the children of Cersei and Jaime.

After preparing a letter to Lord Stannis, Robert's rightful heir, Eddard sends for Cersei to meet him in the godswood. There he reveals that he knows the truth about Joffrey's parentage. She freely admits her acts, stunning Eddard, telling him she has hated Robert ever since he called out Lyanna's name on their wedding night. Eddard is adamant about telling Robert the truth on his return from the kingswood. Warning her to flee with the children, Eddard suggests that her father and brothers would be wise to do the same, choosing exile over death for them all.

Eventually Daenerys and the *khalasar* arrive in the sacred city of Vaes Dothrak, where no steel is allowed and no blood must ever be shed. The pregnant Dany takes part in a rite before the crones of the *dosh khaleen*, the oracles and priestesses of the Dothraki people. They prophesise that her child is "the stallion who mounts the world," fated to conquer the world. At the celebratory feast, Viserys interrupts, drunken and angry. He demands that Drogo give him his crown and his army, drawing steel before anyone can stop him. Dany pleads with him, but he puts his sword to her belly, threatening to kill both her and the babe unless Drogo gives him what he wants. Drogo agrees, and Viserys puts away the sword. His bloodriders take Viserys then, holding him in place as Drogo upends a vat of molten gold over the captive's head, "crowning" him.

In the Red Keep, Robert returns from his hunting, fatally gored by a boar. In his will, Robert names Eddard regent until Joffrey comes of age, but Eddard, burdened by the knowledge that Joffrey is not Robert's trueborn son, writes "heir" instead of Joffrey. When he leaves Robert's bedside, Lord Renly approaches and urges him to strike while he has the chance. If Eddard can take the children now, Cersei will not resist him, but Eddard refuses to do so while Robert still lives.

Afterwards, Eddard speaks with Littlefinger, who is unsurprised at the revelation regarding Cersei's children. He tries to convince Eddard to back Joffrey for the throne, but Eddard insists that Stannis is now the rightful heir. Baelish predicts that the Tyrells and others will oppose Stannis, leading to bloodshed, but Stark refuses to yield. Finally, Littlefinger agrees to purchase Janos Slynt and his gold cloaks for Eddard, providing him with the army he'll need to hold the crown for Stannis.

King Robert dies soon thereafter, and Eddard learns that Lord Renly and Ser Loras Tyrell have fled together. Troubled by this, he is summoned to the presence of Joffrey, who proclaims himself king. Stark reveals his new role as regent, insisting that Joffrey is not the true heir. In response, Cersei tears apart Robert's will, removing the only proven support for Eddard's stance. Eddard calls on the gold cloaks and Slynt to take the queen and prince, but Slynt instead betrays Lord Stark, killing Eddard's men and capturing him. Littlefinger finishes the betrayal by plucking the Valyrian steel dagger from Eddard's belt and holding it to Lord Stark's throat and reminding him that he had warned Eddard not to trust him.

While her father is being taken into custody, Arya is training with Syrio Forel, her "dancing master." She learns that he was the First Sword to the Sea Lord of Braavos. When Ser Meryn Trant of the Kingsguard and several Lannister guards try to take her into custody, Syrio fights and defeats the guards with nothing but his practice stick as he commands Arya to run. Ser Meryn, armoured head to toe, attacks Syrio as he commands Arya to run. Arya finds more of her father's men, murdered, throughout the keep as she looks for safety. She sneaks out of the keep, killing a stable boy who tries to stop her.

Three days later, Sansa is taken before Cersei and the small council. Playing on her wish to marry Joffrey, they convince Sansa to write letters to her family warning against disloyalty. Cersei commends Sansa for having come to her days before, informing her of her father's plans to send her away from Joffrey.

Back at the Wall, the corpses of two rangers are found near the weirwood grove where Jon and his friend Sam took their vows. These men who had disappeared along with Benjen Stark. Long dead, they show no signs of rotting; they are taken to Maester Aemon at Castle Black. Once back at the castle, they learn of Lord Stark's alleged treason. Ser Alliser Thorne mocks Jon about the news, and Jon attacks Thorne in response, only to be placed in a cell with Ghost.

Awakening in the night, Jon senses that something is wrong. He tries the door to his cell, finding it unlocked and the guard dead. Racing to Lord Mormont's quarters, he sees the shambling figure of one of the corpses they found, no longer human but a wight. The inhumanly strong wight nearly kills Jon, then turns on Lord Mormont. Jon throws a lantern at it and prays that it will burn. The unnatural creature lights up like a torch.

Lord Mormont gives Jon a Valyrian steel bastard sword named Longclaw, left behind when his son, Jorah, fled Lord Stark's justice. Jon's wounds are then treated by Maester Aemon. The old maester tells him that the Watch cannot have men with divided loyalties. The maester recalls how he himself had his vows tested, revealing that before he became a Maester, he was Prince Aemon Targaryen, great-uncle to the Mad King.

Forced to travel the high road without an escort, Tyrion and Bronn, the sellsword who championed him, soon find themselves surrounded by clansmen. It is not steel, however, but Tyrion's shrewd promises that save them, offering the clansmen the conquest of the Vale of Arryn. The clansmen accompany Tyrion to his father's encampment near the Ruby Ford, not trusting his promises so far as to let him go entirely. His father's welcome is as cold as ever, despite Lord Tywin's claim that the war was launched in response to Tyrion's abduction. When the clansmen enter demanding their promised silks and steel, the father and son convince the clansmen to join them against Robb Stark and his army, which marches to the aid of Lord Eddard and Riverrun.

Attending King Joffrey's first court, Sansa watches as Janos Slynt is richly rewarded for his treachery, given a knighthood and Harrenhal. Ser Barristan Selmy, on the other hand, is stripped of his white cloak and position, forced into retirement. He rejects the offered settlement and leaves. Instead, the Hound, Sandor Clegane, is given the white cloak and a place on the Kingsguard. Sansa comes forward, begging mercy for her father. Joffrey promises to allow Lord Eddard to take the black if he confesses his treason and asks for mercy.

Meanwhile, in a cell deep under the Red Keep, Eddard curses his follies. Delirious, he remembers the great tourney at Harrenhal years ago, where Prince Rhaegar defeated all of his opponents. Riding past his Dornish wife, the prince laid the winter rose-crown of the Queen of Love and Beauty in Lyanna's lap. Then Varys enters. in disguise, and informs him of Sansa's plea and Joffrey's promise. Eddard refuses to lie, but Varys lets him know that Sansa's life depends on his "confession."

Marching towards the approaching northmen, Lord Tywin places Tyrion and his clansmen under Ser Gregor Clegane's leadership in the vanguard of the attack, to the Imp's displeasure. The next morning, Tyrion is woken up to learn that the northmen have stolen a march on them; the northmen closed in the night to attack the unready Lannisters. The battle is heated, but Tyrion and half of his clansmen survive the battle on the Green Fork. The Lannisters win the day, and Lord Tywin is pleased with his victory, gloating to his son and advisors. Victory is snatched from his grasp, however, when captives reveal that Robb had split his forces at the Twins days before, taking the greater part of his army across the Green Fork and on its way to Riverrun.

Once there, Robb draws the Kingslayer into the Whispering Wood with the help of Ser Brynden and his outriders by means of a ruse. The northmen wait in ambush, along with scattered riverlords who have joined Robb's cause. Robb Stark, called the Young Wolf by his men, successfully leads the attack. The Kingslayer himself is captured, allowing Robb to move against the besieging host at Riverrun.

Having survived an assassination attempt and won Khal Drogo's promise to take the Iron Throne for their son, Dany is thrust into a dangerous situation. After receiving a wound in battle against a rival *khal*, Drogo is so delirious from infection that he falls from his horse. Mirri Maz Duur, once healer and priestess to the Lhazreen people but now a slave to Daenerys, reveals she was taught a spell by a bloodmage that can save Drogo. She warns that only death can pay for life, but Daenerys does not care.

Mirri Maz Duur sacrifices Drogo's horse in a tent erected for that purpose. She warns Dany to stay out, that death will come to any who enter. Drogo's bloodriders, however, do not trust the priestess. They attack Daenerys for allowing a *maegi* to work her dark magic on the *khal*. Ser Jorah and Dany's *khas*, her Dothraki guards, kill the men. Daenerys's labour begins early, though, as a result of the stress. Mormont insists on carrying her to the tent where Mirri works her spell. Daenerys begs him not to, seeing shadows dancing with Mirri, but faints as she is taken inside, unable to resist.

Arya Stark is unable to reach the ship her father had prepared for her. She hides herself in the slums of King's Landing, living from day to day catching pigeons and trading them for food. Bells toll throughout King's Landing, summoning the people to the castle to witness Lord Stark's confession. Arya is swept up by the crowd, eager to see her father again and praying that the rumours aren't true. She sees Eddard confess just as Sansa had begged, but Joffrey breaks his promise and orders Eddard's beheading. Arya races forward with Needle in her hand. Yoren of the Night's Watch grabs Arya from the crowd as she passes, though. He draws her into a corner, preventing her from seeing the beheading, then pulls her hair and draws a knife, calling her "boy" as the blade descends.

Days later, Bran Stark insists that he dreamt of speaking with his father in the crypts beneath Winterfell. Maester Luwin tries to tell him that dreams are only dreams. When Osha, a Wildling servant, responds that the children of the forest could teach the maester about dreaming, Bran insists on being taken down to the chambers. There they find a fierce Rickon, the youngest of the Stark children, and his half-feral direwolf, Shaggydog. Rickon shouts that he saw his father in his tomb the night before and that he was coming home. After taking the children back to his study, Maester Luwin tries to calm them by relating the history of the children of the forest. He is interrupted by the arrival of a raven, bringing the news of Lord Stark's death.

At the inn next to the Ruby Ford, a council is held. Lord Tywin learns of Jaime's capture and the destruction of the force besieging Riverrun, all at the hands of the 15-year-old Robb Stark. Moreover, he learns that Renly has gone to the Tyrells in the Reach, marrying Lord Mace's daughter and proclaiming himself king. Lord Renly is readying all the might of Highgarden and Storm's End, even as Stannis strengthens his forces on Dragonstone. Tywin sends Tyrion to the court to act as Hand and save them from the follies of Joffrey, who cost them a peace with Robb Stark by executing Lord Eddard.

After a brief attempt to desert the Wall, averted only by his friends reminding him of his duty, Jon speaks with Lord Commander Mormont. The grave tidings coming from beyond the Wall have convinced the Old Bear to lead a great ranging. The rangers will find Ben Stark, alive or dead, and learn what is happening among the wildlings gathering under Mance Rayder's banner.

At Riverrun, the lords of the North and the riverlands hold a council. There are many arguments as the lords try to determine which course should be taken now that Eddard is dead and Riverrun is safe. Few can stomach bending the knee to Joffrey, or even Stannis or Renly. In the end, the gathered lords proclaim Robb Stark as King in the North, just as his ancestors were before the Dragon Lords came.

Awakening from a feverish dream, Dany discovers that she is no longer pregnant. She is told that her child was a monstrosity that crumbled into dust. Her son's life was the true cost of Mirri's spell, which did nothing but leave Drogo a mindless husk, his *khalasar* scattered to the winds. Mirri admits that the spell was her revenge on Drogo and Daenerys for the suffering of her people. Going to where Drogo lies, Daenerys spends a day trying to bring him back, then gives him a last kiss and smothers him with a pillow.

Binding Mirri upon the pyre she has made for Drogo, Daenerys arrays her three stone dragon eggs about Drogo's body and lights the bonfire. As the flames become more intense, all fall back except for Daenerys, who walks into the flames. Sounds of stone shattering can be heard as the flames rise high. Once they die down, Ser Jorah and the others approach ... and see Dany, her clothing and hair burned away, but otherwise unharmed. Three living dragons nurse at her breast. As the Dothraki scramble to swear themselves to her, the night comes alive with the music of dragons for the first time in centuries.

What is A Game of Thrones RPG?

This Deluxe Limited Edition of *A Game of Thrones Role-Playing Game and Resouce Book* covers two separate rule systems. The primary system is compatible with the world's most popular d20 fantasy system, although we've changed things where necessary to better reflect the world of Westeros. The Tri-Stat version is primarily self-contained within the Appendix. Taken together, you have two fantastic systems at your fingertips, with which to explore the Seven Kingdoms.

A Game of Thrones Role-Playing Game covers the events of the eponymous novel, the first book in "A Song of Ice and Fire." It also details much of the known history of Westeros, from the Dawn Age up through the coming of the Targaryens, and ending with the time of King Robert of the House Baratheon, the First of His Name.

With this book, you can make your own Westerosi and eastern characters, and continue the adventures George R.R. Martin started in this epic series. You can parallel the events of the novels, and watch the Seven Kingdoms fall into war, or wander through the exotic Free Cities, where the rise and fall of the houses of Westeros are but whispers and rumourmongering. You can even take on the roles of the characters from the novels if you wish, and watch the story unfold from a new vantage point.

What is a Role-Playing Game?

For many people a role-playing game (RPG) is the "mature" or "advanced" version of the games we used to play as children such as "House," "Cops and Robbers," "Monsters-and-Maidens," or "Come-into-my-Castle." Each player creates a character that he or she wishes to play (appropriately called a Player Character), and endeavours to view the unfolding events of the game through the eyes of that character. The character's outlook on life is separate and distinct from that of the player, though at times they may be similar. RPGs are not table-top board games – the games take place in the imagination of the players, occasionally assisted by visual aids such as pictures, figures, maps, and other props. Role-playing can also be likened to improvisational theatre where everyone involved in the game must respond to the actions or decisions of the other players, but must do so from their character's perspective (called playing "in character"). These character-character interactions are often the primary focus of the entire game, and the heart of the role-playing experience.

To help answer the question, "What are the limitations on my character's abilities and talents?" RPGs employ a set of rules to help settle character conflicts and resolve character actions. The system usually outlines the use of a random generator (dice for random numbers, cards for random events, etc.) to add an unpredictable element to the game. A typical role-playing scenario requires a handful of players along with one person to run the game, known as the Game Master (GM). The players tell the GM what their respective characters would like to do throughout the course of the adventure scenario and the GM describes the results of their actions. When the GM works closely with each and every player, the game adventure remains exciting and fun for all.

The characters that the players create will depend on the type of adventures the GM intends to run and the number of players involved. The game system helps players assign some strengths and weaknesses to their characters, using number rankings to indicate relative ability. Most of the remaining elements of a character's background, family, hobbies, and interests are not covered by the rules but are described by each player according to his or her view of the character. Players may play the characters from *A Game of Thrones* as presented (in Chapter 16), or can also choose to recreate the characters according to their own personal outlook; additionally, experienced players often prefer to create their own characters, who will inhabit the Seven Kingdoms.

A Game of Thrones Role-Playing Game is played in sessions. Sessions are often 2 to 8 hours in length, and are typically held on a weekly or biweekly schedule. The players work their way through an adventure's plot, picking up where the last session ended and proceeding until the current session is over. Over a period of time of usually one to four sessions, the players will have completed a number of tasks to achieve at least partial closure of the plot. This closure does not answer all the questions or eliminate all of the characters' problems, but rather is similar to the closure seen at the end of a subplot story arc. An adventure that only takes a single isolated session is referred to as a "one-shot" adventure, a type of scenario primarily used at role-playing conventions. Finally, a number of story arcs that use the same characters can be linked together to form a campaign. Campaigns require more commitment from everyone involved, but watching the characters develop and gain new abilities and talents as a greater plot unfolds makes the effort worthwhile. The most engaging role-playing campaigns can last upwards of 5-10 years, but keeping a campaign running for eight months to a few years is considered to be tremendously successful.

As a player, you will control your character's actions in the game as he or she works through the unexpected twists and turns of the plot, with assistance provided by the other player characters. Your character's actions can greatly affect the outcome of the adventure, but you must keep in mind that every action has a consequence that may return to haunt your character in a future session. Role-playing is a group effort, however, and positive interactions between your character and the characters of the other players are vital to everyone's enjoyment of the game.

As a GM, your contribution to the game will be much greater than that of any one player. You must establish the setting, villains, conflicts, and plot of the adventure, as well as role-play all of the other Non-Player Characters (NPCs) that your gaming group will meet during the game. NPCs are similar to the secondary characters in a novel, ranging from the obscure and trivial background characters to political rivals, master villains, and lovers.

If you plan to be a GM, you must also be able to project your imagination to the players by describing the world in which they live in vivid detail. Additionally, your plot must remain sufficiently flexible to allow the characters' actions to make a definite impact on the adventure. A plot that is too rigid or "scripted" may leave players feeling that their characters have lost the free will to affect their own destiny. The GM must possess creativity, sound judgment, and the ability to improvise in unexpected situations. Game Mastering takes extra time and effort, but the reward of watching the players revel in the game setting and plot that you have created makes it all worthwhile.

A Game of Thrones d20

A Game of Thrones d20 (AGOT d20) uses a rule system familiar to many players worldwide. Players design characters with six Ability Scores, a regional Background (after all, who would mistake a salty Dornshiman for one of the Ironborn?), and a House Affiliation (whether from a great house, a small house, or from the commons). Players then choose a Character Class – there are eight core Classes, and eight Prestige Classes, representing many of the professions of Westeros. As characters gain experience, they gain higher Levels in their chosen Class, or may instead take a new Class to learn far different talents. Characters all have Skills, Feats, Reputation, and Influence (all defined to some degree by the Class), and many often have Defects.

To play *A Game of Thrones d20*, you need paper and pencils, and several different types of dice – d20s, d12, d10s, d8s, d6s, and d4s (which can be found at any good, local gaming/hobby store).

A Game of Thrones Tri-Stat

A Game of Thrones Tri-Stat (AGOT RPG) uses the critically acclaimed Tri-Stat System. Players design characters with Character Points – these Points are spent on the character's three Stats, and on templates. Templates fulfil the functions of Backgrounds, House Affiliations, and Classes, but are far more customisable. All of the key concepts presented in the d20 rules are present in Tri-Stat, but characters can advance more dynamically, and not worry as much about precise Levels or prerequisites.

To play *A Game of Thrones Tri-Stat*, you need paper and pencils, and six-sided dice (d6s – the kind common to most board games).

Example of Game Play

The following dialogue is an example of how a typical d20 role-playing session might progress. The game involves seven players and the Game Master (or GM), Dev. When setting up the game, Dev tells them they will play a Noble House style campaign.

The game will start one year previous to the events depicted in *A Game of Thrones*, and the characters will all be part of, or associated with, a branch of House Tully. In this version of Westeros, Hoster Tully has a younger cousin, Ser Kent Tully, who rules a small holdfast called Kent's Keep on the Cape of Eagles.

Dev tells the players to make characters with 6 total Character Levels. Dev informs them that he wants to keep the themes and tones to strongly reflect those of the novels. He also tells them of a few restrictions (no Eastern Backgrounds) and any optional rules (such as Social Status and Effective Character Level, Fatigue for combat, and a maximum of 9 Bonus Points for Defects). Then he lets them create their own characters.

Note: Not all groups will have this many players. A large number was chosen to showcase different options throughout the play examples scattered through this book. Additionally, this example is written to show the social interaction and role-playing, and does not focus on the rules.

Dylan creates Brendal Tully, a young noble, and the son of Ser Kent. His Social Status is Rank 4 (member of a great house) and he is a 3rd Level Noble (his Social Status gives him three effective extra Levels).

Elio designs Ran Tyrell, a young noble who is being fostered by Ser Kent. His Social Status is also Rank 4, and he is a 3rd Level Noble. He aspires to knighhood.

Linda creates Morgan Snow, a baseborn daughter of some northern lord or another. Tomboyish as a child, she fell into a life of fighting and guarding. She has taken service with Ser Kent as a sworn sword. Her Social Status is Rank 1 (which does not affect her Character Level), and she is a Level 6 Man-at-arms.

Paul designs Heldan, once of House Frey. Heldan has finished his training at the Citadel, and is now a sworn maester, sent to advise, and learn from, Ser Kent. His Social Status is Rank 2 (which gives him one effective extra Character Level), and he is a 5th Level Maester.

Matt creates Sebastian, a local boy who took arms with Ser Kent's household and became a loyal member of his guard. As a sworn sword, his Social Status is Rank 1 (which does not affect his Character Level). Furthermore, once Sebastian reaches a high enough Level Man-at-arms, he can become a Knight. Matt and Dev decide that just recently, Sebastian saved Ser Kent's wife from highway bandits, and in return Ser Kent knighted him. Ser Sebastian is a 4th Level Man-at-arms / 2nd Level Knight.

Troy designs Kardaine, a member of the smallfolk who heard the call of the Seven from a begging brother, and went to study with the Faith. Now he is a successful septon, assigned to Ser Kent's service. His Social Status is Rank 1 (which does not affect his Character Level), and he is a 6th Level Septon.

Finally, Robin creates Laurel, another member of the smallfolk. She was raised in the region, and has spent her early adulthood becoming a successful hunter and tracker in Ser Kent's service. Her Social Status is Rank 1 (which does not affect her Character Level), and she is a multiclassed 3rd Level Hunter / 3rd Level Knave.

At the first session of the campaign, Dev gives the players some general background on Kent's Keep, Ser Kent, and his household. At the game's start, he lets people set their initial scenes, listening carefully to what they say in order to create hooks to bring them into the heart of the story.

Dev: It is a year of high summer, the beginning of the 9th year. You are all part of Ser Kent's household, and lodged at Kent's Keep, which lies crouched upon the Cape of Eagles overlooking Ironman's Bay. I'm going to let you create the first scene for your character. Think of the opening sequence of a book, or perhaps a movie, as the story begins ... (to Robin) Laurel, where are you and what are you doing?

Robin: (as Laurel) I'm away from the Keep, at least a full day's travel. One of my duties is to regularly scout the fishing villages, and keep an ear out for stories of raiders. (to Dev) Have there been many attacks in the recent past?

Dev: No, not so many. The last two years have been quite peaceful – oh, there's the occasional dispute, and one or two turn into assaults or even murder, but there has been no major disturbance to the coastal towns since Ser Kent and a small force trapped and shattered Red Jack's raiders.

Robin: (as Laurel) Sure. So I travel the region, on a light riding horse, maybe with a couple of other scouts, though we all spread out and act independently.

Dev: Fine. (to Troy) Kardaine, where are you and what are you doing?

Troy: Well, Matt and I talked it over while making characters, and I think that while Ser Kent knighted him, Kardaine performed the rest of the ceremony – the anointing with the seven oils, and so forth.

Dev: Sure, that's great.

Troy: So as the knighting just happened, or is just happening, I think Kardaine is in the Sept with Sebastian ... now Ser Sebastian, and is essentially blessing him.

Dev: Matt, you OK with that?

Matt: That's fine. Ser Sebastian is dressed for the occasion in an undyed wool shift, and barefoot. He takes this all very seriously, and is honoured that Septon Kardaine would aid him in this.

Dev: I got it. Paul, where is Maester Heldan and what is he doing?

Paul: (as Heldan) Reviewing my facts and figures, for the lord. I have just taken over more of the steward's duties, in part because I've proven myself over the past year, and more tragically because he recently broke his leg falling from a wild horse.

Troy: How ... convenient.

Dylan: I know who we have to watch out for!

Paul: (dryly) Whatever do you mean?

Dev: That's fine. You are all free to colour the scene – add details to the world – in minor ways. And if it contradicts the story, I'll gently correct you. Or not so gently. Linda, where is Morgan and what is she doing?

Linda: Can I wait to hear what the other two are doing first?

Dev: (turning to Elio). Elio, where is Ran and ...

Elio: ... and what is he doing! (laughter) Ran is in the yard, practicing as per his usual routine. He spends several hours a day with the guards, drilling, and also tries to get in personal sparring ... (to Dylan) Brendal, are you game?

Dylan: (as Brendal) Always, you scoundrel! By the Seven, I'll thump you this time!

Dev: The two of you are in the yard, clacking blunted swords. There's a slight advantage to Ran, but it could easily go either way. Linda, any ideas yet?

Linda: Oh, many. (as Morgan) I'm watching the two boys play in the yard, perched up a lower balcony. I'll occasionally catcall and hoot, first for one, then for the other should the tide turn – always for the underdog, basically.

Dev: That's fine.

Elio: (as Ran) Morgan, must you always play the mockingbird? Easy for you to criticise when you are safely seated in the benches

Dylan: (as Brendal) I agree. You think you're so tough, pick up a sword.

Linda: What the hell. (as Morgan) I leapt nimbly down the stairs to the yard, snatching up a sword and shield from the equipment table.

Dev: OK. How are you fighting? And whom do you attack?

Linda: Both! I'm going to go on the assault, picking away at their defences. My goal is to knock one down or at least off balance, before dealing with the second firmly.

Dev: Guys, I need you to roll some dice (Linda, Dylan, and Elio all roll Initiative, then act in sequence, making attack and defence rolls as necessary. Unsurprisingly, Morgan completely dominates the first several exchanges, at which point the GM summarises). After several tense minutes filled with lightning quick strikes from Morgan, and, well, considerably slower attacks and defences from the two highborn sons, both boys are thoroughly pummelled and defeated. (laughter) Meanwhile, Paul, a raven flutters in to your tower.

Paul: (as Heldan) I go to it. Is there a message tied to its leg?

Dev: You think so, but as you get closer, it squawks furiously and hops away, unsteadily. You notice what looks like dried blood along one wing.

Paul: (as Heldan) I'm going to leave it alone for a minute to calm down, though I keep a close eye on it. After a few moments, I slowly move over to a bin with corn and seed, and take a handful, then cautiously, and slowly, very slowly, head towards the bird.

Dev: It watches you warily, but as you come within a few feet, it screeches and flaps its wings madly! It tries to fly, but falters, and crashes to the floor.

Paul: (as Heldan) I scatter the seed between us, then back away. I want to grab a pair of thick leather mitts. Heldan obviously handles these guys all the time, so he should be able to coax it into eating, and while distracted, catch it safely.

Dev: Good plan. The bird pecks at the seed as though it were starving. Maester Heldan manages to snatch it up in the mitts. It struggles briefly, but then lies still.

Paul: (as Heldan) Keeping it held firmly, I'll gently retrieve the message.

Dev: It's sealed with wax, depicting two crossed scythes.

Paul: (as Heldan) Do I recognise it? I have a high Skill – unless it's extremely obscure.

Dev: Not exceptionally, no. It takes you a moment, but you recall it is the sigil of Lord Rodrick Harlaw of Harlaw, Lord of the Ten Towers, also called the Reader.

Paul: (as Heldan) I break the seal, what does it say?

Dev: The language puzzles you for a moment, then you realise it's in code. The dialect is an ancient seafarer's brogue.

Paul: Can Heldan decipher it? In my background I said he collects sea chants and lore.

Dev: Sure. (hands Paul a note) Here you go. Meanwhile... (turns to Troy and Matt). Septon Kardaine has watched over your vigil, Sebastian. You've been fasting and praying for a night and a day. As the sun sets, Ser Kent arrives.

Troy: (as Kardaine) Ser Kent, may the Seven bless you.

Dev: (as Ser Kent) Dear Kardaine, how fares our young aspirant?

Troy: (as Kardaine) Very well, I believe. He has rigorously held to his fast and his prayers, and has received the blessings of the Seven with a pure heart and godly spirit.

Dev: Ser Kent draws his sword and stands over Sebastian. (as Ser Kent) Sebastian, do you promise to honour the Seven, to defend in the name of the Father, to guard in the name of the Mother, to fight in the name of the Warrior, to build in the name of the Smith, to bring joy in the name of the Maiden, and to guide in the name of the Crone?

Matt: (as Sebastian) I vow to obey the Seven. Their philosophies will guide me in all that I do.

Dev: (as Ser Kent) Then I charge you to defend the weak, the innocent, the powerless, to serve me faithfully as your own lord, and to defend the realm with all your might. Rise then, Ser Sebastian.

Matt: (as Sebastian) He does, with only a slight tremor in his legs from the long kneeling and fasting. But he's too proud, and happy to show weakness.

Paul: Can Ser Kent be found?

Dev: Certainly. Septon Kardaine and Ser Sent are helping Ser Sebastian to his feet when Maester Heldane bustles in, appearing somewhat agitated.

Paul: (as Heldane) M'lord, my apologies. There is a bird ... from the Iron Islands.

Dev: (as Ser Kent) Come Maester, we will speak of this in my chambers.

Paul: (as Heldane) Ser, your pardons, but ... I think it would do for Septon Kardaine to hear this. And perhaps Ser Sebastian as well.

Dev: (as Ser Kent) Kent harrumphs. Very well, Maester, spit it out then.

Paul: Heldane fishes out the message, but he's already memorised the key points. (as Heldane) It is from Lord Rodrick of Harlaw. He warns of the pirate ship, Seastone, piloted by the cruellest of raiders, exiled from the Iron Islands for worship of gods older and more terrible than even the Ironmen's Drowned God.

Troy: (as Kardaine) More terrible than the Drowned God? I find that hard to believe.

Dev: (as Ser Kent) Is there any sign as to where they might be headed?

Paul: (as Heldane) Lord Rodrick suggests the coastal villages, like Deep Cove or Break Harbour.

Matt: (as Sebastian) Break Harbour? That's my home!

Dev: (as Ser Kent) Aye. Hmmm. Sebastian, go find my boy Brendal, and bring him, Ran, and Morgan to my audience chamber. Septon, Maester, please walk with me. (turning to Robin) Meanwhile, earlier that day ... Dawn. Laurel has been ranging for several days, but should be back to Kent's Keep by early evening if you take a casual pace. However, in the last fishing village you pass through, the fishermen found a drowned man. Seeing the lord's symbol emblazoned on your jerkin, they ask you to deal with it, for the body is "queer." We will paraphrase this scene for expediency.

Robin: Whoah. Um, OK. (as Laurel) I tell the villagers to show me the body, ask if they knew the man. Finally, what is so queer about him?

Dev: No one you talk to recognised the body – it's a village of twenty families, and they all know each other. You find the corpse laid out on the rocky beach. He's covered in bright red and blue splotches, like a colourful rash. Furthermore, his feet are tangled in seaweed.

Robin: Laurel is going to check the body. She'll be careful, and wear gloves. She knows how to handle dead bodies, but she's probably never done a murder investigation before. She'll take her time.

Dev: You discover the seaweed isn't random muck, but the legs have been tied together. You see no other marks, except for the red and blue rash – the body is naked, and the rashes are all over, in no discernable pattern. Nothing else seems odd, until ... you open his mouth, and find something jammed under his tongue. It appears to be an ancient iron coin, stamped with a badly degraded image of a chair, or throne....

History of Fantasy

Researched and Authored by Jason Durall

A Game of Thrones, the first book in George R. R. Martin's "A Song of Ice and Fire" series, is one of the most popular fantasy novels of all time. To gain a better appreciation of Martin's achievement, it is important to understand the tradition of fantasy literature.

Definition of the Fantasy Story

The fantasy story is the oldest story form. Many of the only surviving examples of stories from centuries past are fantasy, with elements of the supernatural, brave heroes, terrible monsters, and glimpses into other worlds. Though myth, folklore, legend, and history have influenced fantasy literature, the fantasy story is itself unique. Fantasy stories generally have fantastic characters, magic, and the supernatural, and the notion of the "other world." Not every fantasy story needs all three, but at least one element is needed for a true fantasy story.

Fantastic Characters

Characters in fantasy stories vary widely, but usually the hero or heroine has some aspect that makes him or her stand apart from the mundane. This can be an inner strength, a natural gift, or a core of nobility that makes him or her distinct from the background characters. Most main characters in fantasy stories can be described as common, heroic, or epic. Common characters are without great skills, martial prowess, or supernatural powers, and are often normal people caught up in fantastic events. Heroic characters are usually distinguished by some element of greatness, sometimes a talent or power that sets them apart from common folk. Epic characters have great destinies, or are divine in origin, and often possess incredible powers and abilities. All of these character types face similar trials or challenges, though their ability often dictates the scope of challenges they must overcome.

Magic and the Supernatural

Be it high sorcery, ritual magic, subtle powers of the land, ancient curses, or words of power that shape the world, magic is a core element of fantasy. It can be overt, as when wizards hurl lightning bolts, or subtle, defining the world and events through seemingly natural forces. Magic can also be divine: the powers of the gods or supernatural beings, and demonstrations of divine power in the form of miracles or godly wrath.

Magic artefacts abound in fantasy stories, in the form of legendary antiques, mystic talismans, enchanted weapons or armours, spell-filled books and scrolls, or even rings of power. Many mythological heroes bore these weapons and fantasy stories continue this tradition. Possessing such an artefact usually implies the hero has the right to bear it, through birth, destiny, or by passing some trial or test. Some fantasy stories invert this, with a protagonist given a magic item they do not "deserve" and the consequences that arise from this inequity.

Fantasy is full of amazing creatures; there are monstrous versions of existing beasts, mythological creatures taken flesh, beings created solely of magic, and even alien creatures that are a natural part of the otherworldly setting. Some fantasy stories present these creatures naturalistically, grounding them in reality; certain subgenres emphasise their strangeness in order to demonstrate that the setting is altogether another world, in which different natural laws apply.

The Other World

An important facet of the fantasy story is that it is set in another world. It does not have to be a different world entirely, but it must evoke the sense that this is a different place from our own, one where fantastic things might happen. This is an essential element in establishing the readers' suspension of disbelief (the condition where they accept the unreal elements of the story). It doesn't mean that the reader needs to wholeheartedly believe in these worlds, but they need to not actively disbelieve in them for the duration of the story.

The five major types of other worlds in fantasy stories can be categorised as follows.

Historic Worlds

These worlds are akin to our own, where some people believe that the supernatural and magical exist but most do not. In these stories, magic does not have any significant or measurable impact on the world other than as an aspect of belief. Faith is considered to be an unknown, and those who exhibit belief in magical powers are considered unusual or deluded. These can also be set in the modern day, where the element of fantasy is often illusory or imagined.

Enchanted Worlds

These worlds are different from our own in one significant way: magic is real. Gods, demons and monsters do exist, and there are those who use can magic, subtle or overt. The world is otherwise recognisable as our own. Urban fantasies and stories that take place in the modern world, contrasting civilisation with a "magical" wilderness, fall under this category.

Alternate Worlds

In these worlds, the forces of magic have shaped events and created a setting similar to our own, but altered enough to be significantly different. Here, magic might be commonplace and exist side-by-side with real-world cultural elements, historical figures, and social forces. In an alternate world setting, there is often some significant event that turned out differently than in our world. From that point on, history unfolded along a new path, changing the world accordingly. This setting is common in science fiction but not as prevalent in fantasy literature.

Outer Worlds

These settings acknowledge our world and frequently treat it as the norm, existing parallel with our world, outside it, or hidden within it somehow. It can be a subset of the larger world, perhaps a tiny world in a bottle or embodied in a work of art. These can be dream worlds, heavens or hells, mystical realms inhabited by the gods and their servants, or idyllic worlds without the same troubled history as our own.

Passage between the real world and the outer world is often difficult and rare. It may be offered only to special people, usually through destiny, blood lineage, or purity of heart. Occasionally individuals may stumble into the outer world through a mishap (or have someone stumble from the outer world into ours, thus alerting someone in the normal world to the existence of the fantastic realm). Stories about outer worlds are often like fantasy travel narratives, where the protagonists go from their homes to a new land, explore it, have adventures, and return home, changed by the experience. Many children's fantasies fall into this category.

Invented Worlds

These are the most prevalent settings for fantasy stories: worlds that are unique, having no (or very little) connection to this world. They feature races and creatures that do not exist in this world, and magic almost always works. Many of these settings have rich histories and cultures, with invented languages and lore excerpted throughout the stories to evoke a sense that the setting is "real," and that living, breathing cultures and folk exist there. Invented maps are often provided along with these stories, and significant attention is paid to histories, genealogies, cultures, and other elements to fully ground the reader. Invented world fantasies are the most popular form, and more prone to being used repeatedly by their authors. Readers of invented world fantasies often develop an attachment to the world so that it becomes a character in its own right. Authors are often loath to discard effort that has gone into establishing these worlds. Invented worlds are the most likely settings to be continued beyond the original author's writings.

Fantasy versus Horror and Science Fiction

Obviously, the genre encompasses a vast breadth of styles and sub-genres. It is difficult to extricate fantasy from horror and science fiction, as many elements of the fantasy story (characters, the supernatural, and the other world) are part of these genres as well. Arthur C. Clarke's famous axiom says, "Any sufficiently advanced technology is indistinguishable from magic," and many science fiction stories are thinly disguised fantasy stories. For example, the "Star Wars" films aren't really science fiction at all (at least not hard science fiction); they concern brave heroes, spunky princesses, evil warlords, magic swords, mystical warriors, and family destinies. The beginning, "A long time ago, in a galaxy far, far away..." was chosen for exactly this reason.

Similarly, most classic horror is tinged with fantasy elements, with resourceful heroes, ancient curses, magical events, and supernatural villains. The tale of the werewolf is one of a gypsy curse, and vampires and mummies are supernatural villains who are also doomed. On the other hand, Frankenstein's monster is science fiction at its core, with attempts to rationalise its extraordinary events and ground its happenings in the real world. Hybrids between fantasy, horror, and science fiction are widespread. The most common fantasy hybrids are listed below.

Gothic Fantasy

This is one of the older fantasy genres, pioneered by Horace Walpole's *The Castle of Otranto* (1764). Gothic fantasy is tragic, usually ending in the physical and/or psychological destruction of the protagonist. Often set in a decrepit castle or manor that offers neither comfort nor shelter from the bleak landscape, gothic fantasy concerns a naïve protagonist who is cursed by fate or some dread stamp of lineage. The plot is usually a grim unfolding of events that cause the ruin of the main character.

Horror Fantasy

The line between horror fantasy and supernatural fiction is so thin that they are practically the same genre. Horror fantasy is essentially a fright tale that uses supernatural (fantastic) elements to evoke a sense of fear in the reader. People have a primal sense of unease about the otherworldly, and horror fantasy evokes boogeymen and other threats with their origins in myth, folklore, or imagination. Horror fantasy is almost always set in the real world, though there is some element of the supernatural, usually presenting a threat to the status quo. Sometimes the genre is called "dark fantasy," though dark fantasy is a genre of its own, set in a grim or gritty fantasy world with a fateful destiny for the protagonist.

Science Fantasy

A combination of science fiction and fantasy, this subgenre traces its origins to the early days of fantasy in the 17th century, when scientific invention was used as a means of legitimising fantastic elements. In science fantasies, characters are often transported to fantastic landscapes through quasi-scientific means such as spaceships, mathematical formulae, strange states of hibernation, translocation caused by gases or radiation, or other equally imaginative (and often scientifically unfeasible) means. Worlds and cultures in science fantasy might have high-tech equipment placed alongside the archaic or quasi-medieval. Aliens might replace elves and dwarves as the other species. Another name for this subgenre is "planetary romance."

Futuristic Fantasy

Another meld of science fiction and fantasy genres is the futuristic fantasy, set in post-apocalyptic or unimaginably distant versions of our own world, where magic and the supernatural are potent and civilisation has regressed to an ancient level of culture and sophistication. Items or aspects of modern culture are often presented as ancient artefacts to accentuate the age of the world and provide a cultural bearing for the reader.

The Roots of Fantasy

In ancient epochs when myth and faith were intertwined, the storytellers of those times used their talents to teach as well as entertain, using story to record the deeds of legendary progenitors of their culture or the gods who watched over their daily lives. The epic was the primary form of literature, poetic verse from the oral tradition of storytelling, typically sung or chanted. King and peasant alike listened to the tales of heroes past. Stories became exaggerated, details were changed to suit the audience, and in many cases, some tales overlapped to form the core of other stories. Most of these epics are lost to us in the modern day, but a few significant mythic or cultural hero-stories have survived the centuries to influence Western literature as a whole, leading the way for the fantasy story as it exists today.

The first great epic known is the tale of the hero-king Gilgamesh, inscribed onto clay tablets more than 4000 years ago by the Sumerian priest Sin-leqe-unnini. Gilgamesh was a hero-king of the Sumerians of Uruk (in what is now Iraq). Gilgamesh's epic predates even the Old Testament of the Bible. In it, the hero-king is shown to be partly divine in origin, battling gods and supernatural monsters that threaten his rule and embarking on a great quest to discover the secret of immortality. His adventures are echoed in later Greek and Jewish legends.

Chronologically, the next great epics are those from the Greeks, particularly the *Odyssey* and the *Iliad*. The *Odyssey*, written circa 900 BC by the Greek poet/storyteller Homer, chronicles the life of the great hero Odysseus, who ventures across the ancient world as he attempts to return home from the Trojan War. Along the way he encounters adventure, terrible monsters, and meets several gods and other divine beings. Modern scholars agree that this tale is essentially a collection of folktales of other lands or cultures, strung together with a single protagonist, Odysseus (likely an invented character). Despite this, the *Odyssey* remains a towering influence in the field of fantasy for its breadth and historical importance.

The *Iliad*, also attributed to Homer, covers the last few days of the Trojan War. Written in 24 sections of hexameter verse, this focused tale records the activities of the Greek and Trojan heroes in the battle and afterward. Gods, kings, queens, and heroes mingle in this great tale of battle and betrayal.

The events of the Trojan War took place roughly three centuries before Homer, and undoubtedly much of the tale had been fictionalised. Indeed, there is considerable controversy as to whether or not Homer was the sole author of the *Iliad*, or had any hand in it at all. Regardless, the *Iliad* remains as great an epic of war as any that literature can offer.

Not to be outdone by their Greek predecessors, the Romans contributed to the epic canon with the *Aeneid*, a 12-book epic poem by Virgil (published at the time of his death in 19 BC). It further depicts the events of the Trojan War and other great Greek epics while tracing the lineage of the then-current Roman emperor to his distant, divine forefathers, specifically Aeneas, who was shown as a prince of Troy and the son of Venus.

The other great epic of Roman times was decidedly more fanciful. Written by Publius Ovidius Naso (43 BC- AD 17), or Ovid, as he is known today, the *Metamorphoses* (exact year unknown) is a 15-book epic that describes the creation and history of the world in terms of Roman mythology. It remains one of the best and most complete sources from the period for the mythology of the time, and was a source of great inspiration to the great authors and playwrights of the Renaissance, including Shakespeare.

The shadow of *Beowulf* looms over all of English literature, not just the fantasy genre. An 8th century manuscript of uncertain origin, *Beowulf* is the oldest known composition written in English. A mix of Norse myth and Teutonic history, it tells of a Geatish king named Beowulf and his exploits, wherein he kills a troll, its mother, and a dragon. It is a gripping tale, depicting savage battles and evoking themes of honour, responsibility, and fatalistic heroism. Translations and analyses of *Beowulf* are many; notable ones include a translation into modern English and lecture by J.R.R. Tolkien, and a recent adaptation by Irish poet Seamus Heaney.

From Iceland come the two works known together as the Eddas: the *Poetic Edda* (composed between the 9th and 12th centuries) and the *Prose Edda* (composed in the early 13th century). The *Poetic Edda* consists of 34 poems relating to gods and heroes from Norse mythology and folklore. The *Prose Edda* is in three parts: the first details the mythological creation of the world by the gods, the second is an examination of poetry itself in the Norse form, and the third section analyses metre in poetry.

The author of the *Poetic Edda* is unknown, while the Icelandic historian, poet, and lawspeaker Snorri Sturluson (1178-1241) is credited with writing the *Prose Edda*. Together (with a few other surviving sagas), the *Eddas* are the best source of Old Norse myth and folklore. They were translated and read avidly by many of the founders of fantasy literature, such as Lord Dunsany, E.R. Eddison, and J.R.R. Tolkien.

Similar to the Eddas is the Germanic epic poem, the *Nibelungenlied*, originally written in the late 12th century. This four-book poetic cycle takes characters and gods from the *Poetic Edda* and the *Völsunga Saga*. It is a heroic tale concerning Siegfried, with less of a supernatural element than the original stories. The *Nibelungenlied* inspired German composer Richard Wagner (1813-1883) to compose *Der Ring des Nibelungen* (or, *The Ring of the Nibelung*, 1869-76). It is a four-part opera focusing on gods, mortal heroes, and the end of the world, all intertwined with the fate of a cursed gold ring coveted by an evil dwarf. The *Nibelungenlied* has been a formative influence in modern fantasy literature, giving considerable inspiration to J.R.R. Tolkien in his creation of "The Lord of the Rings," arguably the most important work of fantasy literature in the 20th century.

Dante Alighieri (1265-1321) was the author of *The Divine Comedy*, which is considered the greatest epic poem in Italian literature and one of the greatest among world literature as a whole. It describes a journey through hell, then purgatory, then finally paradise, with the ancient poet Virgil as the narrator's guide. The images used to portray the nine circles of hell are among the most vivid in any literature of its day, later acting as a springboard for Milton's *Paradise Lost*.

Rivalling Beowulf in prominence in English literature is *Le Morte D'Arthur* (1469), written by Sir Thomas Malory (1408-71) and assembled by William Caxton (1422-91). Composed of eight separate romances, *Le Morte D'Arthur* draws on many sources to achieve a singular view of the Arthurian legend. While Arthur had always been a popular figure in story and song throughout Western Europe, there was no continuity among the various tales and romances. Malory took it upon himself to create the definitive collection, thus preserving the legend as we know it today. This work was a primary influence on later authors, such as Edmund Spenser for *The Faerie Queene* and Alfred, Lord Tennyson's *The Idylls of the King*.

Though he is known worldwide through films, books, and other sources, the English folk hero Robin Hood has never been identified solely with a particular narrative work. An outlaw and bandit, Robin Hood is thought to be based on an outlawed earl of Locksley, Nottinghamshire, born in 1160. Stories, ballads, poems, plays, and other charms concerning Robin Hood were plentiful, with the earliest documented reference in an edition of *Piers Plowman* (1377), a famous English poetic allegory. The most notable early work concerning Robin Hood is a near-epic poem entitled *A Lytell Geste of Robyn Hode* (1510). Robin Hood embodies a popular archetype, the gentlemen rogue who defies the tyranny of unjust rule.

All the World Around

Though a history of the fantasy story might seem Eurocentric, there are many great non-European literary mythological and fantasy epics. Some are older and more culturally significant than the European texts, though their influence in the development of the fantasy genre is limited due to the language barrier and relative lateness with which Western society gained access to these texts.

Two great Indian poetic epics, the *Mahābhārata* (written before 600 AD) and the *Rāmāyana* (circa early 500 AD), serve as both an examination of an entire culture and a complete mythic cycle. The *Bhagavadgitā*, an interpolation of a portion the *Mahābhārata*, has been called "the New Testament of Hinduism." In length, either of these is far longer than any other known poetic work (the *Rāmāyana* consists of 24,000 stanzas!), and are primary to Indian culture as a whole.

The Finnish national epic, the *Kalevala*, is a latecomer to the field of great cultural epics. Collected only in 1835-6 by Finnish poet Elias Lönnrot (1802-84), the *Kalevala* is a collection of Finnish and Karelian folktales, myths, songs, poems, and charms. It concerns the creation of the world and the adventures of three demigod-heroes as they travel the land and vie for the attentions of a beautiful maiden.

In 1838-49, Lady Charlotte Guest (1812-95) translated into English two of the great Welsh epic story collections dating from the early 14th century: *The White Book of Rhydderch* and *The Red Book of Hergest*. She combined the two manuscripts in the course of her translation, naming the resulting work the *Mabinogion*. It is a collection of early tales of Celtic heroes, kings, and gods, some of whom intersect the Arthurian legends.

The Story Takes Form

(pre-1900)

The English and American fantasy traditions owe much of their current existence to the giants of English literature as a whole. Above them all looms the figure of King Arthur. To one side of that doughty king are other heroes, gods, and legends from other mythic cycles, and to the other side are figures from Christianity: demons, devils, and angels -the highest and

lowest of the heavenly and infernal powers. The formation of the fantasy story is one where epic verse informs drama, which in turn colours and educates prose. The poem becomes the play, and the play becomes the novel as audiences become more literate and the level of disposable income among the masses rises to accommodate the publishing industry. Among those who have contributed to the rise of a genre as a whole, the following names are ones to which we owe some of the largest debt.

British poet Edmund Spencer (1552-99) began his career as a translator of poetry, then became a poetic theorist who put principle to practice with a successful and acclaimed series of works, culminating in his greatest work, the romantic epic *The Faerie Queene*. Written in a deliberately archaic language harkening to that of the King James Bible, *The Faerie Queene* is an examination of the knightly virtues, contrasted with both the ancient world of which they were a part and the modern world. Each book was to feature a different knightly virtue, as characterised in a specific character; united, the twelve books would portray King Arthur himself as exemplar of all knightly virtues and a paragon of the British realm.

It was not simply a work about feudalism and knighthood; the work was also a religious and political allegory for characters of the then-modern world, and a criticism of immoral behaviour from the reigning kings and queens of the time. The first three books (of a projected twelve) were published in 1590, then re-released with the next three parts in 1596. Unfortunately, Spencer's castle was destroyed in a wartime fire in 1598. If the manuscripts for the remaining sections existed, they were likely destroyed in that blaze. Spenser died shortly after, and the work was never finished. Despite being incomplete, *The Faerie Queene* is considered the greatest romantic poem in the English language.

Playwright, actor, and poet William Shakespeare (1564-1616) wrote most of his plays between 1595 and 1611. Though many of his plays were retellings of history or myths, some were outright fantasies and have influenced dramatists and authors centuries after Shakespeare's death.

Of his plays, two are particularly important to a study of fantasy literature: *A Midsummer Night's Dream* and *The Tempest*. *A Midsummer Night's Dream* is set in an idealised ancient Greece and the world of Faerie, wherein romantic dilemmas are introduced and eventually resolved with a mixture of magic, trickery, and purity of spirit. *The Tempest* concerns a magus named Prospero, who was exiled to an enchanted island and became master over the magical beings native to it. When given the chance to confront significant characters from his past, Prospero befuddles and tests them with his magic.

Though plays like *Hamlet*, *Cymbeline*, *The Winter's Tale*, and *Macbeth* are full of supernatural influences, they are nonetheless fully grounded in the real world, whereas the two former plays are a more direct type of fantasy. *A Midsummer Night's Dream* and *The Tempest* are central in understanding the influence drama has had on fantastic literature, and are primary sources in the development of the fantasy story.

English author and poet John Milton (1608-74) is one of the greatest poetic and prose authors in the whole of English literature, primarily for his immense work of religious fantasy, *Paradise Lost* (1667), which has been called the greatest epic in modern language. Milton spent the first part of his life as a poet, then became a public servant and spokesman for England's Cromwell government. After the Restoration, Milton was jailed and fined heavily due to his unpopular association with the previous regime. Blind, aged, and effectively in exile due to his former political associations, Milton began working on his epic, retelling the fall of the angels and mankind from their state of grace. The 12-book epic poem of *Paradise Lost* proved immensely popular. Milton followed it in 1671 with *Paradise Regained*, a narrative concerning Jesus Christ's redemption of mankind and reclamation of what was lost. Unfortunately, the second work was inferior to the first and never achieved its popularity or influence.

Irish-born Englishman Jonathan Swift (1667-1745) became a politician, a clergyman, a popular satirist and political commentator, the dean of St. Patrick's Cathedral in Dublin, and a political author of fame and infamy. Throughout all of these careers, Swift continued to stir public opinion as a spokesman of Irish sentiment towards England, casting his self-dubbed "misanthropic" vision into his work. He is best known for savage political invective masked as satire, such as *A Modest Proposal* (1729), but his *Travels into Several Remote Nations of the World, by Lemuel Gulliver* (1726) (better known as *Gulliver's Travels*) is a masterpiece for the ages, though the political bite and canny criticism of human nature is often ignored in favour of the more fantastic elements.

Son of the British prime minister, Sir Robert Walpole, Horace Walpole (1717-97) became one of the most influential authors of his era. One critic said of him, "The history of England throughout a very large segment of the 18th century is simply a synonym for the works of Horace Walpole." He is crucial to the fantasy genre for two reasons. First, in 1747 he purchased the house of Strawberry Hill in England and renovated it into a great Gothic castle, a work that reinvigorated the national interest in all things Gothic, from architecture and art to poetry and novels. Secondly (and of infinitely greater significance for our purposes), Walpole wrote *The Castle of Otranto* in 1764, the first true Gothic fantasy novel, laying down the precepts for the genre for generations of later authors.

Johann Wolfgang von Goethe (1749-1832), or Goethe as he is more commonly known, was one of the greatest voices of German literature and a leading voice of European Romanticism, a movement that encouraged the expression of emotion and imagination. Although his novel *The Sorrows of Young Werther* (1774) first brought him recognition as an author, it is the quintessential story of *Faust* (1808) that has cemented his place as a forefather of fantasy literature.

The story of a man who summons the Devil and offers to sell his soul in exchange for some gain, only to find a way to defeat the Devil in the end has been retold countless times throughout the fantasy genre. Goethe's tale was based on *Doctor Faustus* a play by Christopher Marlowe, but it is Goethe's rendition that has continued to cast shadows through the fantasy genre to the modern day. Goethe was also the author of *Erlkönig*, or *The Elf King*, a poem of fantastic horror that has inspired authors and musicians for centuries, including Franz Schubert.

Many Victorian-era poets helped shape the course of the fantasy story. Of them, the greatest contributor was Alfred, Lord Tennyson (1809-92). Tennyson, like many poets of his era, found great inspiration in myth, heroic epic, and romanticised history. Poems in this vein include "The Lady of Shallot" (1832), "The Lotos-Eaters" (1832), "Ulysses" (1833), and *Morte d'Arthur* (1842), which became the closing piece of Tennyson's most tremendous achievement, the 12-book Arthurian epic *Idylls of the King* (1859, completed 1888). This epic retelling of the classic tale brought renewed vigour to the legend, and integrated the classic elements of the tale with a sombre reflection on society, civilisation, and barbarism. Tennyson was known as "The Poet of the People," and *Idylls of the King* was tremendously popular and widely read, a core text inspiring generations of future writers.

A staggeringly prolific author, poet, playwright, and essayist, Frenchman Alexandre Dumas (1802-70) is most famous for his swashbuckling adventures (*The Three Musketeers*, 1844, and *The Count of Monte Cristo*, 1845), though he was equally adept with fantasy elements. The supernatural appears in many of his other works, such as the psychic connection between the lead characters of *The Corsican Brothers* (1844), the ghosts in *The Castle of Eppstein* (1844), the Wandering Jew in *Isaac Laquedem* (1853), the supernatural double-feature of demons and werewolves in *The Wolf-Leader* (1857), and Byronic vampires in his play *The Vampire* (1851). Dumas also dabbled in children's fairy-stories: his works were collected in *The Phantom White Hare and Other Stories* (1898) and *The Dumas Fairy Tale Book* (1924). Though they are not supernatural in nature, Dumas's swashbuckling stories continue to influence fantasy literature with their bold examples of heroic derring-do.

Scots writer, poet, and minister George MacDonald (1824-1905) exhibited all of these professions in his fantasy writing. His most notable works were *Phantastes, A Faerie Romance for Men and Women* (1858) and *Lilith* (1895). The books are similar in some respects – each concerns a protagonist entering a fantastic otherworld rich with symbolic meaning and archetypal qualities, where they undergo journey-quests whose natures lead to profound revelations about the nature of the world, good, and evil. Each novel is rich in allegory, sometimes confusingly so, and *Phantastes* is profoundly Christian (and particularly Calvinist) and influenced by MacDonald's Victorian sentimentality. His other works include short stories and a trilogy of children's fantasies.

MacDonald was a mentor of sorts to C.S. Lewis (and even appears as a character in Lewis's *The Great Divorce*, 1945). He was also friends with Charles Dodgson (Lewis Carroll), having been loaned the unpublished manuscript of *Alice in Wonderland* to read to his own children.

In addition to being a painter, carpenter, craftsman, designer, poet, typesetter, and artistic theorist, Englishman William Morris (1834-96) authored of some of the most significant early fantasies of the 19th century. Morris was a founding member of the Pre-Raphaelites, who embraced a romantic aesthetic over their own industrial era ethos. In his fiction and verse, Morris strove for a return to classical romanticism, thus epic fantasy was his foremost theme. Morris's fantasy novels included *The House of the Wolflings*, a supernatural romance concerning a Saxon and Roman conflict (1889); *The Story of the Glittering Plain*, an otherworldly Viking tale (1890); and *The Well at the World's End* (1895), an epic and fantastic quest, called the first great fantasy novel of them all. With a Mallory-influenced style, Morris's epic tales and verse were direct influences upon later significant authors such as J.R.R. Tolkien and C.S. Lewis.

Sir Henry Rider Haggard (1856-1925) was many things in the course of his life – civil servant, barrister, politician, soldier, Knight of the Realm, and writer. His life experience informed his work, giving the tales of high adventure a sense of verisimilitude. Haggard's most famous works were supernatural "lost world" adventures, such as *King Solomon's Mines* (1885) and the "Allan Quatermain" novels. These each feature the titular hero venturing into a mysterious and hidden land, encountering ancient peoples with alien traditions and forgotten religions.

Quatermain was the model for Indiana Jones, and Haggard's works pioneered the mix of supernatural thrills and pulp action. *She: A History of Adventure* (1886) is another of Haggard's novels, published in various forms over the course of six decades, with different titles and emphases. The novels, concerning the reincarnated god-queen Ayesha, often have her drawn into occult battles in strange lands, her adventures fraught with supernatural meaning.

The name "Mark Twain" is the famous pseudonym of Samuel Langhorne Clemens (1835-1910), a father of American literature and no stranger to fantasy writing, though his contributions were more on the side of farce or satire rather than "straight" fantasy. One of Twain's more famous works, *A Connecticut Yankee in King Arthur's Court* (1889) uses the concept of time travel to take a modern protagonist into an medieval realm as a study in the contrast of modern values with those of knightly ideology. The fantastic elements are slim in the novel, however, the "modern man goes into ancient world" element has been used frequently in other fantasy genre works. Twain's other overt fantasy novel was *No. 44, The Mysterious Stranger: Being an Ancient Tale Found in a Jug, and Freely Translated from the Jug* (1916), a bizarre supernatural piece featuring a protagonist identified as "Young Satan."

"Lord Dunsany" was the pen name of Irishman Edward John Moreton Drax Plunkett (1878-1957), author, playwright, and poet. The name was no conceit – Plunkett was a hereditary lord whose title was 18th Lord of Dunsany. He was a pioneer of the faerie otherworld story, and his invented worlds were seminal influences to all subsequent fantasies.

Primary works by Dunsany are the short story collections *The Gods of Pegana* (1905) and *The Sword of Welleran and Other Stories* (1908), and the novel *The King of Elfland's Daughter* (1924). Many of the stories from these works read like Platonic ideals – the fantasy stories from where all others sprung. Authors as varied as H.P. Lovecraft, Robert E. Howard, C.S. Lewis, and J.R.R. Tolkien were heavily inspired by Dunsany's writing and world making. Sadly, Dunsany's other works (of which there are many) are often neglected in favour of his fantasy writings, and few of his other novels or stories are remembered today.

An American, James Branch Cabell (1879-1958), is best known for an astounding number of highly-witty, ironic fantasies linked with similar themes and recurring characters. This sequence, known as "The Biography of the Life of Manuel" or "Poictesme," comprises more than two dozen volumes published from 1905-1930, ranging from outright fantasies, fictional genealogies, essays, plays, poems, short stories, satirical commentaries, and other oddities. The most famous of these works is *Jurgen: A Comedy of Justice* (1919), banned in 1920 for its preponderance of sexual double-entendres, and, perhaps indirectly, for its satiric view of organised religion. The work is a fantastic tour through history and myth, as the hero reluctantly pursues his kidnapped wife through a variety of settings. Cabell's influence on American fantasy was profound, and he counted Mark Twain among his greatest fans. Despite his vast and influential oeuvre, however, his work is mostly forgotten in this era.

The Pulp Era
(1900–1940)

The period from 1900 to 1930 was a heyday for fantasy literature due to the popularity of cheaply printed pulp adventure magazines, from the giddiness of the turn of the century through the post-war excitement. Pulp magazines such as *The Argossy*, *All-Story Weekly*, *The Cavalier*, *The Thrill Book*, and *Weird Tales*, brought strange tales of savage lands, ancient worlds, cliffhanging adventure, barbaric heroism, and supernatural worlds to readers on a regular basis. The pulp era's dominant theme was fantastic adventure, of a flavour best known as sword and sorcery. A casualty of war, the pulp era ended with the second World War, when paper became too important to waste on frivolity.

These magazines (particularly *Weird Tales*) introduced and popularised authors whose works have formed the backbone of modern fantasy. Interestingly, many of these authors were friends through post, wrote copious letters amongst themselves, and paid homage to one another by referring to each other's work in their own stories. Many authors worked for the pulps – but four of them are indispensable in a discussion of the fantasy story: Edgar Rice Burroughs, H. P. Lovecraft, Clark Ashton Smith, and Robert E. Howard.

Edgar Rice Burroughs (1875-1950) created a great body of work that began in the pulps, and through the advent of cinema made an immense leap in popularity and influence. His many "Tarzan" stories were set firmly in the straight adventure genre, but featured elements common to weird fantasy such as lost cities and hidden civilisations, primitive cults, living dinosaurs, and ancient curses. Burroughs's other significant series of planetary romance novels did much to popularise the weird fantasy adventure genre. Among these were those set Pellucidar (a dinosaur-filled hollow Earth), on Barsoom and Venus (science fantasy versions of Mars and Venus), and other lost-world or scientific romances such as *The Moon Maid* (1923) and *The Land that Time Forgot* (1918).

Master of "alien horror," Howard Phillips (H.P.) Lovecraft (1890-1937) is famous for the "Cthulhu Mythos," featured in a series of stories and a novella. These concern humanity's encounters with unimaginably alien beings of ancient and terrible power, inevitably ending in madness and doom. Though Lovecraft never attempted to codify his alien gods into a pantheon, his successors did, and so the Cthulhu Mythos was more fully established. Many

of these stories were set in imaginary northeastern towns such as Dunwich, Innsmouth, and Arkham (home to the equally imaginary Miskatonic University).

Lovecraft is noteworthy for his use of imaginary books as plot devices, grimoires and dark histories that would often drive readers mad. Primary among these fabled volumes was *The Necronomicon*, since referred to in a wide variety of fantasy and horror fiction. Another major facet of Lovecraft's work is his Dreamland, a realm where human dreamers voyage, complete with magic, monsters, and unusual customs. Though the "Cthulhu Mythos" stories are alien horror and the Dreamland stories are fantasy, they share many elements and characters.

Clark Ashton Smith's writings had much in common with Lovecraft's, though it consistently depicted worlds more erotic, exotic, and decadent than Lovecraft's own prudish sensibilities would permit. Smith's writing also focused on worlds parallel to our own, alien vistas ruled by supernatural beings of unimaginable strangeness, and he used the mechanisms of science and horror equally with his fantasy elements. Like Lovecraft, Smith (1893-1961) connected his alien worlds with his fantasy ones, with his imaginary countries of Averoigne, Atlantis, Hyperborea, and Zothique. He has been frequently paired with Lovecraft in tone and voice. Though there were distinct differences between their works, their superficial similarities and habit of referring to each other's works in their own writings have bolstered this.

Texan Robert E. Howard (1906-36), a misfit and moody loner who turned to writing at an early age, brought a savage vitality to his pulp stories. The most popular of them focused on Conan of Cimmeria, a barbarian who moved through Howard's stories like a chameleon – from humble beginnings as a primitive barbarian, to thief, pirate, bandit, adventurer, mercenary, soldier, and eventually a king by his own sword. Howard's other fantasy heroes, Kull, Bran Mak Morn, Cormac mac Art, and Solomon Kane were equally dramatic and intense with loyal followings, though not as popular as Conan. For his wealth of characters and his powerful stories, Howard earned the unofficial title of "the greatest pulp writer in the

Fairytales and Folklore

The fantasy story is not just epic poetry, gothic novels, ancient hero-cycles, and collections of myth. Many of these were influenced by tales of the common folk, stories told by mothers to their children or around a campfire on a cold night. These folktales have spread around the world, adapting to (and being absorbed by) other cultures, changing each time they are told, with new details added, and some forgotten. Two important figures in the influence of fairytales and folklore are William Butler Yeats (1865-1939) and Andrew Lang (1844-1912).

Irish poet and dramatist William Butler Yeats used fairy tales and folklore extensively in his poetry and plays. Initially, his early poetry concerned themes from myth and folklore. His later, more nationalistic work, focussed on heroes from Ireland's history. Yeats was significant also for his prose work, including *Fairy and Folk Tales of the Irish Peasantry* (1888), an important and influential collection of these stories.

Scottish scholar Andrew Lang is the primary source for the print-based spread of fairytales and folklore into the English-speaking world, through his extensive collection of *Fairy Books*. These 11 volumes, each named for a colour (*The Blue Fairy Book*, etc.), published from 1889-1910, were greatly popular, and performed the invaluable service of collecting these stories and introducing them anew to children everywhere. Lang was not merely an editor and collector, he also illustrated the *Fairy Books* and wrote many other children's stories and new fairy tales, including a translation of *The Odyssey* (1879) and a collaboration with H. Rider Haggard.

Children's Stories

Hand in hand with fairytales and folklore are those stories aimed at a younger audience. These tales have frequently contained fantastic elements, from enchantments, supernatural creatures, and curses to magic artefacts and voyages to strange otherworldly realms.

Jacob Ludwig Carl Grimm (1785-1863) and Wilhelm Carl Grimm (1786-1859) (more commonly known as the Brothers Grimm) were German philologists and scholars. They collected and assembled various Germanic and European folk and fairytales, publishing them in a multi-volume work entitled *Die Kinder- und Häusmarchen* ("Children's and Household Tales," 1812-15), one of the first significant collections of children's stories.

Working under the pen-name of Lewis Carroll, Charles Dodgson (1832-98) was a mathematician and lecturer, but is more famously known for his works of fantasy, *Alice's Adventures in Wonderland* (1865) and the sequel *Through the Looking-glass, and What Alice Found There* (1871). Created as a series of sketches to entertain a small girl named Alice, the works stretched the bounds of the children's story, breaking rules and conventions with rich levels of symbolism and innovative storytelling. The "Alice" books were among the most widely read children's books of the 19th century.

Through the magical world of Oz, American author Lyman (L.) Frank Baum (1856-1919) bestowed an immense gift upon children and other readers of fantasy stories. The whimsical tales of this enchanted realm reached audiences everywhere, achieving incredible popularity. In the 19 years following the publication of *The Wizard of Oz* (1900), Baum wrote more Oz material: a dozen other books, a half-dozen collections of short tales, and several plays. Beyond this body of work, other authors continued the series after Baum's death. *The Wizard of Oz* inspired perhaps the most famous of fantasy movies, and the series continues to be enjoyed by readers to this day, with many adaptations in film, television, animation, radio, theatre, music, and comics.

Scottish playwright and author Sir James Matthew (J.M.) Barrie (1860-1937) is best known for his invention of the ultimate imaginary playmate: Peter Pan. Part of a story within a story, Barrie's semi-autobiographical *The Little White Bird* (1902) introduces Peter Pan, a magical young boy who inhabits an island in the middle of Kensington Gardens. Later, Barrie expanded this story and removed it from the earlier narrative in the tale *Peter Pan, the Boy Who Would Not Grow Up* (1904), and moved Peter's home to Never-Never Land. This tale was revisited in *Peter Pan and Wendy* (1921) and *When Wendy Grew Up: An Afterthought* (1908), an epilogue.

world." Not limited to fantasy, Howard's prodigious output covered many genres, from horror, exotic adventure, westerns, regional stories, and even humour, all of it suffused with his vitality, colourful prose, and his distinct ear for dialogue and powerful imagery.

Howard's untimely death by suicide heralded the end of the pulp era. His work was intermittently republished. Many of his stories were edited severely by overzealous editors and authors such as L. Sprague de Camp and Lin Carter, who took some of Howard's unpublished works and reworked them as Conan stories along with other editorial liberties. Howard's work has been in print almost continually in the last five decades, though the past several years have seen a renewed interest in his creative work.

Genre-Defining Fantasy Novels

The late '30s through early '50s saw the publication of some of the greatest modern fantasy novels: *The Once and Future King*, "Gormenghast," *The Worm Ouroboros*, "The Chronicles of Narnia," and "The Lord of the Rings." These are pinnacles of the art and craft of fantasy writing, and their widespread acceptance outside the genre is not solely due to their quality or their subject (though these are top-notch), but because of the universality of their appeal. Each of them takes readers wholehearted into fully realised fantasy worlds. These tales are as widely read as they are because each is simply a wonderfully executed example of what fantasy literature can do.

The Once and Future King

Though he had written almost a dozen novels before 1935, Terrence Hanbury (T.H.) White (1906-64) was best known for *The Once and Future King* (1958), a children's fantasy adventure based upon the life of King Arthur. The book was originally published in sections as *The Sword and the Stone*, 1938; *The Witch in the Wood*, 1939; and *The Ill-Made Knight*, 1940. It is a masterpiece of tragedy and comedy with humorous elements galore in the early section, where young king-to-be "Wart" is trained by the magician Merlin to become a wise and compassionate leader of men. The finale ends on a bitter commentary on the follies of warmaking and a lament for the loss of England's innocence, as personified through Arthur and his dazzling and beautiful realm of Camelot. A large section of the book, excised at the publisher's demand from the original printing and much later released as *The Book of Merlyn* (1977), was even more overtly political and anti-war. The tremendous success of *The Once and Future King* must be tempered by the sobering knowledge that the author's vision was blunted by publisher's reluctance to end it with its natural conclusion, a caution against warmongering and a plea for peace. In 1940, publishers felt this was a message that Britain did not need to hear.

Gormenghast

Born and raised for the first 12 years of his life in mainland China, British author Mervyn Peake (1911-1968) used his experience in that foreign culture to craft his most significant work, the "Gormenghast" trilogy (*Titus Groan*, 1946; *Gormenghast*, 1950; and *Titus Alone*, 1959). The series details a young noble's rise to power and exploration of the world he had been born into, a sprawling and labyrinthine manor castle called Gormenghast, populated by an enormous and eccentric cast of Dickensian proportions. Though full of bizarre turns and stirring characterisations, the novels have almost no indication of the supernatural and absolutely no overt fantasy identifiers in them. It is only when taken as a whole that the elements of plot, setting, and character, identify "Gormenghast" as gothic fantasy of the highest order.

The Worm Ouroboros

A civil servant and student of Old Norse, Eric Rucker (E.R.) Eddison's (1882-1945) first fantasy novel became a pillar of fantasy literature. This novel was *The Worm Ouroboros* (1922), a vast epic of a grand war between rival countries, noble kings, and puissant knights in a high fantasy world. The work was rich with vibrant scenes, evocative background, stirring characterisation, and flights of fancy so imaginative they have rarely been equalled. Its ending brilliantly echoes the riddle of valour: those who fight hardest for good often lack the will to enjoy the peace it brings.

The language of *Ouroboros* is amazingly dense, as Eddison chose to write it in the English of King James' Bible. Difficult and yet infinitely rewarding *The Worm Ouroboros* is sadly obscure, primarily due to the challenge it presents readers. Eddison later branched into fantasies inspired by Norse myth with the novel *Styrbiorn the Strong* (1926) and the translation *Egil's Saga* (1930), before embarking on his epic "Zimiamvia" novels, nominally set in an otherworld referred to in *Ouroboros*. Two volumes were published in his lifetime – *Mistress of Mistresses* (1935) and *A Fish Dinner in Memison* (1941) – while the third, *The Mezantian Gate* was published in an incomplete state in 1958, long after Eddison's death.

The Chronicles of Narnia

Oxbridge don, Oxford Fellow, and Cambridge Professor, Clive Staples (C.S.) Lewis (1898-1963) was a member of the Inklings, an informal group of Oxford professors who met regularly to discuss literature and encourage each other's writings. Lewis began writing fantasy with *The Pilgrim's Regress: An Allegorical Apology for Christianity Reason and Romanticism* (1933), a novel about his conversion to Christianity. His next work was a trilogy of highly successful planetary adventure novels (*Out of the Silent Planet*, 1938; *Perelandra*, 1943; and *That Hideous Strength*, 1945). The novels begin as outright science fiction but swiftly reveal themselves as Christian fantasies about a modern confrontation between good and evil. Though these works are accomplished and won Lewis much acclaim as an author, it was his seven "Narnia" novels that represented his greatest success as an author and reached the widest audience.

Beginning with *The Lion, the Witch and the Wardrobe* (1950), these children's fantasies took a small group of English brothers and sisters into a magical land inhabited by talking animals, protected by a magical lion, and ultimately threatened by an evil witch who sought to bring winter upon the land forever. Wrought with Christian allegories and themes, the successive novels (*Prince Caspian*, 1951; *The Voyage of the "Dawn Treader"*, 1952; *The Silver Chair*, 1953; *The Horse and his Boy*, 1954; *The Magician's Nephew*, 1955; and *The Last Battle*, 1956) further explore the magical realm of Narnia and its people, blending epic adventure with exploration, wonder, humour, and moral lessons. The series ends with a seeming Judgement Day, where the world of Narnia ends and is reborn in a platonic, idealised heaven. The works are resoundingly popular among children and adults, are internationally successful, and present a rare example of a work of fantasy that is wholeheartedly embraced by religious organisations and scholars.

The Lord of the Rings

Simply put, John Ronald Reuel (J.R.R.) Tolkien's "The Lord of the Rings" is the most popular and influential fantasy work of the 20th century. Tolkien (1892-1973), an Oxford professor of languages, strove to create a uniquely English mythical history that would also provide a background for his many linguistic inventions. His involvement with the Inklings provided him with the support to write *The Hobbit* (1937), a children's story concerning the quest for lost dragon treasure. Its popularity astounded Tolkien, who then began to work on his next book, a much longer piece aimed at older readers, set in Middle-earth and called "The Lord of the Rings." At the behest of his publisher, it was broken into three books: *The Fellowship of the Ring* (1954), *The Two Towers* (1954), and *The Return of the King* (1955).

The trilogy details an epic quest by the free peoples of a medieval land against an evil demigod, his hellish lieutenants, and his monstrous armies. The trilogy is bursting with elements of song, poetry, history, and culture to a degree that works set in the real world rarely accomplish. Its publication was heralded over the next two decades with an immense wave of acclaim; the Middle-earth phenomenon bridged countries, cultures, ages, and social class. Though the trilogy's popularity has waxed and waned somewhat over the half-century it has been in print, the recent release of the film adaptations by Peter Jackson it has seen it grow to a literal cultural zeitgeist, with greater appeal and influence than ever before.

"The Lord of the Rings" is especially significant to both RPGs and to other fantasy works of the 20th century because Tolkien felt that Middle-earth was larger than just a children's novel and an epic story. Middle-earth was practically real to him, and he spent much of the last 40 years of his life working on it, expanding, tinkering, revising, and detailing all aspects of the place's immense history and life. Little of this work was meant for publication, and Tolkien continued to add weight to his grand creation in a manner both reverent and obsessive, with all of the intellectual scholarship that he could muster. His other works and translations are worthy of merit, but it is his devotion to Middle-earth that is the most remarkable. Other Middle-earth works include the unfinished and posthumously released *The Silmarillion* (1977) and the 12-volume "The History of Middle-earth" series, painstakingly organised, researched, and edited by his son Christopher Tolkien (1924-).

The Era of Unknown

('40s–'50s)

In addition to the publication of the great works of the genre, this period saw a renewed flourishing in fiction magazines. Many of the most significant fantasy and science fiction authors of the next half-century were first published in the monthly fiction magazine *Unknown*, edited by John W. Campbell (1910-71). Though Campbell is more responsible for the renaissance of science fiction from the period (among Campbell's discoveries were sci-fi luminaries such as Isaac Asimov, James Blish, Robert A. Heinlein, Lester del Rey, Clifford D. Simak, Theodore Sturgeon, and A. E. van Vogt), *Unknown*'s influence on the fantasy writing of the time was also profound. The magazine's pages were graced with some of the earliest professional work from authors like Fritz Leiber, L. Sprague de Camp and Fletcher Pratt, Poul Anderson, C. L. Moore, Norvel W. Page, Frank Belknap Long, Manly Wade Wellman, and L. Ron Hubbard (who went on with Campbell to create Dianetics and the Church of Scientology).

An inventive writer of heroic fantasy and horror, Fritz leiber (1910-1992) was most famous for his many tales of two swordsmen thieves, Fafhrd and the Gray Mouser. These tales of a northern barbarian and his urban swashbuckling companion are rife with creative invention, puns, delightful conversation, stirring reversals of fortune, and a wonderful setting in the world of Nehwon. Working at the bidding of their two magical mentors, Fafhrd and the Gray Mouser cross the world, go to the bottom of the sea, venture to other worlds (such as ancient Rome), encounter time travellers, and undergo a series of comic humiliations and madcap adventures. Leiber first wrote of the duo in "Two Sought Adventure" (published in *Unknown*, 1939), and continued writing short stories and novellas about them for almost 50 years. The duo's adventures have appeared in *Swords and Deviltry* (1970), *Swords Against Death* (1970), *Swords in the Mist* (1968), *Swords Against Wizardry* (1968), *The Swords of Lankhmar* (1968), *Swords and Ice Magic* (1977), and finally, *The Knight and Knave of Swords* (1988).

Though each had written non-fiction and science fiction independently, the pairing of L. Sprague de Camp (1907-2000) and Fletcher Pratt (1897-1956) on the "Incompleat Enchanter" series was the most successful work of their respective careers. The first of these stories, "The Roaring Trumpet" (1940, *Unknown*), took a 20th century man into the world of Norse mythology with comic results. The mix of modern sensibility contrasted with classical myth proved a popular one (as it had in Twain's *Connecticut Yankee*), and de Camp and Pratt sent their protagonist into further misadventures over the next few decades, collected in *The Complete Compleat Enchanter* (1988). In addition to the "Incompleat Enchanter" cycle and a dozen or so other fantasy novels, de Camp is also known for his editorship of Robert E. Howard's literary estate, including editing and reworking some of Howard's manuscripts into Conan stories.

The Formative Years

('60s–'70s)

This era was a watershed for social change, a cultural revolution reflected in the writing of the period. While social protest was rising in Western culture, the social dynamic and freedom of thought invigorated writers. People wanted to read material that reflected independent thinking and social awareness, and writers were exploring these issues in their fiction. In a time of social conflict and political turmoil, these decades saw the flourish of the science fiction genre. Many important authors of this period wrote both fantasy and sci-fi novels, with no set lines drawn between the two styles.

Few authors were as studied in the ancient world as was Poul Anderson (1926-2001). Originally a science fiction author, Anderson stepped firmly into fantasy literature in 1953 with the bold, confident classic *Three Hearts and Three Lions*, a book similar to Twain's *Connecticut Yankee*, featuring a modern man drawn into a medieval past and using 20th-century knowledge to overcome challenges. The novel is a perfect fusion of modern and fantasy sensibilities.

Anderson's next fantasy novel, *The Broken Sword* (1954), drew on Scandinavian history, full of Eddaic Norse grimness and telling of a bloody and epic battle between the world of humans and the Elflands. Returning to this rich vein of Northern lore, Anderson wrote other Norse works, such as *Hrolf Kraki's Saga* (1973), *War of the Gods* (1999), and *Mother of Kings* (2001). Anderson's other fantasies include the Shakespearean *A Midsummer's Tempest* (1974); *Operation Chaos* (1971); and the four-volume Celtic-Romanic historical fantasy, "The King of Ys" (1986-1988), co-written with his wife, Karen.

Though her initial writings were for young adults, Andre Norton (1912-2005) stepped into the fantasy field with *Witch World* (1963), a hybrid science fantasy where a hero from our world is transported to another planet full of paranormal beings and powers. The book's popularity spawned sequels, in which the science fiction elements faded and the fantasy came forth. Further books included *Web of the Witch World* (1964), and many others.

Like Tolkien, Norton detailed other eras (or "cycles") in Witch World's history, adding to its breadth and depth. The initial volumes became known as the Estcarp Cycle, subsequent books were set in the High Hallack Cycle, and a later period was called The Turning. Norton was one of the first authors to open her world to other authors, making her a pioneer in shared-world fantasy. She has edited several collections of "Witch World" stories, initiated new story cycles, and allowed other authors to write "Witch World" novels. There are currently almost three dozen of these novels or collections.

Norton wrote many young adult fantasies, usually about youngsters transported to fantasy worlds. She collaborated with Marion Zimmer Bradley and Julian May on the "Black Trillium" series, and Mercedes Lackey on the "Halfblood" series. Norton won many science fiction and fantasy writing awards. As the first truly successful female fantasy author, she encouraged other women writers to follow in her footsteps through collaboration and by example.

Though more prolific as a science fiction author, Jack Vance (1916-) has written some of the most famous fantasy stories of his period. His influence is still felt widely today. Vance's own creation, the world of the Dying Earth, was similar in tone to Clark Ashton Smith's *Zothique* tales. First featured in an eponymous collection of stories in 1950, the Dying Earth was baroque and elegant, ancient and nearly spent, with the sun hanging red and bloated in the sky, twitching every so often as if to spasm into death. Vance's characters were uniformly well spoken, curiously amoral, and ancient and powerful magic and catastrophes had ravaged his world. His description of the use of magic spells were lifted whole cloth for the early rules of *Dungeons & Dragons*, and has not been changed significantly since (variants of the Excellent Prismatic Spray and Ioun Stones remain in current versions of *D&D*). Further Dying Earth stories and novels were *The Eyes of the Overworld* (1966), *Cugel's Saga* (1983), and *Rhialto the Marvelous* (1984). Vance's more recent efforts are in quasi-historical fantasy, including the "Lyonesse" series.

Though nowhere as prolific as other authors of this period, Peter S. Beagle (1939-) is considered influential for the craftsmanship and quality of the work he produced. His initial novel *A Fine and Private Place* (1960) is supernatural fiction that strays into urban fantasy, and his first full fantasy novel, *The Last Unicorn* (1968), is a perfect example of classic fantasy at its best, with endearing characters, an epic quest that is nonetheless personal and immediate, and a self-awareness unusual for the genre. The novel tells of the last free unicorn and her quest to become reunited with her kind.

Since *The Last Unicorn*, Beagle's further works have been generally set in the modern world, with the fantastic introduced into a "mundane" setting. Beagle's novella *Lila, the Werewolf* (1974) is an urban fantasy about a narrator whose girlfriend is a werewolf. His next full novel, *The Folk of the Air* (1986), concerns members of a thinly disguised version of the Society of Creative Anachronism (a medieval re-enactment society), full of in-jokes about modern culture and the role of fantasy and escapism in the modern world. His next work, *The Innkeeper's Song* (1993) concerns a modern-day magus seeking help in what is essentially a supernatural grudge match, and is notable for a passing reference to the mage Schmendrick from *The Last Unicorn*. Beagle has written short-story collections containing stories set in the worlds of his previous novels, a sequel to *The Last Unicorn*, and an urban fantasy, *Tamsin* (2001).

Though Ursula K. Le Guin (1929-) has been called one of the most important science fiction authors of the 20th century, her fantasy writing is equally significant. Entering the genre in the 1950s with several short stories, her first novel-length fantasy was *A Wizard of Earthsea* (1968), continued in *The Tombs of Atuan* (1971), *The Farthest Shore* (1972). These novels tell of a young apprentice magician named Ged, who grows into power as a wizard, confronts inner demons, and eventually challenges the nature of the afterlife itself. A fourth book, *Tehanu: The Last Book of Earthsea* (1990), continues from the initial trilogy, and Le Guin recently returned to Earthsea with two new books: a short story collection and a novel.

Her other fantasy novels, such as the "Orsinia" sequence, are simultaneously traditional stories of children entering a magical otherworld and being changed by it, and canny observations on the genre from within the text. She has written many young adult fantasy stories, is a well-published poet and playwright, and has written several collections of short stories. A respected literary scholar, Le Guin contributed greatly to acceptance of the fantasy story with her essays promoting and analysing the structure, purpose, and evolution of the fantasy story. Her chapbook essay *From Elfland to Poughkeepsie* (1973) brought renewed attention to neglected fantasists E.R. Eddison and Kenneth Morris. Le Guin's collection of essays, *The Language of the Night* (1979), is a thought-provoking work in the understanding of modern fantasy. Her other scholarly works have mixed analysis of fantasy stories and feminist philosophy, inspiring many female authors to write in the fantasy genre.

British author Michael Moorcock (1939-) has perhaps done more for fantasy RPGs than any author save Tolkien. Highly prolific, Moorcock worked under a number of pseudonyms in his early career, churning out stories and novels in a variety of genres. Moorcock's most popular hero, Elric of Melniboné (originally solicited to be a Conan clone), was a complete reversal of the traditional sword and sorcery hero. Rather than being muscular and healthy, he was a sickly albino, barely able to move without magic or alchemy. Instead of distrusting magic, Elric was the most powerful sorcerer his world had ever known, and he relied on a vampiric runesword called Stormbringer, a supreme artefact of insatiable evil.

While most sword and sorcery tales concern a hero winning a throne through a test of battle, Elric begins as an emperor who renounces his throne and travels the world as an adventurer. The "Elric" series was eventually published in six volumes (1972-7), and followed by two complete novels in 1989 and 1991. Elric has also appeared in many of Moorcock's other novels and stories. Moorcock's many protagonists are united by a common theme: all are manifestations of a supreme warrior-archetype called the Eternal Champion. This hero will rise when the balance between Law and Chaos is out of equilibrium, sometimes fighting on the side of Chaos, though usually for Law. His characters inhabit alternate realities and dimensions known collectively as the Multiverse. They move through this Multiverse with ease, crossing time and space, encountering alternate versions of each other at disparate points in time, and sometimes fighting the same battles from different points of view. Some Eternal Champions are aware of their multiple identity: others are not. Moorcock's focus on elements such as the infinite Multiverse; the struggle between the Balance, Law, and Chaos; the multiple identities of the Eternal Champion; and the tormented hero able to challenge the gods have had tremendous influence on the field of fantasy RPGs.

Drawing inspiration from Robert E. Howard's Conan, Karl Edward Wagner (1945-94) created Kane, an immortal swordsman, barbaric yet highly civilised, cursed with eternal life and wandering across an ever-changing landscape untouched by centuries of adventure. Flat-out sword and sorcery, these books reinvigorated the genre. Kane, like Elric, was an inversion of the traditional fantasy hero: brooding and gothic, marked with a sardonic humour and surprising amorality, oftentimes a villain in his own stories.

There are three novels and two short story/novella collections about Kane: the last, *Night Winds* (1978), is arguably the best. Another small handful of Kane short stories exist (including one where Kane meets Elric), some of which bring Wagner's immortal hero into the modern world, shifting from fantasy into horror. Wagner also wrote two Howard pastiches, a Conan novel titled *The Road of Kings* (1979, considered to be the best non-Howard Conan story), and *Legion from the Shadows* (1976), a Bran Mak Morn novel.

Roger Zelazny (1937-95) was primarily a science fiction author. His influence in fantasy has been tremendous, however. His focus on science fiction did not preclude his creation of works that are set in worlds where science and magic have been indistinguishable, nor did he balk at creating complete fantasies that incorporate science fiction elements.

Primary among his novels are *Lord of Light* (1967, winning almost every award fantasy and science fiction can bestow), and "The Chronicles of Amber," a series of novels with legions of fans worldwide. Much of Zelazny's work describes competent, self-aware, intelligent heroes who derive considerable power from some inner source, whether magic, science, or some combination of the two. *Lord of Light* concerns a planet where the descendants of space pioneers have used technological means to assume the role of Indian gods. They come into conflict with a being who may (or may not) be the real thing. The ten "Amber" novels (published 1970-91), and several short stories, depict the members of a fractious house of magically potent superbeings, all offspring of a near-demigod. These powerful characters struggle against one another for supremacy and eventually band together to face an enemy from their ancestral past.

Able to shift through parallel dimensions (Shadows of reality), the Amberite Corwin (and later his son Merlin) encounters a number of imaginative fantasy worlds, monsters, demons, and supernatural forces. Zelazny's other significant fantasy writing includes *Dilvish the Damned* (1982), *The Changing Land* (1981), *Changeling* (1980), *Madwand* (1981), *Jack of Shadows* (1971), *Slow Night in the Lonesome October* (1993), a trilogy of fairy-tale farces co-written with Robert Sheckley, and many short stories.

Literary Fantasy

Though much fantasy is unfairly labelled by critics as genre fiction and given short shrift in scholarship, development of the fantasy story features work by literature's heavyweights such as Yeats, Eliot, Spenser, Milton, Shakespeare, Tennyson, and Twain. Today, fantasy stories by non-genre authors abound, and past decades have seen incredible works from many literary authors, some of whom work entirely in the fantasy genre.

Authors from Outside the Genre

Perhaps the most successful contemporary author worldwide, Stephen King (1947-) has made several additions to the genre. One of his first novels, *The Stand* (1978), quickly shifts from biological catastrophe to an apocalyptic battle of good versus evil. *Eyes of the Dragon* (1987), is an outright fantasy. King's collaboration with Peter Straub resulted in two novels, *The Talisman* (1984) and its sequel *Black House* (2001), both featuring a protagonist from our world drawn into the fantasy reality of The Territories.

King's most significant contribution to fantasy is his ongoing epic "Dark Tower" series, seven volumes featuring a knightly gunfighter and his vengeance against a wizard, set in an apocalyptic landscape rife with werewolves, ghosts, vampires, and the detritus of our modern civilisation. The seventh novel will be published in 2005, and will reportedly mark King's retirement from writing.

British author, playwright, screenwriter, and director Clive Barker (1952-) has a body of work defying categorisation, rooted in both horror and fantasy, with elements of magical realism. While Barker's early work was outright horror, his novels have become almost

Pastiches and Franchises

Popular characters have large followings, and sometimes the demand for further adventures featuring them is so great that authors are pressured to continue writing about them, even when they planned never to do so again. One example is Sir Arthur Conan Doyle's resurrection of Sherlock Holmes, killed in one story but brought back when the outcry from readers proved too great to ignore. Sometimes, however, the original authors are not willing to go back to their characters, or the interest in the character continues after the author's death. In these cases, editors and publishers turn to pastiches, and eventually franchises are born.

Imitation is highly lucrative in the publishing game. Pastiches are part and parcel of most genre fiction, where authors create characters or settings similar to others, usually hoping that lightning will strike again if conditions are right. Many fantasy heroes are blatant copies of earlier popular characters. In some cases, the same author might copy their own work. For example, Robert E. Howard's Kull is earlier, but nearly identical in spirit to Conan. Howard wrote "By This Axe I Rule!" featuring Kull but failed to sell it. Later he expanded it into "The Phoenix on the Sword," the first Conan tale, and used pieces of it for *The Hour of the Dragon*, a Conan novel. Besides Howard's self-plagiarism, Conan himself has inspired dozens of imitations, from Lin Carter's Thongor of Lemuria, Gardner F. Fox's Kyrik and Kothar, John Jakes' Brak the Barbarian, David Gemmell's Druss the Axe, and many others.

Conan became one of the first characters in fantasy to become a franchise. Under L. Sprague de Camp and Lin Carter's editorship, the character was given to an increasingly wide variety of authors over the years. First up were de Camp and Carter's own additions to the Conan stories, and these were quickly followed by more than a dozen other authors, including Bjorn Nyberg, Karl Edward Wagner, Poul Anderson, Andrew J. Offutt, Robert Jordan, and more recent authors. Many Howard fans bemoan de Camp's tactic of separating Howard's name from that of his signature hero: many Conan pastiches do not even credit Howard at all! Though the Conan franchise languished in the '90s, it has since passed to new management and is being rejuvenated once more, with a series of new, high-profile Conan works and new printings of Howard's stories restored from his original manuscripts.

Conan is not the only fantasy character to become a franchise, though few others are so thoroughly utilised. Howard's other heroes such as Cormac Mac Art and Bran Mak Morn were featured in novels from other hands (Offutt, Wagner, David C. Smith, Richard Tierney), and Red Sonja, a character Howard created, was featured in several novels by Smith and Tierney. Ghor Kin-Slayer, a minor Howard character from an unfinished story fragment, inspired a novel completed by 16 other fantasy authors, among them Wagner, Moorcock, Offutt, Charles R. Saunders, Manly Wade Wellman, Brian Lumley, Ramsey Campbell, and Marion Zimmer Bradley. Moorcock has allowed others to use his Eternal Champion characters in short stories and collections. Michael Shea wrote an unofficial but authorised sequel to *The Eyes of the Overworld*, called *The Quest for Simbilis* (1974), before Vance wrote his own sequel. Fritz Leiber's Fafhrd and the Gray Mouser have been pastiched, and a new prequel trilogy to Roger Zelazny's "The Chronicles of Amber" has been published (despite Zelazny's adamant wishes against such works).

As for the classics of the genre, there have been fewer attempts to revisit these worlds or characters in print. The Tolkien Estate is adamantly against any non-Tolkien Middle-earth fiction being published, though Marion Zimmer Bradley published two stories set in Middle-earth, *The Jewel of Arwen* (1974) and *The Parting of Arwen* (1974). Apparently, C. S. Lewis's estate does not feel so strongly. In 2001, new "Narnia" books were announced (to general dismay from Narnia fans), though no books have yet been published or authors even named.

entirely fabulist, influenced by fantasy and its intermingling with the modern, "real" world. *Weaveworld* (1987) takes its protagonists to a frightening fantasy world inside a magic carpet. *The Great and Secret Show* (1989) and its continuation *Everville* (1994) show us an epic occult underworld. *Imajica* (1991) concerns humans drawn into a magical otherland, caught in an epic battle between ancient supernatural forces. Two others of Barker's works, *The Thief of Always* (1992) and *Abarat* (2002), both aimed at young adult readers, feature young protagonists journeying into magical otherworlds.

Neil Gaiman (1960-) grew to fame with comic book work like the critically lauded "Sandman" (1989-96) series, blurring the borders between fantasy, horror, and comic-book superheroics. Gaiman has written comedic fantasy: *Good Omens* (1990, with Terry Pratchett); Barker-esque horror fantasy in *Neverwhere* (1997); the short story collections *Angels and Visitations* (1993) and *Smoke & Mirrors* (1998); and *American Gods* (2001), a novel about ancient gods in the modern world, struggling against each another and a coming apocalypse. Gaiman has mixed art and prose in the fairy fantasy *Stardust* (1999) and the children's books *The Day I Swapped My Dad for 2 Goldfish* (1997) and *Wolves in the Walls* (2003), and written young adult fantasy with *Coraline* (2002). He continues to work in comics and prose.

Though his work is primarily that of a screenwriter in too many genres to count, William Goldman (1931-) has greatened the world of the fantasy story (and set the high bar for length of titles) forever with a single work, *The Princess Bride: S. Morgenstern's Classic Tale of True Love and High Adventure, The "Good Parts" Version, Abridged by William Goldman* (1973). This charming and comedic fairy-tale has a thoroughly modern, irreverent tone that manages to parody and exult in the fantasy genre. The film adaptation was internationally successful, and it is the best selling of Goldman's many novels.

Secret Tongues: Non-English Fantasy

Any history of the fantasy story is incomplete if it is limited to works written in (or translated into) English. The relative newness of the modern fantasy story has outstripped the speed of translation, and many non-English fantasy stories remain unknown or obscure outside of their language of origin

Recent translations and increased awareness of authors like Jorge Luis Borges, Italo Calvino, and Umberto Eco is encouraging, and paves the way for additional translations of non-English fantasy, potentially causing a re-evaluation of the history of fantasy literature. Fundamentally, though, this increased awareness of non-English fantasy provides readers the opportunity to rediscover past treasures of fantasy literature, like ancient hoards of gems, gold, and silver.

Following are some of the more notable non-English fantasy authors.

Jorge Luis Borges (1899-1986), an Argentinean writer, essayist, and poet has gained critical acclaim and popular acknowledgement over the past two decades. His stories evoke mysterious and supernatural worlds with scholarly reserve, abundant with reference to non-existent books and artworks, descriptions of imaginary cities, arcane metaphysics, and a wonderful modern bestiary. His work has been translated into English, and collections of his stories are essential to any fantasy enthusiast.

Italo Calvino (1923-85), an Italian novelist and journalist, wrote several "fabulations," works rife with wit, intellectual word- and thought-play, shot through with metaphysical and philosophical themes and set in an idealised post-Dark Age, pre-Enlightenment Europe where magic realism is the order of the day. Significant works from Calvino include *The Non-Existent Knight and the Cloven Viscount* (1962) and *The Castle of Crossed Destinies* (1977).

The most popular European literary fantasist is Umberto Eco (1932-), an Italian author and intellectual whose vast range of knowledge has won him international regard. His first novel, *The Name of the Rose* (1980), was a religious-themed murder-mystery set in a Dark Ages monastery. Rife with fantastic and apocalyptic visions, a secret library brimming with banned knowledge, and an apparently imminent Biblical apocalypse, it rapidly assumed the status of a modern classic. *The Island of the Day Before* (1995) is a nautical tale rife with legend, philosophy, adventure, magical realism, and secret knowledge. Eco's most recent novel, *Baudolino* (2002), is a Middle Ages literary farce.

Shared-World Anthology Fantasy

The '70s and early '80s saw the emergence of a new form of fantasy novel – the shared-world anthology. While pastiches of existing fantasy stories, novels, and characters were common, this was a new phenomenon. In shared-world anthologies, editors and authors collaborated in developing the setting and often shared a cast of characters. Difficult to edit and co-ordinate, these anthologies nonetheless proved quite popular, spawning sequels, spin-offs, and solo novels. In most cases, these anthologies boasted all-star line-ups of authors eager to work with their peers.

The first and most popular was *Thieves' World* (1979), spawning more than a dozen sequels and spin-offs, featuring authors as diverse as Robert Lynn Asprin, Lynn Abbey, Janet E. Morris, Diana Paxson, Diane Duane, Marion Zimmer Bradley, C. J. Cherryh, John Brunner, Andrew J. Offutt, Philip Jose Farmer, and many others. This series, set in the unruly port city of Sanctuary (a veritable Casablanca of the fantasy world), also inspired a unique role-playing crossover (see page 35).

Sanctuary has recently been resurrected by Lynn Abbey to host stories by a new wave of authors, using the same setting decades later. Janet E. Morris took Tempus, a character from "Thieves' World," into his own series of novels and edited the *Heroes in Hell* shared-world anthology series.

Other shared-world anthology series of the period were "Liavek" (with contributions by Will Shetterly, Emma Bull, Patricia C. Wrede, Jane Yolen, Megan Lindholm, Steven Brust, Kara Dalkey, Pamela Dean, Gene Wolfe, Charles de Lint, Alan Moore, and others) and *Borderland* (with Shetterly, Bull, de Lint, et al.) though many others have followed, especially with the advent of RPG fiction. Though it is unknown if *Thieves' World* had any prior ties to RPGs, the afterward to *Liavek* makes clear that it was a RPG setting used by a literary group of players that included Shetterly, Bull, Wrede, Brust, and Dalkey.

Though it is not fantasy, the shared-world superhero series "Wild Cards" is worth mentioning, as it was edited by George R. R. Martin.

The Modern Fantasy Market ('80s–present)

Today, the field of fantasy literature is thriving, built on a foundation of the aforementioned authors, an increased public interest in escapist literature, and a synergy with other fantasy media such as "Star Wars," the immense popularity of the "Harry Potter" books and films, the increasingly popular gaming fiction market, and the tremendous success of the recent "The Lord of the Rings" film adaptations. Most of the current field of fantasy writing is comprised of serials, sequels, or multi-part novel series. Many authors have commented about the difficulty of creating an entirely new fantasy world for their setting and letting it go. By using the same setting for a series of novels, the reward is a richer, deeper, and often more believable background. Additionally, if the initial book is successful and popular with readers, they'll buy others featuring the same world or cast of characters. Publishers and fantasy literature agents are skewing the market towards this trend.

The list of current significant authors within fantasy literature in the past couple of decades is happily quite large. Some of the most influential names are mentioned hereafter, divided into groups and identified by the style of fantasy found in their primary work or works.

Traditional Fantasy

Judging by sales, traditional fantasy is the most popular type of fantasy published today. It owes much to Tolkien and Middle-earth, where this style was founded. Though these works vary greatly in style and substance, they are labelled "traditional" because they embrace classic themes and archetypes, like epic quests, elves and dwarves, dragons, etc. They are often serialised adventures, with the exploits of a single cast of characters on an epic journey that spans several novels. The world setting is often the most important element, serving as the unifying theme for different adventures and heroes.

The "Pern" novels by Anne McCaffrey (1926-) are among the most popular classic fantasies, a blend of pseudo-science fiction and fantasy featuring a series of heroes and heroines who commune telepathically with their dragon-mounts. The "White Crow" novels by Mary Gentle (1956-) are set in a parallel universe where giant rats are the dominant species, ruling over humanity.

Terry Brooks (1944-) and Dennis L. McKiernan (1932-) are both famous for their near-pastiches of "The Lord of the Rings," though Brooks's "Shannara" novels are among the best-selling novels in fantasy. Brooks continues to write "Shannara" novels, and his setting continues to grow away from its early origin as an obvious Middle-earth clone. McKiernan's own series, "The Iron Tower" and "The Silver Call," were both set in Mithgar, a world extremely similar to Middle-earth.

Robert Jordan (1948-) is best known for his Conan pastiches and the "Wheel of Time" novels (11 volumes have appeared with no end in sight), a monolithic series of epic fantasy novels concerning a world-spanning battle between good and evil, with the usual series of daunting quests, reversals of fortune, and a sprawling cast of heroes and villains. Treading much of the same ground is the "Sword of Truth" series by Terry Goodkind (1948-), currently seven volumes in length.

The "Darwath" multiverse trilogy by Barbara Hambly (1951-) takes modern human protagonists into science-fantasy worlds, and her "Sun Wolf" novels offer an unusual view of the standard sword and sorcery archetypes. Her other works include the "Sun-Cross" and "Antryg Windrose" series, which also cross dimensions and offer a reversal of traditional fantasy tropes.

Stephen R. Donaldson's (1947-) most successful works are his "Chronicles of Thomas Covenant the Unbeliever," comprising two trilogies published between 1977 and 1983. The titular character of the books is a leper from our world drawn into a magical otherworld where he is a messianic figure of great power and destiny. The series imaginatively turns the standard heroism of the genre on its head, for the main character is disagreeable and self-pitying, causing harm to his allies and betraying trusts of his followers. Donaldson's other significant work is a set of two novels titled, "Mordant's Need," which takes a young woman from the modern day and throws her into a world where every mirror is a doorway to another land.

Megan Lindholm (1952-) began as an author of traditional fantasies such as the "Windsingers" trilogy, but then moved to urban fantasies. Returning to the field more recently with the pseudonym Robin Hobb, she has begun a new cycle of fantasies, the "Farseer" series, on which she is currently still at work. She has also collaborated with Stephen Brust and contributed to the "Liavek" anthologies.

Historic Fantasy

Books of this type are set in a world recognisably our own, though made fantastic by the presence of magic or the supernatural. These are normally set in medieval Europe (with some exceptions), or feature an alternate reality where history was diverted by some notable difference (usually supernatural in nature). Others explore mythological or historical figures through a fantasy-tinted lens. Celtic-inspired fantasies are particularly common, due in part to the recent interest in Celtic and Irish culture and history.

The legend of King Arthur is immense in the field of fantasy literature. Many authors have followed in T. H. White's footsteps to bring Arthur's story to life. A. A. Attanasio (1951-) has written an epic and highly allegorical retelling of the King Arthur legend with his novels *The Dragon and the Unicorn* (1994), *The Eagle and the Sword* (1998), *The Wolf and the Crown* (1999), and *The Serpent and the Grail* (2000).

Perhaps more well known is Marion Zimmer Bradley's (1930-1999) rendition of the Arthurian legend, *The Mists of Avalon* (1982, with several sequels), a revisionist feminist telling of the Arthur legend as told through the eyes of the women in Arthur's life. Thomas Berger's (1924-) *Arthur Rex* (1978) is a bawdy, revisionist, and raucous (but faithful) retelling of Arthur's reign. Other Arthurian novels are *The Dragon Lord* (David Drake, 1979), *Fire Lord* (Parke Goodwin, 1980), Stephen Lawhead's "Pendragon" novels, David Gemmel's "Sword of Power" novels, and Diana L. Paxson's *The White Raven* (1988).

Celtic-inspired fantasies include Kenneth C. Flint's novels of the Tuatha De Danann (a vaguely elfish band of Celtic heroes) and Cuchulain and Finn MacCumhal (Celtic cultural heroes), as well as other works about Irish folklore and monsters. C. J. Cherryh's "Arafel" books are set in a faerie-infused Celtic England. Keith Taylor's "Bard" series covers the exploits of an exiled Irish minstrel as he journeys across the world with his lover, a Viking pirate queen.

Gordon R. Dickson's (1923-) most popular fantasies, "The Dragon and the George" series, owe much to Mark Twain's *Connecticut Yankee* and Poul Anderson's *Three Hearts and Three Lions*. The initial novel, *The Dragon and the George* (1976) concerns a modern man drawn through time into a pseudo-historical version of medieval England; it differs from those other works in that the hero's consciousness inhabits the spirit of a rather large dragon. Naturally, there is a quest, a group of companions, and a battle against the forces of darkness, wherein order is restored and the ground is planted for numerous sequels.

Katherine Kurtz's (1944-) "Deryni" novels are set in a world similar to medieval Britain. Beginning with *Camber of Culdi* (1976), Kurtz's novels concern a race of human-like beings, inheritors to magical powers who move secretly through the human world. More than a dozen "Deryni" novels have been published.

Barry Hughart's (1934-) novels of medieval China are fantasy detective novels, with elaborate supernatural plots concerning the destinies of men and ghosts, gods and emperors, that must be unravelled by the brilliant Master Li and his deceptively dim-witted apprentice Number Ten Ox. The first of these novels, *Bridge of Birds* (1984), won the World Fantasy Award in 1985. Two novels by pulp author E. Hoffman Price, *The Devil Wives of Li Fong* (1979) and *The Jade Enchantress* (1982) explore similar territory, though Price's most lasting contribution to fantasy literature are biographical writings about his friends Robert E. Howard, H. P. Lovecraft, and Clark Ashton Smith.

Other authors using pseudo-historical fantasy settings include C. J. Cherryh, R. A. Macavoy (1949-), and Gene Wolfe (1931-). Cherryh evokes mythological Russia with her "Rusalka" trilogy, Macavoy's "Damiano" trilogy concerns angels and demons in Renaissance Italy, and Wolfe's *Soldier of the Mist* (1986) and *Soldier of Arete* (1989) tells of an amnesiac soldier in ancient Greece.

Heroic Fantasy (Sword and Sorcery)

Influenced by the vital brand of fantasy stories of the pulps and their ilk, this style of fantasy literature is more action-oriented, grittier, and often features morally questionable protagonists. Grimmer and more violent than other types of fantasy, heroic fantasy is often serialised by its authors.

Marion Zimmer Bradley's "Darkover" series began as a mix of science fiction and fantasy, but quickly dropped the science fiction trappings altogether. Bradley produced almost two dozen "Darkover" novels and anthologies with other authors. Other Bradley series include the "Atlantis Chronicles," a collaboration with Andre Norton and Julian May on the "Trillium" novels, and her best-selling Arthurian novel *The Mists of Avalon* and its sequels.

One of the more popular recent authors in the field of heroic fantasy, Stephen Brust (1955-) is best known for his "Vlad Taltos" novels, a fantasy-noir series featuring an assassin often turned detective and reluctant hero. A related series, the "Khaavren Romances," is set in Dragaera's past, and is a rich pastiche of *The Three Musketeers* and later Dumas-style swashbuckling adventures. Brust's other fantasy works include urban, theological, and traditional fantasies.

C. J. Cherryh (1942-) works equally in science fiction and fantasy. Her initial novel, *Gate of Ivrel* (1976), is a science fiction novel masquerading as fantasy. This book was followed by three others with the same setting and protagonists. Cherryh has written several other series that are more straightforward fantasy, from collaboration in shared worlds with Mercedes Lackey on the "Sword of Knowledge" series and Janet Morris on the "Heroes in Hell" series; and her newer "Fortress" series. Cherryh has also written several stand-alone fantasies.

Gene Wolfe (1931-) is most famous for his "New Sun" and "Long Sun" novels, an epic series that balances science fiction and fantasy similar to Jack Vance's "Dying Earth" novels, featuring a mix of ancient technology, fantasy characters, and complex metaphysical and supernatural worlds. Wolfe has written many other stand-alone fantasy novels that mix folklore, myth, and fairy tales in equal amounts, in addition to the blend of fantasy and science fiction elements. He writes a great amount of short fiction, and has published several story collections. Wolfe is comparable to Zelazny in the breadth of his published writings, the seemingly effortless conviction present in his style, and the elegant blend of genre elements he brings to his writing.

Tanith Lee (1947-) has authored many significant fantasy series, such as the "Birthgrave Trilogy," the "Wars of Vis," the popular "Tales of the Flat Earth" novels, the "Secret Books of Paradys," and the "Blood Opera." Additionally, she is the author of many stand-alone fantasy novels and young adult fantasies, including her reworking of traditional fairy tales to their original disturbing and adult tones. Lee is perhaps the most versatile author to work in the fantasy genre in the past 30 years. Her work spans a wide variety of tones, themes, sub-genres, and is often difficult to categorise.

David Gemmell (1948-) draws strongly from the pulp tradition, with grim, fierce heroes marked by their superlative skill with weapons, their unquenchable tenacity, and their fierce resolve. His "Drenai" novels are full of such heroes, as are the books of his "Sipstrassi" and "Stones of Power" series. Gemmell has written another series, the "Jerusalem Man" cycle, similar to Stephen King's "Dark Tower" premise, mixing a post-apocalyptic setting with religious and fantasy themes. Other Gemmell works include fantasies set in ancient Greece, and a newer series concerning a Scottish-like people in a centuries-long battle against a Roman-esque empire.

Among Mercedes Lackey's (1950-) prodigious output are collaborations with fellow fantasists Marion Zimmer Bradley, C. J. Cherryh, Andre Norton, Piers Anthony, and Anne McCaffrey; and many novels from various series such as her "World of Valdemar" novels (these comprise several cycles); the "Diana Tregarde" dark fantasy occult detective novels; and others, including work on the "Bard's Tale" computer game and novels.

Gothic fantasy author Storm Constantine (1956-) is known for writing that spans between science fiction, horror, and fantasy. Her work recalls Clive Barker's at its most baroque, with her "Grigori" series featuring the nephilim, a twisted group of angels passing secretly through human history. Constantine's more traditional fantasy series, the "Magravandias Chronicles" (three volumes have appeared), teams with adult themes and sequences despite its standard fantasy themes of magic and dragons.

Other authors significant in the field of heroic fantasy over the past decades are Robert Adams, Patricia A. McKillip, David Duncan, and Lawrence Watt-Evans. Adams is known for his "Horseclans" novels that, despite their appearance, are post-apocalyptic adventure novels with some of the trappings of heroic fantasy. McKillip's "Riddle-Master" trilogy is a gentler style of heroic fantasy, and she has written additional fantasies for young adults and adults alike. With several different series, Dave Duncan has created a sizeable body of work. Watt-Evans has written two straightforward heroic fantasy series, and his "War Surplus" series mixes fantasy with military science fiction elements.

Young Adult Fantasy

The young adult fantasy is perhaps the purest and least-changed of modern fantasy subgenres, as it has its origins in classic children's novels and leads directly from classics like "The Chronicles of Narnia" and "The Lord of the Rings" (for what are Hobbits other than young adults drawn into a vast and dangerous world?). This subgenre is also popular with older readers. Some recent works in young adult fantasy are best-sellers, with popularity and readership to rival or beat almost any other book on the market.

J.K. Rowling (1965-) is easily the most successful recent young adult fantasist. Her ongoing "Harry Potter" series chronicles the magical apprenticeship of a young British boy. The books introduce a supernatural otherworld full of classic figures of fantasy and use many elements of the genre to great effect. Five novels have been published (along with three films and some ancillary works), and two more are scheduled to chronicle young Potter's training.

Other writers successful in this field are Philip Pullman (1946-), best known for the "His Dark Materials" trilogy and Lloyd Alexander (1924-), whose seminal work is "The Chronicles of Prydain," comprised of five central novels and several associated works.

Comedic Fantasy

A mix of humour and fantasy adventure, comedic fantasy thrives in today's marketplace. Works in the genre usually concern a "straight" protagonist in a bizarre world he or she must struggle to understand or coast through in a baffled daze. These fantasies are frequently serialised adventures, usually with devout followings.

A phenomenon in publishing, British author Terry Pratchett (1948-) was at one point the author of 1% of all books sold in the United Kingdom on the basis of his "Discworld" series, consisting of more than two dozen volumes. *Good Omens* (1990), Pratchett's novel with Neil Gaiman, was a best-seller, appealing to Pratchett's horde of fans and Gaiman's own following from his comic work.

Piers Anthony (1934-) is the most prominent American comedic fantasist, with as many as 30 "Xanth" novels. Additionally, he has written non-humour fantasies: the "Blue Adept" and "Incarnations of Immortality" series are "serious," though each has humorous aspects.

Robert Lynn Asprin (1946-) is author of the comedic fantasy "Myth" books, a series of road comedies with art by Phil Foglio. Asprin also co-created the "Thieves' World" shared-world anthology series. Craig Shaw Gardner (1949-) and Tom Holt (1961-) are other successful humorous fantasy authors.

Game-influenced fantasy

One of the most significant trends in fantasy publishing is the enormous market for RPG-related fantasy. Though these novels are critically ignored, they are nonetheless among the best-selling fantasy novels in the marketplace. Their popularity is manifold: they appeal to gamers who want to read fiction set in the worlds they play in; they offer a gaming-like experience to those who don't have the opportunity; they're a more accessible brand of fantasy than other styles; and they're inevitably serialised, providing a long-term investment of time, effort, and emotional reward.

Urban fantasy

Urban fantasy has the modern world co-existing (or thrust into contact) with the supernatural realm. In some cases, the fantastic elements are overt, while in others these elements are subtle and secretive. Plots frequently concern naïve protagonists drawn into hidden supernatural otherworlds.

Canadian author Charles de Lint (1951-) is the most prominent prose urban fantasist today. His novels range from fantasy to supernatural horror, though his urban fantasies are his most successful. He writes under several pseudonyms, and his work often appears piecemeal in small press chapbooks. Charles de Lint's writing is notable for its frequent use of musical themes, mirroring his side career as a professional musician.

John Crowley (1942 –) first entered the field of fantasy in 1981 with *Little, Big*, a complex and challenging work for which Crowley has been called "one of the shaping minds of the late-20th-century literature of the fantastic." A massive, meta-structured fantasy of multi-layered self-aware fiction and fantastic reality, the novel mixes faerie with millennial apocalypse.

A significant urban fantasist is Robert P. Holdstock (1948-). After writing science fiction, occult horror, and sword and sorcery, he broke new ground creatively with *Mythago Wood* (1984), the first of his "Ryhope Wood" stories. These works portray a small forest in our world that serves as a portal to a vast otherworldly forest, powerful with rich fantasy elements and mythological significance. They have achieved significant critical acclaim.

Megan Lindholm (1952-) is the noteworthy author of *Wizard of the Pigeons* (1986) and *Gypsy* (1992, written with Steven Brust). She has since achieved greater success under the pseudonym Robin Hobb, producing traditional (i.e., thick, multi-volume) fantasies better suited to today's fantasy market. She also contributed to the "Liavek" shared-world anthology series (page 30).

The first outright success of this genre was the "Dragonlance" series, written by Margaret Weis (1948-) and Tracy Hickman (1955-). These novels, first appearing in 1984, were runaway successes for long-time RPG and fledgling book publisher T.S.R., Inc. They followed the initial trilogy with countless others and used it as the backbone for their considerable publishing empire.

Hickman was a game designer, and among the first to successfully make the leap to professional author. Others of significance who have done so are R.A. Salvatore (1959-) and Michael Stackpole (1957-), both of whom have graced the *New York Times'* Top 10 best-seller list with fantasy RPG tie-in novels, James Lowder (editor of the best-selling *Realms of Valor* and *Realms of Infamy*), and Robin D. Laws (author of *The Rough and the Smooth*, and two published and one upcoming "Warhammer Fantasy" novels).

Enter GRRM

Born in Bayonne, New Jersey on September 20, 1948, George Raymond Richard (R.R.) Martin practically grew up as a writer. As a child he sold monster stories to other neighbourhood children; as a comic-book collector in high school, he wrote fiction for comic fanzines. His first professional sale came in 1970, when he sold a short story to *Galaxy*. Though he trained as a journalist, his '20s were spent in a variety of jobs including work at a legal assistance foundation, a chess tournament director, and a college journalism instructor. Most of his early work was science fiction and horror rather than fantasy. He became a full-time writer in 1979 and a writer-in-residence at Clarke College from 1978-79.

Martin's first professional novel-length work was *Dying of the Light* (1977), a philosophical scientific romance of impossible love on a fading planet. This was followed by *Windhaven* (co-written with Lisa Tuttle, 1981), an allegorical science fantasy. *Fevre Dream* (1982), his next novel, was an American gothic of vampires and riverboats in 19th century Mississippi. His next book, *Armageddon Rag* (1983) concerned a series of murders tied to underground rock journalism and a supernatural plot focusing on the apocalyptic resurrection of a 1960s-era band called Nazgul.

Martin continued to write short stories in a variety of genres over the next decade, though the latter half of the '80s saw him enter a new field of creative expression: the world of broadcast television. He worked in Hollywood as story editor for the television series "The New Twilight Zone" (1985-8) and executive story consultant for "Beauty and the Beast" (1987-90). Additionally, he was executive producer for a television pilot called "Doorways," filmed in 1992-3 (never picked up). He wrote episodes and pilots for several other television shows (produced and unproduced); including episodes for "The New Twilight Zone," "Beauty and the Beast," "Max Headroom," and "The Hitchhiker." Additionally, Martin collaborated with Melinda M. Snodgrass on screenplays adapting his "Wild Cards" series (see below), and Edgar Rice Burroughs's *A Princess of Mars* to (unproduced) feature films.

In the late 1980s and early 1990s, Martin edited and contributed to the "Wild Cards" anthology series, comprised of more than a dozen volumes detailing a world where superheroes and supervillains are real. This was the first of Martin's works to be adapted to a RPG, in the form of *GURPS Wild Cards* (1989) and *Aces Abroad* (1991), both from Steve Jackson Games. Martin is himself a gamer, a *GURPS* player and Game Master.

Further work by Martin includes the short story collections *A Song for Lya and Other Stories* (1976), *Songs of Stars and Shadows* (1977), *Sandkings* (1981), *Songs the Dead Men Sing* (1983), *Nightflyers* (1985), *Tuf Voyaging* (1986), and *Portraits of His Children* (1987). He has also edited several science fiction collections, award-winner collections, a horror anthology, and new writer anthologies.

Martin lives in Santa Fe, New Mexico and is a member of the Science Fiction and Fantasy Writers of America, an august organisation for which he was once a regional director and vice president. He is also a member of the Writers Guild of America, West. Martin's works have been internationally published and translated into a variety of languages, including French, Spanish, Japanese, German, Polish, Swedish, Italian, Chinese, Czech, Korean, and Russian.

He is a multiple-award-winning author in the fields of science fiction, horror, and fantasy, and he has been nominated countless times for almost every award in these fields. Martin's stories and novellas have been critically lauded and honoured, earning him several Hugo Awards (for "A Song for Lya" [1974], "Sandkings" [1979], "The Way of Cross & Dragon" [1979], and more recently, his "A Song of Ice and Fire"-related work, "Blood of the Dragon" [1997]).

Additionally, Martin won the Daikon (the Japanese Hugo award) in 1982 for his short story "Nightflyers." He has won Nebula Awards for "Sandkings" (1979), "Portraits of His Children" (1985), the Balrog Award in 1983 for *The Armageddon Rag*, the Gilgamesh Award in 1987 for his short story collection *Songs the Dead Men Sing*, the Daedalus Award in 1987 for *Wild Cards*, the Bram Stoker Award in 1987 for "The Pear-Shaped Man," and the World Fantasy Award in 1988 for the novella "The Skin Trade." "A Song for Lya" also earned the 1975 Jupiter Award, and Martin's works have garnered him 11 Locus Awards. This is not a complete list by any means: his magnum opus, the novels that make up "A Song of Ice and Fire," continue to win him critical acclaim and success.

A Song of Ice and Fire

The initial volume of this epic series, *A Game of Thrones*, was published in 1996. An instant success, best-selling and critically-favoured, it won the 1996 Locus Award for best fantasy novel and introduced to readers the complex and volatile world of Westeros, replete with power struggles between ancient families, usurpers and kings; secret and ancient evils newly awakened; and the beginning of a devastating civil war spread across seven kingdoms. Dense with detail, rich in background, and almost over-full of strongly realised characters (villainous and heroic), the novel quickly became a must-read in fantasy fiction. Featuring lengthy appendices laying out the complex family trees and genealogies of the rival great and noble houses of Westeros, "A Song of Ice and Fire" is clearly in the same field as Professor Tolkien's classic trilogy.

The Song Remains the Same

Following *A Game of Thrones* is *A Clash of Kings* (1999) and *A Storm of Swords* (2000). Martin has indicated that his saga will fill seven volumes. Originally slated for fewer books, the expansive nature of his planned plot required additional pages. The titles of the next three volumes of "A Song of Ice and Fire" have been tentatively announced: *A Feast for Crows* (due out in late 2005), *A Dance With Dragons*, and *The Winds of Winter*. The title of the seventh (and presumably final) volume has not been announced.

A Song Like No Other

Perhaps the reason for the rampant success of the novels in "A Song of Ice and Fire" is that they are distinctive in the field of fantasy literature at a time when there is a general lack of variety in the market. Their characters are not classic fantasy heroes, noble-hearted with fairy-tale motives ... instead, they are real people, flawed, selfish, sometimes rash and blind to the inevitable. Martin's craft in characterisation creates compelling reasons to want to follow each of the main characters, even when we do not like them.

Other Verses of "A Song of Ice and Fire"

Martin has ventured into this world with two prequel novellas entitled "The Hedge Knight" and "The Sworn Swords," both about a knight named Dunk and a boy named Egg, set 80 years before the events in *A Game of Thrones*. Martin has indicated that he is interested in returning to the time period with further stories of Ser Dunk and his squire Egg. Additionally, "The Hedge Knight" has been adapted into a graphic novel by Dabel Brothers Production.

Another field that "A Song of Ice and Fire" has appeared is in the form of a collectible card game from Fantasy Flight Games. First released in 2002, this game puts players in charge of the noble houses of Westeros, pitting them against one another in challenges for power, survival, and glory. It has seen several expansions covering events in the novels, major houses, and the realm itself. In 2003, Fantasy Flight Games published a strategy boardgame set in Westeros, called *A Game of Thrones*; in 2004, the first expansion appeared, called *A Clash of Kings*.

Influences Both Fantastic and Literary

"A Song of Ice and Fire" has some precedents in fantasy literature proceeding its publication. The epic sweep of rival houses of lords drawn into conflict with one another is highly evocative of Eddison's *The Worm Ouroboros*. Its internecine family rivalries in the face of a greater, growing evil bring to mind Zelazny's "The Chronicles of Amber," with its flawed king and squabbling princes and princesses. The character of Khal Drogo shows the influence of mighty barbarian heroes such as Conan. In the coming battle between the forces personified by ice and by fire, there are similarities in Michael Moorcock's many tales of the battle between Law and Chaos.

Elements of classic literature, too, can be seen in Martin's epic tale, from the Shakespearean characters such as Robb Stark (who, like Prince Hal, must become a ruler far too early in his grief for his lost father) and Tyrion Lannister, a sardonic, ever-wise figure who recalls many of the protagonists of Shakespeare's plays. As in Shakespeare's works, Martin's influences from history are sometimes obvious – sometimes less so. The Stark/Lannister conflict parallels the York/Lancaster rivalry from the War of the Roses in British history, and though she is not wearing white armour or riding at the head of a peasant army, Daenerys echoes Joan of Arc, guided by forces beyond her control against an established monarchy in a time of chaos.

Role-Playing Games and Fantasy Literature

Since its primary introduction in the 1970s, the world of RPGs has been inextricably tied to the worlds of fantastic literature, particularly sword and sorcery and traditional fantasy. Pioneer RPG designer Gary Gygax (1938-) was a fan of fantasy fiction such as Conan, "The Lord of the Rings," and Jack Vance's "Dying Earth," as well as countless other stories. When he wrote the "Fantasy Supplement" for *Chainmail* (1972), the first set of true RPG rules, it was heavily influenced by those settings. (Some critics might even say that it borrowed too liberally from those sources.)

The early growth of the fantasy RPG primarily concerned new worlds developed by the games' authors and designers, usually their own "house" campaign settings. Among these was *Empire of the Petal Throne*, set in Tekumel, a world created by Professor M.A.R. Barker (1929-). Like Tolkien, Barker, a philologist, had already designed the setting as a home for his linguistic explorations. In 1974, Gary Gygax and Barker adapted Tekumel into the first fantasy RPG complete with a world setting. Later entries to this field included Dave Arneson's *Blackmoor* (1974), Gygax's own *Greyhawk* (1976), and Judges Guild's *City-State of the Invincible Overlord* (1976).

Early RPGs like *Dungeons & Dragons* (1974), *Tunnels & Trolls* (1975), *Chivalry & Sorcery* (1977), *Ardruin Grimiore* (1978), *Runequest* (1978), and others borrowed heavily from fantasy fiction. Particularly influential writers were Tolkien, Howard, Lovecraft, Moorcock, Anderson, Leiber, and Vance. Creatures and spells from their stories appeared in these games unchanged in name or semblance, in an era before intellectual property rights were as rigorously pursued as they are now. The original *Deities & Demigods* (1980) supplement for *Advanced Dungeons & Dragons* (1977) had statistics for gods, characters, monsters, and artefacts from Lovecraft, Moorcock, and Leiber. Later supplements removed the Lovecraft and Moorcock sections after Chaosium, Inc. gained the RPG rights to those literary properties. Ironically, one of Chaosium's own early monster supplements contained creatures "borrowed" from established settings.

Dragon Magazine (1976-current), the oldest and longest-running RPG magazine, often featured fictional stories set in worlds developed for *D&D*. In 1984, TSR, publisher of *D&D* and *Dragon*, took this a step farther and set a precedent in the RPG market when they introduced Krynn (the setting of "Dragonlance"), a campaign background developed and released simultaneously with a series of novels set in that world. Gaming fiction had arrived.

Highly successful, this was soon followed by other works of fiction set in RPG settings, such as the "Warhammer" novels from Games Workshop, the "Forgotten Realms" books (TSR), more "Dragonlance," and countless others, such as TSR's Mystara, Athlas, and Greyhawk; Chaosium's Glorantha; and a few curiosities such as the "Darksword Adventure" (developed as a series of novels and a stand-alone RPG by the "Dragonlance" authors), and many more.

Somewhat rarer are novels whose RPG origins are hidden or not explicit, from Stephen Brust's "Vlad Taltos" novels; the "Liavek" shared-world anthology series; and Raymond E. Feist's Midkemia, a setting for the "Riftwar" RPG sourcebooks and several series of novels.

Many fantasy RPGs have been based directly on fantasy literature, such as Howard's Hyborian Age of Conan (which appeared as an expansion to *Advanced D&D*, a stand-alone game from TSR with its own system, a supplement for *GURPS*, and a new game by Mongoose Publishing); Leiber's Nehwon, home to Fafhrd & the Grey Mouser, appeared as a setting and a stand-alone game for *AD&D*; Chaosium's literary line-up has included Moorcock's *Stormbringer*, *Elric!* and *Hawkmoon*, Lovecraft's *Call of Cthulhu*, comic-based forays such as the *Prince Valiant Storytelling Game* and the *Elfquest* RPG, and their ambitious *Thieves World* adaptation that presented rules for gaming in Sanctuary using almost a dozen different RPGs; the vast number of *GURPS* sourcebooks featured settings such as "Conan," "Wild Cards," Robert Adams's "Horseclans" novels, Andre Norton's "Witch World," Gene Wolfe's "Book of the New Sun," L. Sprague de Camp's "Planet Krishna," and others; and Phage Press's *The Amber Diceless Roleplaying Game*, based on Roger Zelazny's epic series.

Blurring the line between RPGs and fantasy fiction are solo game books (similar to the "Choose Your Own Adventure" line), which let a single player/reader go through an adventure by making decisions and turning to different sections of the book depending on their choice or the outcome of some challenge. These books are either rule-less or use rudimentary RPG rules (sometimes simplified versions of existing game rules), and range in format from the early "solo adventures" published for *Tunnels & Trolls*, *The Fantasy Trip*, or *Runequest*, to a series of pick-a-plot adventure novels from publishers like TSR using an abbreviated version of the *D&D* system. The most popular of these were the "Fighting Fantasy" and "Lone Wolf" books, though they were joined by solo game books set in a variety of fantasy worlds, from Amber, Pern, Dragaera, Xanth, Narnia, Middle-earth, and many others. Though these books were highly popular in the 1980s and early 1990s, they are fairly rare now.

Another unique genre that straddles fantasy literature and RPGs are the number of "wish fulfilment" novels about gamers drawn into RPG worlds, such as Andre Norton's *Quag Keep* (1987) and Joel Rosenberg's "Guardians of the Flame" *The Sleeping Dragon*, 1983, et. al.) series. Each features an RPG group drawn magically into the world that they adventure in, aware of the dichotomy of their existence as players in a game and the roles they have assumed.

EVANS 04

Character Creation Basics

Designing a New Character

The design of a new character for *A Game of Thrones d20* should involve a thoughtful collaboration between the player and the GM. Your objective is to create a character who is fun to play, has plenty of reason to interact with Westerosi and/or local events, and who fits into the GM's campaign. In *A Game of Thrones d20*, you can choose to spend as little as ten minutes designing a character or upwards of an hour. The difference lies in the amount of detail and individuality given to your character. At no time during an RPG campaign do you have more control over the destiny of your character than during the creation process. If you have any questions about game mechanics or specific character Abilities, talk to the GM before you begin character creation.

Example: When Dev outlines his Noble House style game (see page 14) all the players have to decide what types of characters they will make. Although there are some limitations (such as no Eastern Backgrounds), there are still many possible combinations. Instead of Ran Tyrell, Elio could have created Ran as a member of a minor house sworn to Tully, such as Mallister. This would have made him Social Status Rank 3 instead of 4, and thus only imposed a +2 ECL. Ran would then be a 4th Level Noble, and one step closer to knighthood ... but he would have lost status compared to Dylan's character, Brendal.

Dice and Notations

Like other d20 fantasy games, *A Game of Thrones d20* uses polyhedral (multi-sided) dice at various points in the game. This typically includes dice with the following number of sides: 4, 6, 8, 10, 12, and 20. When a random number needs to be generated through a dice roll, the exact dice to be rolled will be indicated by the formula XdY+Z, where:

- X is the number of dice rolled
- d represents the word "dice"
- Y is the type of die rolled (number of sides)
- Z is a fixed value added to the roll (omitted for a zero)

- d20s are the most commonly used dice, used for most game checks
- d10s are primarily used for heavy weapon damage, such as scorpions and catapults
- d8s are primarily used for larger weapon damage, such as for battleaxes and longswords
- d6s are primarily used for medium weapon damage, such as shortspears, and shortswords
- d4s are rarely used, normally reserved for light weapons, such as daggers or frog spears

For example, 1d8+2 indicates you should roll one eight-sided dice and add two to the generated value. Similarly, 2d6 indicates a roll of two six-sided dice, while 2d4-3 means roll two four-sided dice and subtract three from the result.

Character Creation Summary Chart

Step 1: Discussion

Talk to the GM about the nature of the upcoming game. Will you be playing a Noble House Game, a Game of Thrones, or a Band of Heroes Game (see page 40)? Will you all be novices, starting at 1st Level, or more renowned characters ... or will you be playing children?

Issues that should be addressed include the duration of the game, scheduled playtime, the setting and related time line, and the thematic intensity level. Based on these choices, the GM will tell you what Backgrounds, House Affiliations, and Classes are acceptable, and what Level your character should be at the start of the campaign.

Step 2: Character Outline

Use the game boundaries established through your talk with the GM to develop a rough character outline. See page 42.

Step 3: Generate Ability Scores

Ability Scores for starting characters range from 3 (infant) to 18 (extremely capable). The standard method for generating the character's six Ability Scores is called Point Buy (page 47).

Step 4: Select Background

Select an appropriate region as your character's Background, which will provide specific advantages and disadvantages. See page 54.

Step 5: Select House Affiliation

The GM will let you know which types of House Affiliation – Great House, Minor House, or No House – are allowed in your campaign. House Affiliations help determine your character's Feats and Social Status. See page 74.

Step 6: Select Class

A Game of Thrones d20 introduces eight new core Classes, and eight new Prestige Classes for use with fantasy d20 games. See page 93.

Step 7: Select Skills

Following the guidelines in Chapter 7 determine your character's Skill Ranks. Each Class gives a character a different number of Skill Points per Level. Note that human characters get bonus Skill Points (see Being Human, page 96). If you chose the Skill Mastery Feat for your character (see Step 8), or one or more Defects (see Step 10), you may have more Skill Points. Use the Skill Points to acquire Skills and Specialisations (page 147) relevant to your character outline.

If you have Bonus Points, either from Defects (Step 10), or from Background Points (see sidebar, below), they can be exchanged for Feats or Skills. 1 Bonus Point equals 3 Skill Points.

Step 8: Select Feats

Following the guidelines in Chapter 8, determine your character's Feats. Each character receives one Feat at 1st Level, plus the character also receives one additional bonus Feat for being human (see Being Human, page 96); this bonus Feat is most often selected from his or her House Affiliation Feat list (see Step 5). See page 161.

If you have Bonus Points, either from Defects (Step 10), or from Background Points (see sidebar, below), they can be exchanged for Feats or Skills. 3 Bonus Points equals one Feat.

Step 9: Assign Reputation and Influence

Following the guidelines in Chapter 9, determine your character's Reputation (or Reputations). A character receives Reputation Points determined by his or her Class Level (plus bonuses from some Feats). A Reputation is expressed as "Honourable +3."

Influence Points are also determined by House Affiliation and by Class Level (plus Cha mod). Some Classes and Feats provide additional Influence Points. Assign your character's Influence Points to indicate over what organisations and people he or she has sway.

Step 10: Select Character Defects

You are encouraged to take Defects appropriate to your character outline. These Defects will provide you with more role-playing opportunities and give you Bonus Points that can be traded in for additional Skill Points or additional Feats. See page 195.

Background Points (Player Contributions – Optional)

Background Points are an optional tool GMs can use to encourage players to do additional work on their characters, which in turn enriches the campaign. One of the most effective ways to better visualise your creation is to provide detail through a background history, a character story, or a character drawing. Developing your character through these player contributions will enhance your role-playing greatly, and give the GM a window into your character's motivations. The GM might also hand out a character quiz, or request some other "homework."

As an incentive, the GM may award 1 to 3 Background Points for each contribution that you complete, which are then used as Bonus Points to assign to Skills or Feats.

Player contributions don't have to be done only at the beginning of the campaign, and the GM should talk to you about the possibility of doing contributions for Background Points as the story progresses, perhaps to coincide with character advancement or certain plateaus in the story arc.

Step 1: Discussion

You and the other players should discuss the nature of the upcoming game with the GM. Before any characters are created, the GM should outline such details as the location and time setting of the game, campaign duration, story boundaries, and expected time commitment. For example, a game could be set during Greyjoy's Rebellion (before the first novel), immediately after the death of Eddard Stark (during the first novel), or following the birth of Daenarys's dragons (after the first novel). Likewise, the characters could all be part of House Tyrell, or a group of black brothers, or even lords and ladies of lesser houses, all sworn to Sunspear. As a player, you should listen closely to the GM's descriptions since it will directly impact the character you wish to create. It is not useful if you decide to create a Dothraki Raider should the GM set the game in the wild lands beyond the Wall.

Ask for clarification of any rule modifications the GM plans to use as well as any background restrictions on your character. If you have any game preferences involving issues such as combat intensity, maturity level, or drama versus comedy ratio, let the GM know about them. Help the GM create the game that you all want to play.

Designer's Note: d20 Differences

A Game of Thrones d20 has many differences when compared to standard d20 fantasy games. Wherever possible, significant differences are called out in a Designer's Note. Additionally, a Chapter Summary box concludes each of the rules oriented chapters, highlighting the key rules. Players and GMs should note that:

- Characters can start higher than 1st Level (page 41).
- Characters will have a Rank in Social Status (page 41).
- High Social Status increases a character's ECL (page 41).

Game Style

Unlike many traditional fantasy RPGs that suggest only a single, common starting point, *A Game of Thrones d20* presents three different play styles, depending on the preference of the GM and players.

The Noble House Game

The Noble House Game is perhaps the most obvious model to use for *A Game of Thrones d20*, for it most closely resembles the novels, where the characters are all connected to a noble house. The GM and players decide upon a particular noble house, and all the characters fit somewhere within that structure, whether as the lord and lady, the noble children, loyal knights, maesters, and septons, or even sworn bannermen.

Low Level characters (1st – 4th Level) may be the children of the lord, such as the Stark children, or newly promoted retainers within the house (such as those who replaced the men Eddard Stark took south to King's Landing). Mid Level characters (5th – 8th Level) are grown men and women, learning how to be knights, ladies, and politicians, charged to better their house. Very high Level characters (9th – 12th Level, or higher) may run the house, be expert councillors who had served the house for years, or be loyal heads of sworn houses.

The Game of Thrones Campaign

The Game of Thrones Campaign is the most challenging style of game to play, and the most unlike traditional d20 fantasy role-playing games. This method lets players make characters of different – and often opposed – factions, who wield significant political and military power. It can lead to intense, Machiavellian scheming, betrayal, and power brokering, but can lead to the most engrossing role-playing scenarios. Characters may be high ranking nobles, leaders of the faith, widely respected maesters, or lord commanders of military factions.

It is suggested that Game of Thrones Campaign characters begin at 5th – 8th Level. Characters who are well established should be 9th – 12th Level, and characters who are at the pinnacle of their power should be 13th – 16th Level.

The Band of Heroes Game

The Band of Heroes Game is most similar to traditional d20 fantasy, but there are still differences. Rather than delve into dungeons, lusting for gold and slaying evil, these

Social Status, Reputation, and Influence

AGOT d20 introduces three new rules for social class and social interaction:

- Social Status. Your character's place in society is determined primarily by his or her House Affiliation. There are essentially six positive Ranks of Social Status (from Respected Smallfolk at Rank 0, to King at Rank "6," which is Rank 5 plus the Head of House Feat), and one negative Rank (see the Outcast Defect, page 202). Social Status indicates the resources and responsibilities associated with your character. See Social Status, page 90.
- Reputation. These monikers represent the qualities for which individuals and groups are best known. Every character can have one or more personal Reputation Bonuses (such as "Honourable +3"). Reputation is gained at appropriate Class Levels. See Classes, page 93, and Reputation, page 187.
- Influence. These describe affiliations between characters (for example, a lady's trusted confidante, "Mya +2") or between a character and an organisation (for example, a lord's control over his own house, "House Lannister +25"). Influences are a measure of control, manipulation, or leverage over another person or group. A character's Influence is determined by his or her Class Level, and Social Status. See Classes, page 93, and Influence, page 189.

adventurers are often bound by bonds of duty and honour, such as those that help define the brotherhood of the Night's Watch or the Kingsguard. They may travel the Seven Kingdoms and beyond, hunting brigands, performing duties in their lord's name, or even playing the part of marauding clansmen.

Low Level characters (1st – 4th Level) may be green initiates to the Night's Watch, or squires to noble knights, or street urchins in King's Landing. Mid Level characters (5th – 8th Level) may be newly anointed knights, seasoned hunters, or young maesters eager to see the world. Very high Level characters (9th – 12th Level) may be experienced rangers of the Night's Watch, brothers of the Kingsguard, or Dothraki bloodriders.

Starting Character Level

One of the most important things that the Game Master should discuss with his or her players is the starting Character Level. While characters traditionally start at 1st Level in most d20 fantasy games, the GM and players may want to role-play with more experienced – and thus more powerful and capable – characters. Table 2-1 shows the relationship between starting Character Level and power level.

Characters who begin the game above 1st Level gain all benefits and Special Abilities appropriate to both their current Level and all previous ones. They also start with the minimum number of Experience Points appropriate for their current Level (see Experience, page 331). This includes the additional Feats and Ability Score increases presented in Table 6-1: Level-Dependent Benefits (page 98).

GMs should also note that characters of high Social Status (page 90) have tremendous resources at their fingertips. As even a young lord wields significant power, this is represented by Effective Character Levels, or ECLs (see ECL and Social Status, right column, and Social Status, page 90).

Table 2-1: Starting Character Level

Power Level	Starting Character Level
Low-powered game	1st, children
Average-powered game	1st to 4th
High-powered game	5th to 8th
Very high-powered game	9th to 12th
Extremely high-powered game	13th to 16th
Game of legends and myths	17th and above

Paralleling the Novel

To play characters equivalent to the primary heroes of the first novel, use the guidelines in Table 2-2: Protagonist Levels.

Table 2-2: Protagonist Levels

Rickon Stark	Below 1st Level
Bran, Arya, and Sansa Stark	1st Level - 2nd Level (with Child Modifiers)
Jon Snow and Robb Stark	4th Level – 5th Level (with Child Modifiers)
Catelyn Stark and Ser Rodrik	5th Level – 10th Level
Tyrion Lannister and Bronn	8th Level – 12th Level
Eddard Stark	14th Level

Character Level vs. Class Level

Players and GMs should remember the difference between Character Level and Class Level when using *A Game of Thrones d20*.

Class Level

Class Level is a reflection of the character's experience. As a character successfully overcomes challenges and adventures, he or she gains experience and knowledge. His or her Class Level increases to represent that increased experience. A character may have several Class Levels if he or she is advancing in multiple Classes. For example, a 2nd Level Noble / 4th Level Man-at-arms has a Class Level of 2 as a Noble and 4 as a Man-at-arms.

Character Level

Character Level measures the character's overall power and ability. It is the character's combined experience (the total of his or her Class Levels). For example, the 2nd Level Noble / 4th Level Man-at-arms has a total Character Level of 6.

Social Status and ECL

Nobles are born to a life of fortune and responsibility. Great lords command far more power than the smallfolk, though even a small lord is due respect and courtesy. Social Status provides Influence Points over a character's house or organisation, and Wealth (see page 182). Because even a young lord has significant power, this is not purely a matter of Character Level (compare Crown Prince Joffrey to Bronn). This discrepancy can be handled in one of three ways.

Table 2-3: Social Status and ECL Modifiers

Rank	ECL Modifier***	Description
0	+0	Respected Smallfolk / Hedge Knight / Sellsword / Novice Maester
1	+0*	Sworn Sword / Household Servant / Lesser Merchant / Acolyte Maester
2	+1	House Retainer / Landed Knight / Merchant / Maester
3	+2	Member of a Minor House / Greater Landed Knight / Greater Merchant
4	+3	Member of a Great House
5	+4	Member of the Royal Family
(6)	+4**	King (or ruling Queen

* To progress from Social Status rank 0 to rank 1 requires the character to have the Feats Raised Status and Wealth.

** The king (or queen, if she rules) would be of Social Status rank 5, and then have the Feats Heir and Head of House.

***Note: Child characters (page 50) should be considered -1 ECL (minimum of 0).

Balancing Social Status

In the standard option for *A Game of Thrones d20*, a character's Social Status is treated as an overall bonus. High ranks of Social Status are offset by an ECL Modifier. When the players design their characters, each character's total Character Level may be effected by the Social Status rank ECL Modifier. The ECL is added to the Character Level to determine a true value used for character advancement (page 97).

In a balanced game, a 5th Level Noble of Lannister would be treated as an 8th Level character (+3 ECL). His companion, a 4th Level Man-at-arms / 3rd Level Knight (Social Status 2) would be treated as 8th Level (+1 ECL). His mercenary 8th Level Man-at-arms sellsword would also be treated as 8th Level (+0 ECL).

This ECL Modifier is only applied when the character is first created. If the character is raised in Social Status, or has titles and rank stripped away over the course of the campaign, the ECL Modifier does not change. Instead, the GM must decide how to handle in-game awards and setbacks (see Gaining Titles and Falling Far, page 192).

Averaged Social Status

If the characters are all roughly the same Social Status (perhaps all members of great houses in a Game of Thrones Campaign), and thus at the same ECL Modifier, the GM may simply ignore the ECL rule. In this case, lower ranked characters should be allowed to take an optional Defect, In Service, which acts exactly as Stigma (page 202) to lower Influence Points, but without the negative connotations. The GM should monitor how many applications of this Defect are allowed (see Defects for advice on limiting Bonus Points). Similarly, characters of higher Social Status should take any of the feats: Heir, Head of House, Raised Status, or Command, as appropriate, where a difference of Rank is important.

For example, a Game of Thrones Campaign features the heir to House Tyrell (5th Level Noble / 1st Level Knight; one Feat used for Heir), a daughter of Baratheon (6th Level Noble), and a son of Stark (2nd Level Noble / 4th Level Man-at-arms). As members of great houses, all have Social Status Rank 4, and are technically ECL +3; but if all characters are ECL +3, it can easily be ignored. If the game included a 6th Level Maester (Social Status Rank 3), the GM could allow him to take the In Service Defect (to indicate why he is Rank 3, not 4). Similarly, if there was also a Princess of the Royal Family (Social Status Rank 5) the GM could make her take the Raised Status Feat. Finally, if there was a House Retainer (Social Status Rank 2) attached to the group, the GM could allow her to take In Service more than once, but the character might not get the full allotment of Bonus Points (depending on how many others Defects she has).

Unbalanced Social Status

The third option is for the GM to decide that characters from different strata of society will be unbalanced, but as long as every character participates equally in the game and has his or her moment in the limelight, the balance issue is irrelevant. Players may design characters from any level of Westerosi culture, as long as they fit the outline of the campaign. This may lead to a campaign of Tyrion, Bronn, and Shagga, or one of Jon Snow, Sam Tarly, Grenn, and Pypar.

In this type of set-up, the players acknowledge that some of them will have more resources in the game, but these advantages will be tempered with a character's responsibilities within the story. Additionally, even when a group of player characters has a distinct leader or superior ranking character, during game-play it is common for all player characters to contribute to group decisions.

Step 2: Character Outline

A character outline is a broad concept that provides you with a frame on which to build your character. It is not fully detailed; there is no need for you to concern yourself with the character's specific Skills, Abilities, or background details at this stage. Use the game boundaries established in your discussion with the GM as the starting point for your character and build your outline on that foundation. Discuss your character ideas with the GM to ensure your character will work with those of the other players and with the overall themes and focus of the campaign. Here are some issues to consider.

Is the character a noble or commoner?

In Westeros, issues of blood, family, and legitimacy are very important. In many games, the answer to this question will help determine the social hierarchy of the characters. In others, especially games set in the borderlands and eastern countries, such distinctions are less significant, and what a character does is more important than his or her name.

What are the character's strengths?

In some campaigns, the players may want to create complementary characters with unique sets of abilities. For example, a group of Night's Watch brothers who venture far north of the Wall might include several combat-savvy rangers, a team of stewards to assist with mapmaking and the ravens, and a former maester with knowledge of medicine and forest lore. A degree of specialisation helps players enjoy their characters by giving them a unique identity.

At the same time, it is equally important that the characters not be too specialised, or the group will lack cohesion and other players will sit around bored while each specialist has his or her own little adventure within the game. It is a good idea to identify a minimum set of capabilities that everyone should have. If the game is going to involve a great deal of combat or warfare, a singer or a lady's maid may feel useless. While not every noble has to be a master of the blade – he or she may have an armed retinue for protection – all players should feel they are contributing to the game.

In some games, the group of characters will be much more independent and diverse. This is common in Noble House Games, where different branches of the family have their own aspirations (such as Arya's and Sansa's individual pursuits in King's Landing), and especially true in Game of Thrones style campaigns.

What helps define the character?

You should decide on the character's lineage, age, gender, and legitimacy; you should also determine a broad archetype for his or her personality, and develop a rough outline of the character's regional and social background. Conversely, it is equally important that a character have room to grow beyond your initial concept. A character that you have spent hours perfecting and detailing may quickly become stagnant and uninteresting once play begins. A good character outline usually focuses on one or two main personality traits and leaves plenty of room for you to explore and develop the character into a fully rounded personality over time. Although the starting archetype should be an integral part of the character, it should not rule all of his or her actions. At some point during the game, your pacifistic septon may be driven to an act of vengeance, or your angst-ridden exiled knight may finally discover a cause in which to believe. As long as these developments proceed naturally from events in the game, they should be a welcome part of the role-playing experience.

Names

You have the freedom to name your character as you see fit, but the GM may have some ideas for character names that fit a particular setting. Many traditional, or stereotypical, fantasy names don't fit well with Westeros naming conventions.

Characters from the Seven Kingdoms, the Free Cities, and even the unknown East have a wide variety of names. Common names. Evocative names. Strange names. Names that seem archaic, and names that are only a letter or two off from being entirely familiar. Players should strive to come up with names that evoke the medieval feeling of Westeros to enhance, rather than break, the atmosphere.

The custom in the feudal society of the Seven Kingdoms is that commoners, peasants, and smallfolk only have personal names, and it is the province of nobles and highborn to keep family names. Bastards, however, may not take a noble house's name, but take common surnames based on the land of their origin, such as "Snow" in the North (see page 46 for a list of bastard surnames by region). Characters from the Free Cities follow a variety of name conventions, with either a single personal name, a name and surname, or even more. Dothraki use a single name, often a derivative of their father's name, and the naming customs of other folk of the eastern lands varies by region, culture, and likely, by village.

Personal Names

There are many types of personal (first) names in "A Song of Ice and Fire." Some of the names used (Jon, Brandon, Robert, Mya, Beth, etc.) are common enough to most modern readers. Others like Jaime, Desmond, Stannis, Garth, Nestor, etc. are uncommon, but still familiar. Some first names are often thought of as surnames or place names, such as Preston or Stafford. Others are historical in origin, or spelled uncommonly, such as Joffrey, Catelyn, Lysa, Willem, Martyn, or Petyr; another option is to substitute, add, or drop a letter, such as Rickard, Marq, Eddard, Walder, Robb, Robett, Raymun, Lancel, etc.

Others, such as the Dothraki names or the folk of the Free Cities, are quite foreign (Xalabar Xho, Syrio Forel, Drogo, etc.). Men in the Nine Free Cities often have names that end with "-o" while women there often have names that end with "a" (as is common in Westeros), "ah," "eh," or "ei." They do seem to follow certain grammatical constructions that are somewhat familiar to us, however; for example, the "io" at the end of Syrio's name seems Latin in origin, while the names of the Dothraki seem alternately Mongol or Turkish. Names are drawn from a variety of sources, mixing them and twisting them to create a realistic tapestry of characters with suitably evocative and believable names.

Some good methods for finding character first names include searching name dictionaries. Names coming from Anglo-Saxon, Celtic, English, French, German, Scottish, or Teutonic sources are a good place to start. Another trick for coming up with new names that seem familiar is to take pieces of two names and combine them in a new fashion: Redmond and Corwin becomes Cormond or Redwin.

Family Names

There are four different ethnic lines of family names in Westeros. By now, the groups are heavily intermingled so there is some blurring, but the most common names are Andal in origin. The older names of the First Men stand out because they are short and descriptive: Stark, Flint, Tallhart, and Glover. Rhoynish names, seen most often in Dorne, are more longer and more complex, like Allyrion, Santagar, and Qorgyle. Finally, names like Baratheon, Targaryen, and Velaryon derive from High Valyrian.

The choice of a family name for a highborn character can depend greatly on the style of game the GM is running. For example, in a noble house game where all the characters are from a single house, it would be appropriate for the character to all have the same surname. If some of the characters are from a different house, they will probably carry the surname of a banner house.

If the GM is running a Night's Watch campaign set on the Wall, few of the black brothers will have surnames, unless they were highborn who took the black. Most of the baseborn in the Night's Watch have only a single name, and many take (or are given) a nickname rather than use their real name.

Since family is of central importance to the folk of the Seven Kingdoms, no new family names are presented here. Players wishing to have family names should consult with the GM to determine what their options are, and should work with them to either find a house mentioned in the setting, or to determine a new house and family name. Occasionally, commoners in the larger cities and towns bear family names, an occurrence when they are from cadet branches of noble houses (such as those founded by children without inheritances). Instead of titles or land, the family keeps the name as a show of status, to distinguish themselves from common folk.

Those who hail from the Free Cities, however, use surnames commonly, and are encouraged to pick a family name (often originating from High Valyrian).

Lords and Sers

A knight's title, "ser," attaches to his given name, not his house name. Thus, "Ser Ilyn" would be proper. One could also say "Payne," or "Ser Ilyn Payne," but not simply "Ser Payne."

The rules for lords are different, as the title, "lord" can be paired with either a man's given name or his house name. "Lord Stark" and "Lord Eddard" are both correct.

Dothraki Names

Dothraki do not use surnames. Instead, a warrior refers to himself as "son of" if his father is noteworthy, but never refers to his mother in this fashion. Women in Dothraki society are rarely treated as more than slaves or servants, and thus do not carry the honour of their fathers' names. Though the view of Vaes Dothrak in *A Game of Thrones* does not present any women of fame or stature, there are undoubtedly female warriors who defy the Dothraki custom and take up arms like men. These women are likely viewed equally as strange as their counterparts are in the Seven Kingdoms.

Bastard Names

It is customary in the Seven Kingdoms, by royal decree, for bastard children to take a name based upon the region in which they are born. These are as follows: Flowers (the Reach), Hill (the Westerlands), Pyke (the Iron Islands), Rivers (the Riverlands), Sand (Dorne), Snow (the North), Stone (the Vale), Storm (the Stormlands), and Waters (Dragonstone and King's Landing). Bastardy and its effect on characters is discussed on page 198.

Legitimising Bastards

Bastards can be legitimised by royal decree, such as when Aegon IV legitimised his bastards upon his deathbed. His bastard son Daemon, likely known as Daemon Waters previously, took the name Blackfyre after receiving the Targaryen sword of the same name.

Nicknames and Epithets

Characters are often distinguished by colourful nicknames, such as Bronze Yohn Royce; Jon Umber, called the Greatjon; Jon Umber, called the Smalljon; Tyrion Lannister, the Imp; Petyr Baelish, known as Littlefinger; or Euron Greyjoy, called Crow's Eye. Sometimes these epithets are testimony to an aspect of the character, as is the case with "the Mountain That Rides," Ser Gregor Clegane, Ser Jaime Lannister "the Kingslayer," or Ser Barristan "the Bold." These nicknames can have more significance than their bearer's real name, like Lady Tyrell's title as "the Queen of Thorns," or Ser Doran Martell's infamous moniker, "the Red Viper." A character can also append information about their home to their name, such as the unfortunate Ser Hugh of the Vale.

Nicknames can even replace real names, such as the unofficial custom at the Wall, where belligerent trainers often dub raw recruits with unflattering nicknames like Toad, Pimple, and Aurochs. Their fellow recruits may remember the nicknames better than the real names, and the unfortunate souls have to live under cruel epithets until they can otherwise distinguish themselves.

As in life, a nickname is something a character should earn in the course of play, not choose for him or herself. It should reflect how he or she is viewed in the world. The GM might award a character a nickname during the course of play, perhaps as a manifestation of his or her Reputation (see page 187).

Don't Forget the Character

Generating a character forces players to think about numbers, making choices about how to select Feats, assign Skills, and so on. These define the character in relation to others, and provide quantified information about a character's capabilities. George R. R. Martin didn't define his characters by their character sheets, however, and neither should players. A character should be more than a list of values and abilities. Players should try to imbue their characters with a personality, and let the numbers be secondary to the role-playing. Tyrion, for example, is all personality. None of the numbers on his character sheet can evoke his combination of resourcefulness, sly cunning, and boundless sarcasm ... yet he is one of the story's most popular characters.

Consider three other main characters from the novels: Bran, Arya, and Sansa Stark. All are children, and in terms of game mechanics they aren't that different. In the story, though, are they the same? Each is defined by his or her unique personality, a factor which isn't a part of the character sheet. A reader would never mistake Arya for Sansa, nor should a player in a game be confused by whom he or she is dealing with – even if their game values were identical.

For another example, Eddard Stark is a courageous fighter (defeating Ser Arthur Dayne in single combat), and an excellent tactician (helping Robert Baratheon put down Balon Greyjoy's rebellion). Yet these are lesser components of the man. Eddard is known for: his coldness to outsiders, his forthrightness, his love of his family, his inflexible honour, and his rigid code of fairness (which dooms him in the end). That is real role-playing, making decisions because they're what the character would do, regardless of whether they're right or wrong. Personality should guide the character, not the numbers.

Ultimately, the "role-playing" is more important than the "game" in a role-playing game, and paying greater attention to the personality than to the game values can create evocative, enjoyable characters, as rich as those from the novels.

Quick Start Character Creation

Anxious to put a character together and get a feel for the system as soon as possible? The fastest way is to take a few of the NPCs from Chapter 16, such as Gregor or the Hound, and try to use them instead of the characters in the example of combat (Chapter 12).

To make your own character, the quickest way is to take one of the pregenerated character samples, or templates, in Chapter 16 (page 459). The GM should let you choose a sample character of the appropriate Level to the adventure.

A sample character is almost all set to go. Each has a Background, House Affiliation, Class, Skills, Feats, and basic equipment, although they are fairly bland and thus easy to customise.

To customise them consider:

- Changing the Background (will modify the bonuses under Other) or House Affiliation (may modify Feats and Social Status).
- Spending the character's Influence Points on allies and organisations that are relevant to the character.
- Creating new Ability Scores (although this will change many of the Skill bonuses, Save Modifiers, and many combat bonuses).
- Adding Defects. Most of the sample characters have no Defects, or at most 1 or 2. Adding Defects will give you Bonus Points that you can use to acquire new Feats and Skills.
- Personalising the equipment. Chapter 11 has a full assortment of equipment that you can use to arm, dress, and indulge your character.

Ability Scores

Step 3: Generate Ability Scores

A character's core, base abilities are determined by six values known as Ability Scores. These values describe the character's innate, natural aptitude at interacting with the world. The six Ability Scores are:

- Strength (Str)
- Dexterity (Dex)
- Constitution (Con)
- Intelligence (Int)
- Wisdom (Wis)
- Charisma (Cha)

Example: Khal Drogo is a hulking warrior, who engages in battle constantly; his Strength is 18. Ser Jaime Lannister is an agile fighter; his Dexterity is 17. Sandor Clegane is built like a bull; he has a Constitution of 16. Varys "the Spider" is one of the trickiest players in the kingdom; his Intelligence is 17. Lord Tywin Lannister is a shrewd commander and politician; his Wisdom is 17. Queen Cersei Baratheon can be extremely charming when she wants to be; her Charisma is 17.

Ability Score Range

The values of these abilities range from 0 to infinity, with a normal human range from 3 to 18. The normal human maximum is 23, but animals or supernatural creatures may have higher ratings. It is possible for a creature to have a score of "none." A score of "none" is not the same as a score of "0" – it means that the creature does not possess the ability at all. The Modifier for a score of "none" is +0. A character's Ability Score can never drop below 0.

Zero Rating

Str 0 means that the character has no Strength at all. He or she lies helpless on the ground.
Dex 0 means that the character is paralysed. He or she is motionless and helpless.
Con 0 means that the character is dead.
Int 0 means that the character cannot think and is in a coma-like stupor, helpless.
Wis 0 means that the character is withdrawn in a deep sleep filled with nightmares, helpless.
Cha 0 means that the character is withdrawn into a catatonic, coma-like stupor, helpless.

Establishing Ability Scores

Ability Scores for starting characters range from 3 (infant) to 18 (extremely capable). The standard method for generating the character's six Ability Scores is called Point Buy.

The character's Ability Scores start at 8. You have 25 Points to customise your Abilities. Abilities can be raised up to 14 at a 1-for-1 cost, 15 or 16 at 2-for-1, and 17 or 18 at 3-for-1. A starting character can lower an Ability below 8 on a 1-for-1 basis, but cannot raise an Ability Score above 18 (without using a Feat).

Ability Modifiers

Each Ability has a Modifier that is the number you add to or subtract from the die roll when your character tries to accomplish something related to that Ability. A positive Modifier is called a bonus, and a negative Modifier is called a penalty.

Table 3-1: Ability Score Costs

Ability Score	Point Cost
Less than 8	-1 per Point
8	0
9	1
10	2
11	3
12	4
13	5
14	6
15	8
16	10
17	13
18	16

Alternate Ability Score Generation

Some GMs prefer to have their players randomly determine their Ability Scores. In this case, each player should roll 4d6, remove the lowest result, and add the three highest dice. The player should do this six times, and assign the values to the Ability Scores as he or she desires.

Alternatively, the GM might simply give the player more or fewer Points to spend on his or her Ability Scores, using the same costs as on Table 3-1.

- Low-powered game (or children) 18 Points
- Average-powered game 25 Points
- High-powered game 28 Points
- Very high-powered game 32 Points

Designer's Note: Changes to Ability Scores

Strength and Dexterity are handled slightly differently in *A Game of Thrones d20* when compared to standard d20 fantasy games, due to changes in the combat mechanics. Strength no longer provides a bonus to hit in melee combat because armour provides Damage Reduction (Armour Rating). Dexterity no longer provides a bonus to hit with ranged weapons, in order to ensure Dexterity is not overpowered compared to the other Abilities.

A number of Feats can be taken to enhance combat based on various Ability Scores (see Feats, Chapter 8).

Intelligence does not give a character bonus languages. Constitution is the basis for a calculated value called Shock Value, but no longer effects Concentration checks (the Skill is removed from AGOT d20). While Wisdom may initially seem underpowered compared to the other Ability Scores, it most often influences Legendary Feats.

Definition of Ability Scores

Strength

Strength is a measure of the character's physical power. Strength provides a Modifier to:

- Damage rolls in melee or unarmed combat, and with thrown weapons. See page 251.
- Strength-based Skill checks.
- Strength checks.

Any creature that can physically manipulate other objects has at least 1 Point of Strength. A character with no Strength score can't exert force, usually because it has no physical body or because it doesn't move. Such a creature automatically fails Strength checks.

Note: since armour is handled differently in *A Game of Thrones d20* than in other d20 fantasy games, Strength provides a +0 Modifier to melee attack rolls, regardless of the character's Strength rating (unless the character takes the Brute Feat, page 175).

Dexterity

Dexterity is a measure of the character's hand-eye co-ordination, agility, reflexes, and balance. Dexterity provides Modifiers to:

- The character's Armour Class (see page 249).
- Initiative rolls.
- Reflex Saving Throws.
- Dexterity-based Skill checks.
- Dexterity checks.

Table 3-2: Ability Score Value Descriptions

Ability Score	Modifier	Description (Effect on Character and Game Play)
1	-5	Incapacitated
2-3	-4	Disabled (or infant). A character with this Ability Score is noticeably damaged, whether at birth or from injury. He or she may be the object of scorn and derision, disinherited, or hidden away. Conversely, such a character's achievements in other areas may be all the more well-regarded. Still, hardly a day will pass in which this very low Ability Score will not seriously inconvenience the character and hamper his or her progress.
4-5	-3	Deficient (or child). Players should expect low Ability Scores at this level to affect their characters regularly in play, and other characters will definitely notice the deficiency when interacting with them. There may be "talk" in social circles about the problem. However, this value may be appropriate for a young child. *Example — Constitution: Without horse or palanquin, Kardaine's aging father had no hope of reaching the keep's walls before curfew fell. Already he leaned heavily on his walking staff, and his pace had slowed to crawl since he'd fallen behind the caravan the day before.*
6-7	-2	Notably weak (or youth). Abilities in this range will affect Skills based on them in an obvious way and may be noticed by other characters, especially in contrast to more able peers. However, this value may be appropriate for an older child. *Example — Wisdom: Ser Ran felt sorry for his companion, Mirian, for she was unlikely to be promoted to a captaincy. Though she was of noble birth, an able swordswoman, and a charismatic leader, her ill-considered comments had harmed the morale of her company on more than one occasion.*
8-9	-1	Below average (or young adult). Training in specific skills may overcome this slightly lower Ability Score. This value is not uncommon for a character who is nearly a grown man or woman. *Example — Charisma: Ser Sebastian hoped Eileen would be impressed with his skill in the hunt, since he knew her other suitors would be more handsome and better schooled in the social graces than he.*
10-11	0	Adult human average. The character is not noted for this Ability, nor is he or she notably deficient in it. *Example — Intelligence: As a child, Laurel had longed to sit at the table with the young apprentice maesters, but while their talk filled her imagination with pictures of far lands and strange philosophies, she could not fathom the discipline it would take to converse with them as equals.*
12-13	+1	Above average. The character's Ability enhances his or her related Skills, but is not seen as unusual. *Example — Strength: The party knew that with Laurel's help, the firewood could be quickly gathered and they could settle into camp before nightfall.*
14-15	+2	Notable. The Ability has a moderate character or game effect. *Example — Dexterity: Though in the end the tourney was taken by Lord Fossaway's experience, Ser Ran Tyrell's horsemanship and agility saved him from any serious injury, and several admirers came away from the joust wondering at the background and training of the quick young knight.*
16-17	+3	Highly capable. Even a young character with an Ability score at this level will have been noticed by his or her peers and perhaps by wider society. Other characters may expect that he or she has training in Skills guided by this Ability, and it may be difficult for the character to avoid being stereotyped. This Ability will be apparent in almost any activity the character undertakes. *Example — Charisma: Though he would have preferred to be complimented for his position and achievements, septon Kardaine was still remembered in his home village as the beautiful and charming young novice, and, to his embarrassment, whenever he visited the Sept the old women there couldn't help showing him off and remarking how they'd known what a handsome man he'd become.*
18-19	+4	Outstanding (best among normal folk). The character cannot help but be known to excel in this regard. *Example — Intelligence: "Too clever by half, that Heldan," growled old Griz. "How was I to know he had that paper decoded afore he ever talked to me? Caught out the lie Morro'd put me up to straight away, like. Guard your tongue around that one, I say. Safest not to give him nothin'."*
20-21	+5	Extraordinary (best in the region). This fantastic Ability is practically impossible to hide. Muscled physique, quickness, stamina, insight, serenity, or beauty might give it away in a chance meeting, and a character with such a statistic will have a reputation for his or her potential in this area, if not yet for any specific Skill. A person such as this would come to the attention of the best tutors, the highest noble sponsors, and, perhaps, the most jealous rivals. *Example — Constitution: Though many years had passed, Jenna was still the talk around the Twins when other news got stale. It had been a mystery how she survived the end of winter with her kinfolk dead around her, poor lass, but no one dared pity her now, or risk the wrath of her six-foot frame.*
22-23	+6	Best in the kingdom (maximum human potential). *Example — Strength: After his performance in the joust, the fame of the anonymous hedge knight and his emblem, a burning rook, spread quickly through the lists. Several younger knights joked nervously about drinking hard enough tonight to have to withdraw on the morrow. "He'd withstand the Mountain that Rides," one said, exaggerating, but no one laughed.*
24-25	+7	Beyond human achievement
26+	+8 (and up)	Legendary ability

Any creature that can move has at least 1 Point of Dexterity. A creature with no Dexterity score can't move, but if it can act, it applies its Intelligence Modifier to Initiative checks instead of a Dexterity Modifier. A creature with no Dexterity fails all Reflex Saves and Dexterity checks.

Note: to balance the changes with Strength, Dexterity does not automatically add a bonus to ranged attack rolls as it does in other d20 fantasy games; Dexterity provides a +0 Modifier to ranged attack rolls, regardless of the character's Dexterity rating (unless the character takes the Finesse Feat, page 177).

Constitution

Constitution determines your character's health and stamina. Constitution provides Modifiers to:

- Hit Points earned per Level (though the value can never be reduced below 1 – a character always gains at least 1 Hit Point per Level).
- Shock Value – a character's Shock Value is equal to one-half his or her Constitution (round down, minimum of 1). See page 255.
- Fortitude Saving Throws.
- Constitution-based Skill checks.
- Constitution checks.

Any living creature has at least 1 Point of Constitution. A creature with no Constitution has no body or no metabolism. It is immune to any effect that requires a Fortitude Save unless the effect works on objects.

Intelligence

Intelligence is a measure of the character's reason and ability to learn. Intelligence provides Modifiers to:

- The number of Skill Points gained at each Level (though the value can never be reduced below 1 – a character always gains at least 1 Skill Point per Level).
- Intelligence-based Skill checks.
- Intelligence checks.

Any creature that can think, learn, or remember has at least 1 Point of Intelligence. A creature with no Intelligence score acts purely on instinct. It automatically fails Intelligence checks.

Note: Unlike standard d20 fantasy games, Intelligence does not indicate how many languages a character speaks. A character only speaks a single tongue (usually the Common Tongue, High Valyrian, bastard Valyrian, Dothraki, etc.) unless he or she spends Skill Points on the Speak Languages Skill (page 159).

Wisdom

Wisdom is a reflection of the character's willpower, common sense, intuition, perception, and life experience. Wisdom provides Modifiers to:

- Will Saving Throws.
- Wisdom-based Skill checks.
- Wisdom checks.

Any creature that can perceive its environment in any fashion has at least 1 Point of Wisdom. Anything without a Wisdom score is an object, not a creature. Additionally, anything without a Wisdom score also has no Charisma score, and vice versa.

Charisma

Charisma describes the characters strength of persuasion, personality, and the character's appearance. Charisma provides Modifiers to:

- Influence Points earned per Level (though the value can never be reduced below 1 – a character always gains at least one Influence Point per Level, see page 98).
- Charisma-based Skill checks.
- Charisma checks.

Any creature capable of telling the difference between itself and things that are not itself has at least 1 Point of Charisma.

Children in Westeros

Children in Westeros tend to grow up very quickly, maturing into their duties and responsibilities at an early age. Children of both sexes are considered to have reached adulthood at 16 years, but girls can be betrothed as early as 11. Boys may become squires at age 10 or 11, and some are even knighted by their 15th year. Students at the Citadel may begin their studies as early as age 9. When the story of the Starks begins, their ages are: Robb 14, Jon 14, Sansa 11, Arya 9, Bran 7, and Rickon 3. Child characters present new opportunities and challenges to role-players. Physically and socially, they tend to be at a disadvantage – and many freedoms are denied them until they reach "adulthood."

See Table 3-3: Age Adjustments for a list of Modifiers based on your character's age. As he or she gets older, you should adjust these Modifiers accordingly (Table 3-4). Although children have a few benefits due to youth and innocuousness, overall they are weaker than adults. The Skill Adjustments are bonuses to Skill checks, not an actual increase in Skill Rank.

Example: Matt creates Sebastian created as a Man-at-arms with Str 16, Dex 12, Con 15, Int 12, Wis 10, and Cha 9. If he was playing Sebastian at age 8, Matt would look at Table 3-3: Age Adjustments, and use the Young Child 7-8 Age Category. Matt would apply the Ability Adjustments: -4 Str, +2 Dex, -3 Con, and +2 Cha, for total values of Str 12, Dex 14, Con 12, Int 12, Wis 10, and Cha 11. He would also give Sebastian the Skill Adjustments +6 Hide, +2 Climb, and +1 Bluff.

When Sebastian turns 9, he is now considered a Child, and uses the next Age Category. Matt now looks at Table 3-4: Adjustments from Aging, and applies the Ability Adjustment +1 Str, and the Skill Adjustments -2 Hide, +1 Bluff. Sebastian now has Str 13, Dex 14, Con 12, Int 12, Wis 10, and Cha 11, and his Skill Modifiers are +4 Hide, +2 Climb, and +2 Bluff.

Sebastian turns 12 and is now considered an Early Teen. The Modifiers are +1 Str, -1 Dex, +1 Con, and -1 Cha, and -2 Hide. His Ability Scores are now Str 14, Dex 13, Con 13, Int 12, Wis 10, and Cha 10, and his Skill Modifiers are +2 Hide, +2 Climb, +2 Bluff.

Sebastian turns 14 and is considered a Young Adult. The Modifiers are +1 Str, -1 Dex, +1 Con, and -1 Cha, and -1 Hide, -1 Climb, -1 Bluff. His Ability Scores are now Str 15, Dex 12, Con 14, Int 12, Wis 10, and Cha 9, and his Skill Modifiers are +1 Hide, +1 Climb, +1 Bluff.

Finally, when Sebastian turns 16 he is considered an Adult, and undergoes the following Modifiers: +1 Str, +1 Con, -1 Hide, -1 Climb, -1 Bluff. His Ability Scores are Str 16, Dex 12, Con 15, Int 12, Wis 10, and Cha 9, and his Skill Modifiers are +0 Hide, +0 Climb, +0 Bluff - he has grown and matured, and lost the detriments and benefits of youth.

Of course, when Ser Sebastian passes his 35th year and enters Middle Age, he'll feel the slow effects of age, and again experience Ability Score Adjustments.

For advice on how to play child characters, see page 272. Note: if using the ECL rules for Social Status (page 41), child characters have a -1 ECL Modifier (minimum of 0).

Table 3-3: Age Adjustments

Age Category	Ability Adjustments (Net)	Skill Adjustments
Very young (below 7)	Discuss with the GM	Discuss with the GM
Young Child 7-8	-4 Str, +2 Dex, -3 Con, +2 Cha	+6 Hide, +2 Climb, +1 Bluff*
Child 9-11	-3 Str,+2 Dex, -3 Con, +2 Cha	+4 Hide, +2 Climb, +2 Bluff*
Early teen 12-13	-2 Str, +1 Dex, -2 Con, +1 Cha	+2 Hide, +2 Climb, +2 Bluff*
Young adult 14-15	-1 Str, -1 Con	+1 Hide, +1 Climb, +1 Bluff*
Adult 16-34	Normal	Normal
Middle Age 35-52	-1 Str, -1 Dex, -1 Con, +1 Int, +1 Wis, +1 Cha	None
Old Age 53-69	-3 Str, -3 Dex, -3 Con, +2 Int, +2 Wis, +2 Cha	None
Venerable 70+	-6 Str, -6 Dex, -6 Con, +3 Int, +3 Wis, +3 Cha	None

* Children can be very good at deceiving adults when the adults are distracted, inattentive, or engrossed in other matters. Like servants and pets, children are quite often treated as if they are invisible. If an adult has reason to suspect a child of mischief or has full attention upon the child, these Bluff bonuses should not be counted.

Note: Characters who are age 11 or younger are not very physically mature. They move about two-thirds as fast as adults (base speed 20 feet per round), and cannot use large shields, or two-handed weapons, though they may wield one-handed weapons with both hands (GMs might allow exceptions to characters with a particularly high Strength).

Table 3-4: Adjustments from Aging

Age Category	Ability Adjustments	Skill Adjustments
Child 9-11	+1 Str	-2 Hide, +1 Bluff*
Early teen 12-13	+1 Str, -1 Dex, +1 Con, -1 Cha	-2 Hide
Young adult 14-15	+1 Str, -1 Dex, +1 Con, -1 Cha	-1 Hide, -1 Climb, -1 Bluff*
Adult 16-34	+1 Str, +1 Con	-1 Hide, -1 Climb, -1 Bluff*
Middle Age 35-52	-1 Str, -1 Dex, -1 Con, +1 Int, +1 Wis, +1 Cha	None
Old Age 53-69	-2 Str, -2 Dex, -2 Con, +1 Int, +1 Wis, +1 Cha	None
Venerable 70+	-3 Str, -3 Dex, -3 Con, +1 Int, +1 Wis, +1 Cha	None

Designer's Note: Age and Size in AGOT d20

Most characters use the Age Category Modifiers normally, although they are a simplification of the real world. It's not hard to find a boy who might be a bit tall and strong for his age, while girls on average are shorter, yet develop faster. Similarly, an 8-year-old girl with a Strength of 14 seems peculiar, even if she'll grow into an 18 Strength at adulthood; GMs may further modify the charts to better reflect "real life," but they should be careful not to ruin a player's character concept.

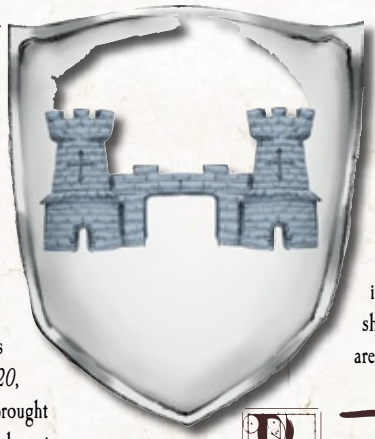
A dwarf (see page 200) tends to be small and feeble for his or her age, and is normally no taller than an 11-year-old child. A character with giant's blood (page 168), however, tends to be abnormally large for his or her age. See the Size Chart (page 249) for more details.

Summary of Chapter 3

- Strength does not provide a bonus to hit in melee combat.
- Dexterity does not provide a bonus to hit in ranged combat.
- Constitution determines a character's Shock Value (equal to half Con, round down). There is no Concentration Skill in AGOT d20.
- Intelligence does not give a character bonus languages.
- Charisma modifies a character's Influence Points per Level. There is no "Turning Ability" in AGOT d20.
- Ability Scores are determined with the Point Buy system. Players have 25 Points, values start at 8, Abilities can be raised up to 14 (1-for-1 cost), 15-16 (2-for-1), and up to a maximum of 17-18 (3-for-1). A starting character can lower an Ability below 8 (1-for-1 basis).
- Age Categories include Modifiers for playing children. Ability Scores and certain Skills are effected.

Backgrounds

Step 4: Select Background



The Seven Kingdoms of Westeros are home to myriad peoples, whether hailing from the harsh north, the bleak Iron Islands, the bustle of King's Landing, or even the lush riverlands. The lands across the narrow sea are home to even more exotic cultures, such as the Dothraki, the Tyroshi, and the Braavosi. In *A Game of Thrones d20*, your character's Background determines where and how he or she was brought up. Background encompasses both regional and cultural differences; a character may only select a single Background. If your character is of mixed heritage – for example, the daughter of a Dornish lord and a Northern lady – you must decide where the character was raised. It is, of course, possible to be influenced by both sides of a mixed heritage where the blood is very strong (see House Affiliation, Chapter 5, page 74).

Your character's Background provides certain regional benefits, learned as he or she grew up. It can also help determine your character's personality, for similar people often have common traits, attitudes, and beliefs. You should not feel your Background choice forces you to play a stereotype; the Background descriptions are expressed in broad strokes, and not intended to apply to every person in a region. For example, while Sansa was raised in the North, she certainly acts more like a southron noble than any of her siblings do (a player could even play a character like Sansa with the Background King's Landing, and the House Affiliation Stark).

As you consider your character's Background, you may also wish to think about what House Affiliation and Class you want to play. Certain Backgrounds lend themselves to particular House Affiliations and Classes, such as a Northern Man-at-arms from House Stark, or an Iron Islands Raider from House Greyjoy. More exotic Backgrounds, such as the Dothraki and Free Cities presented in this book, may not work as well in your group's campaign. You should remember to check with your GM to see if any Backgrounds are restricted.

Background Descriptions

Of the 12 Backgrounds presented, 10 are based in Westeros and two are from the East.

Westeros

Dorne: The Dornish are a fierce people with skin burned dark by the sun, who live in the cities and towns of the southron deserts. Rhoynish blood still flows strong in this region, the most removed of the Seven Kingdoms.

The Iron Islands: The Ironmen ply the ocean on swift longships, raiding and pillaging in the name of their Drowned God. Their only true occupation is war.

King's Landing: The site of Aegon the Conqueror's landing and the royal throne of the Seven Kingdoms, this is one of the world's most bustling cities. The people of King's Landing are savvy, jaded, and ambitious – in other words, born rulers.

The North: The Northerners are a tough and hardy people who are used to the cruelty of winter. The blood of the First Men runs strong in the North; its people maintain the ancient ways, worshipping the old gods and their weirwoods.

The Reach: The southron lords dwell in the brightest gardens of the Seven Kingdoms, and maintain the purest heart of chivalry. Knights, tourneys, and romance overflow the cups of the people of the Reach.

The Riverlands: The people of the Trident and Gods Eye bridge the Seven Kingdoms, both with their waterways and their political alliances to both the North and the South.

The Stormlands: This rugged coast is known not for wealth, but rather as a fertile ground for kings. The Andal men and women who live here have long struggled against Dorne, and in myth against the gods themselves.

The Vale of Arryn: The Vale is home to a people of one of the purest lines of Andal blood. They have developed a high respect for peace, hospitality, and courtesy, yet are also famed for their honour and skill at arms.

The Westerlands: The Westermen are descended from Andal advennturers, who built a kingdom upon the goldmines of Casterly Rock.

The Wild: Both rough men from beyond the Wall and the cruel clansmen who make their homes in the Mountains of the Moon are considered to hail from the Wild, outside of the Seven Kingdoms. Civilised Westerosi call them by the same name ("wildlings"), although these are two different peoples, with distinct histories and cultures. While those who claim the Wild as home are a brutal, uncivilised people, they believe strongly in personal freedom, respecting strength in both mind and body equally.

East

The Dothraki Sea: The horselords of the East are fierce, nomadic warriors with copper skin and dark, almond eyes. Considered savages by the people of Westeros, they have deeply rooted traditions that give structure to their chaotic lives.

The Free Cities: The Nine Free Cities are a wild crossroads between Westeros and the kingdoms to the East. They include Pentos, Braavos, Lys, Qohor, Norvos, Myr, Tyrosh, Volantis, and Lorath. All manner of men and women can be found in the Free Cities, including mercenaries, water dancers, merchant lords, and followers of the Lord of Light.

Background Characteristics

Each Background has a description of the region, the people who dwell there, and the specific geography it encompasses. While the average person may never leave his or her home region, many people do travel far and frequently in the Seven Kingdoms – at least where nobility and fortune-seekers are concerned. They in turn bring new ideas to distant lands. The following are guidelines to help you define your character, but can be modified as appropriate.

Houses

This section provides a listing of the great houses, and many of the prominent minor houses, found within the region. See Chapter 5, House Affiliations, for more details (page 74).

Regional Benefits

Backgrounds provide benefits based on the character's home region and upbringing. Regional benefits may be bonuses to Saving Throws, Favoured Skills, or other specific Abilities.

Favoured Skill

Always treat this Skill as a Class Skill, unless the Class you select at 1st Level already considers it such, in which case you gain a +2 bonus to all relevant Skill checks. Obviously not everyone from the region necessarily knows the Skill, but the common familiarity of it makes it easier to learn.

Restrictions

A few Backgrounds have inherent restrictions to learning certain Skills, in addition to the benefits provided.

Regional Feats

This section provides a listing of Feats available to characters who hail from the region. Any of these Feats may be chosen as a Background Feat (page 166), however the character must meet all prerequisites.

Unknown Background (GM Option)

Sometimes all you know is where a character is not from. For example, Bronn, Shae, or Yoren could be from any part of Westeros except the Iron Islands or Dorne. Many characters don't flaunt their past openly, preferring it to remain closed and hidden. In these cases, such as with certain characters from the novels, simply assign them Unknown Background.

Characters with Unknown Background should be assigned one Favoured Skill, and several small, but relevant bonuses. Examples include: +2 to one Skill or +1 to two Skills; +1 to one Save in specific circumstances; act as a prerequisite to certain appropriate Background Feats.

Unknown Background should only be used by GMs for NPCs. As further information about characters is revealed, their character sheets will be modified to reflect this.

Dorne

"In Dorne of old before we married Daeron, it was said that all flowers bow before the sun. Should the roses seek to hinder me I'll gladly trample them underfoot."
— Oberyn Martell, *A Storm of Swords*

The southernmost kingdom of Westeros, Dorne is a desert land of red mountains and warm winds. Its princes rule from the mountains, the desert, and the sea, following 1,000 years of Rhoynish tradition and rule. Until Princess Nymeria and the Rhoynar crossed the sea, it was populated by the descendants of the Andals and First Men, who fought bloody wars all across its lands. Nymeria married into the Dornish nobility, and their family attained supremacy over the rest of Dorne.

The people of Dorne are fiercely independent, but loyal to their rulers; it was the only land to escape the wrath of Aegon the Conqueror and his dragons. Daeron I, the Young Dragon, eventually conquered Dorne, but was unable to hold it as the treachery of its lords soon led to rebellion and independence. Dorne ultimately won peace with the Targaryen kings through marriage and treaty rather than war. It was the last of the Seven Kingdoms to fall under Targaryen rule.

Lands

The lands of Dorne are as diverse as its people: from the Red Mountains in the west and north, to the inland desert and river vales, to the coasts of the Sea of Dorne and the Summer Sea. All regions of Dorne are almost universally harsh, giving birth to a hardy, determined people who know how to survive. Lack of food and water, the threat of stinging scorpions and vipers, and the natural dangers of the land itself conspire against those who live in Dorne, but somehow they have always found a way to endure – and even thrive.

The vast majority of Dorne is a dusty land of small deserts and dry river valleys. This region is the southernmost part of Westeros, reaching out into the ocean from the mountains that separate it from the rest of the Seven Kingdoms. Water is scarce in this land, and most of its inhabitants live near the low-running rivers and canyons that cut into the dry terrain. The Brimstone runs south into the sea, while the Vaith and Scourge meet in the eastern mountains to form the Greenblood. This river runs to the sea in the east, just south of the stronghold of Sunspear. The Sea of Dorne separates this dry land from the rainwood and Storm's End, a long-time enemy of the princes of Dorne. The last outposts of Dorne include Starfall, a castle that guards the pass to the western arm of the Reach, and Yronwood, as a final defence against invaders coming down the Boneway.

North of the strongholds of Starfall and Yronwood are the mountains that both protect and isolate Dorne from their northern neighbours. These lands are populated by a tough and hearty breed of Dornishman, warriors who have led the vanguard in almost every Dornish assault on Storm's End or the castles of the Reach. Since Dorne has become one of the Seven Kingdoms, the large battles of the past have largely been left behind, but the Dornish mountain folk have not been quiet. They still occasionally raid the lands of the Reach, ensuring that the old wounds between the two lands never heal.

North and east of these mountains stretch the vast Dornish Marches. The castles of Blackhaven and Nightsong stand outside these lands, marking the last stops before a traveller must pass through the Boneway or the Prince's Pass to reach the desert lands of Dorne. Dornishmen heading north often take the Boneway up to the ruins of Summerhall, where they turn east and intersect with the kingsroad in order to bypass the lands of the Reach.

People

The people of Dorne are scattered all across its lands. King Daeron I once observed that there were three types of Dornishmen, and those divisions are still present in the region to this day.

The salty Dornishmen live along the coasts, mainly along the Broken Arm region where the red mountains stretch out into the Sea of Dorne. These Dornishmen are lithe and dark, with smooth olive skin and long black hair. They are fishermen and sailors, hard men who sail the ships of the Dornish fleet. They wait eagerly for the next opportunity to test their mettle against the steel and stone of Storm's End or the harrowing waves of Shipbreaker Bay. The salty Dornishmen have the most Rhoynish blood – a fact that gives them a sense of pride and a connection to their rulers in Sunspear.

Sandy Dornishmen live in the deserts and long river valleys of the Dornish inland. Their skin is even darker than that of their salty brethren, burned brown by the hot Dornish sun. Even in the heat of the desert, these Dornishmen prefer to wear armour inlaid with copper. They often wear one or more copper discs about their body in tribute to the desert sun.

The stony Dornishmen live along the Boneway and in the Red Mountains that separate the region from the rest of the Seven Kingdoms. They are the largest and fairest of the region's people, and have the least amount of Rhoynish blood. They keep the look and many of the customs and traditions of the Andals and First Men from whom they are descended. Of all the Dornishmen, the stony sort hold the least allegiance to the princes of Sunspear. They are still loyal, however, and appreciate the protection given them by the Rhoynish princes against their hated enemies to the north.

Great House

Martell

Minor Houses

Allyrion, Blackmont, Dalt, Dayne, Fowler, Gargalen, Manwoody, Qorgyle, Santagar, Toland, Uller, Wyl, Yronwood

Regional Benefits

All characters from Dorne gain the following benefits:

Favoured Skill: Survival

+2 bonus on Ride checks.

+1 bonus to attack rolls made from horseback. Dornish warriors are comfortable using both spear and bow from the backs of their sand steeds.

+2 bonus on all Fortitude Saves to resist the effects of harsh climates. The Dornishmen have grown accustomed to both the heat of the desert and the chill of the thin mountain air.

Characters from Dorne have the option of choosing from the following Feats as one of their Background Feats: Able Body, Blood of the Rhoyne, Gold Breeder, or Stubborn.

The Dothraki Sea

"You ought to see it when it blooms, all dark red flowers from horizon to horizon, like a sea of blood. Come the dry season, and the world turns the colour of old bronze. And this is only hranna, *child. There are a hundred kinds of grass out there, grasses as yellow as lemon and as dark as indigo, blue grasses and orange grasses and grasses like rainbows."*

— Ser Jorah Mormont to Daenerys Targaryen, *A Game of Thrones*

Sprawling through the heart of the Eastern continent is the Dothraki Sea, a vast plain surrounding the peak known as the Mother of Mountains. Over two-dozen bands of Dothraki, known as *khalasars*, call this dry sea their home. Each *khalasar* is ruled over by a king known as a *khal*. The *khal*'s chief wife, or queen, is known as a *khaleesi*; some *khals* also have other, lesser wives.

This nomadic race of large copper-skinned warriors roams the plains on horseback, striking out at neighbouring lands for food, wealth, and slaves. Larger cities have learned to either bribe or fortify well in order to deal with the threat of these pillaging horsemen. Smaller communities have little hope of defending themselves against these marauders, and regularly fall to the *khalasars*.

Lands

The Dothraki Sea is home to a hundred breeds of grasses and flowering plants, painting the land with myriad colours depending on the season. Hot during the day and cold at night, it sprawls out far to the east of the Free City of Pentos, starting at the Forest of Qohor and extending eventually into the desert wasteland known as the red lands. No roads, hills, or cities touch most of the Sea, leaving an ocean of unbroken, rippling grass. The Dothraki Sea is bounded to the south by the lands of the Lhazareen, separated by the Skahazadhan River, flowing down into Slaver's Bay.

The purple Mother of Mountains rises up over the city of Vaes Dothrak, the only Dothraki city. This city is considered holy by the Dothraki, and no blood may be shed here. Only the *dosh khaleen* and their servants dwell permanently in this solitary gathering place, with *khalasars* undertaking pilgrimages to consult the *dosh khaleen* and seek their wisdom. The *dosh khaleen* are the widows of fallen *khals*. They are the spiritual guides for the Dothraki, and their wisdom is so respected that even the mightiest of Dothraki will bow before their advice.

People

The Dothraki are a large people with red-brown skin and almond-shaped eyes. The men sport long, drooping moustaches bound in metal rings and adorn their long oiled braids with tiny bells won through victory in combat. When a Dothraki is defeated in battle, he cuts off his braid; the victor may wear the bells from the fallen Dothraki's hair. Though they may don fine silks and perfumes while visiting cities, they array themselves in simpler clothing when out in the plains. Standard Dothraki attire for men and women consists of a painted leather vest over their bare chests, and horsehair leggings held up with bronze medallion belts.

The horselords, as the Dothraki are also known, possess traditions that seem alien and sometimes barbaric to non-Dothraki eyes. If nothing else is available, a Dothraki may sate his or her hunger on beef or pork, but their favoured repast is horsemeat washed down with fermented mare's milk – the most readily available food they have, and one that is intimately familiar to them.

The harsh environment the Dothraki have mastered has driven nearly all sentimentality from them; they have long since inured themselves to the realities of survival. They do not name their horses, for horses are meant to be either food or transport. Where one dies, another may be tamed or raised to replace it. Deformed newborn children are left behind as the *khalasar* travels, for feral dogs to feed upon, since such a babe would slow down the others and could render them vulnerable. Conquered people are taken as slaves, as their weakness shows them fit for nothing more.

The horselords believe that all matters of import should be performed under the open sky, including taking vows, offering sacrifices, weddings, funerals, and even mating (should they wish to receive the blessing of the sky and bear children). This means that even their most private moments are done in public, sometimes witnessed deliberately, other times studiously ignored by the rest of the *khalasar*. They do not trade, but will gladly take gifts and give gifts in return, though the Dothraki choose the place and time such gifts will be returned. They are a superstitious and devout people, seeing their culture and beliefs as both infallible and inseparable. As highly as they prize their own traditions, however, the disgust and condemnation they feel for the practices of other cultures is equally strong.

Dothraki life revolves around the horse. Only eunuchs, pregnant women due to deliver, the handicapped, and the very old or young will ever travel in a cart. Everyone else is expected to ride. A man who cannot ride a horse is seen as having no honour. When a Dothraki man dies, he is burned on a pyre along with his horse, so that even in the afterlife he may continue riding among the stars. While Dothraki love to ride, however, they hate and fear the ocean. The very idea of that much water, impossible to swim across or to drink, is fearful to them. They refuse to sail and distrust the black salt sea, which they call "the poison water that horses cannot cross." Because of this, few Dothraki make the crossing to Westeros.

Regional Benefits

All characters from the Dothraki Sea gain the following benefits:

Favoured Skill: Ride

+1 bonus on Handle Animal checks for horses. A Dothraki's horse is his own, and a part of him in life and in death.

+1 bonus to attack rolls made from horseback. Dothraki warriors are comfortable using both *arakh* and bow while mounted.

+1 bonus on all Reflex Saves. The Dothraki are fast and able warriors, and are constantly on the move to avoid dangers.

For the Dothraki, the whip is considered a martial weapon and not an exotic weapon.

Characters from the Dothraki Sea have the option of choosing from the following Feats as one of their Background Feats: Dothraki Born or Stubborn.

Restrictions

Swim. The Dothraki hate and fear the poison water and consequently few learn to swim even in lakes and streams. No Dothraki may purchase Ranks in the Swim Skill at 1st Level. See Culturally Appropriate Characters, page 98.

Armour Proficiency. No Dothraki can learn any Light, Medium, or Heavy Armour, or Shield Proficiency Feat at 1st Level, for Dothraki believe armour to be a coward's tool. See Culturally Appropriate Characters, page 98.

The Free Cities

Dany was thirteen, old enough to know that such gifts seldom come without their price, here in the free city of Pentos.

— A Game of Thrones

The Nine Free Cities are a heterogeneous collection of city-states lying in the western portion of the Eastern continent, placing them relatively close to the Seven Kingdoms, or the Sunset Kingdoms as they are known. The Free Cities are the primary contact Westerosi have with the lands beyond the narrow sea. It is not uncommon to see visiting dignitaries, merchants, entertainers, rogues, and mercenaries in the larger port towns of the Sunset Lands. Similarly, circumstances often place Westerosi in the ancient streets and alleys of these nine cities. Each of the Free Cities is unique, possessing its own dialects and style of dress. Their cosmopolitan and independent natures, however, lend them a degree of similarity that cannot be ignored.

The Nine Free Cities are Braavos, Lorath, Lys, Myr, Norvos, Pentos, Qohor, Tyrosh, and Volantis.

The Nine Free Cities were founded as colonies of the Freehold of Valyria, long before the Doom. Some are thousands of years old, and have diverged over time, each developing its own culture, government, and language. This process was accelerated when Valyria was destroyed 400 years ago. Braavos is the youngest of the Free Cities, and Volantis the oldest.

Lands

The Nine Free Cities are east of the lower half of Westeros, across the waters of the narrow sea. Most lie on the coast of that distant continent. Braavos, Lorath, and Lys each occupy a group of islands, while Qohor and Norvos rest upon the hills and ridges that extend out into the Dothraki Sea between Pentos and Vaes Dothrak. The name of "Free Cities" is misleading, as these city-states claim large areas of land holding farms, forests and villages. The Free Cities will often war with each other to gain control over particularly ideal holdings, especially the Stepstones and the Disputed Lands. The rest of the continent spills out east of the Free Cities; the two closest areas of note are the Dothraki Sea and the Ghiscari port cities surrounding Slaver's Bay. Those Free Cities lying on the mainland – Myr, Norvos, Pentos, and Qohor – typically occupy hilly, forested lands, filled with such exotic animals as spotted tigers and silver-furred lemurs. These areas lie very close to the Dothraki Sea, however, and risk conflict with the Dothraki horselords.

People

Those hailing from the Free Cities vary greatly in terms of appearance and speech. Some, such as the Pentoshi, Norvoshi, and Tyroshi, will dye their beards and moustaches with exotic colours and use oil to sculpt them into daring points and elaborate upward sweeps. In Volantis, it is common for slaves and servants to be tattooed, while servants in Pentos are identified by their copper collars.

Throughout the Free Cities, the red priests of R'hllor can be found lighting fires dedicated to the Lord of Light at sunset, beseeching their god to bring the dawn. One of the notably great temples of the Heart of Fire can be found in Lys, where frequent burnt offerings are made to beg the assistance of R'hllor. Though the red priests insist that the Lord of Light will protect the Free Cities from invaders like the Dothraki, many of the principalities instead choose to place their faith in either competent sellsword companies or the Unsullied. Others give generous gifts of treasure to the Dothraki *khals*. The latter is a popular method, since Dothraki are happy to give gifts in return, especially slaves.

Though slavery does not legally exist in some of the Free Cities, it does not stop men of power from possessing slaves. They obtain them from both the Dothraki, who capture many slaves in their raids of lesser holdings, and from slavers, who operate out of the aptly named Slaver's Bay. Some slaves become so accustomed to the life that they are unwilling to accept freedom even if it is available to them. This is especially true of soft-spoken gentle-born slaves, who find themselves highly valued for work as tutors, scribes, healers, or even priests. Such slaves can enjoy a much better life as a prized slave than they could fending for themselves.

Mercenaries, known more commonly as sellswords, form a large portion of the military might of the Free Cities. The hardened eunuch warriors known as the Unsullied are seen throughout the Free Cities, though uncommonly. Smugglers operate widely between the Free Cities and Westeros. Many find lucrative trade north of the Wall trading swords for ivory and fur from the wildlings.

The rulers of the Free Cities bear different titles, but magisters, archons, and merchant princes are most common. A notable exception to this is Braavos, which falls under the dominion of a man known as the Sealord.

Braavos

"The ships of Braavos sail as far as the winds blow, to lands strange and wonderful, and when they return their captains fetch queer animals to the Sealord's menagerie. Such animals as you have never seen, striped horses, great spotted things with necks as long as stilts, hairy mouse-pigs as big as cows, stinging manticores, tigers that carry their cubs in a pouch, terrible walking lizards with scythes for claws. Syrio Forel has seen these things."

— Syrio Forel to Arya Stark, *A Game of Thrones*

Braavos is arguably the most powerful of the Free Cities. It spans a hundred islands and is ruled by the Sealord. Braavosi speak a dialect evolved from a corrupted form of Valyrian, which was primarily used for trade. Braavos is noted for the bravos, sellswords and street thungs; and Water Dancers, who practice a graceful style of fencing. Water dancers use a narrower blade that focuses on agility and light, darting strikes, rather than the cleaving sword-and-shield technique of the Seven Kingdoms. Braavos is also infamous for its Guild of Faceless Men, renowned and feared assassins.

Lorath

The Free City of Lorath is actually a group of islands in the sea. Their buildings and temples cling to the rocks, lashed by the stormy seas.

Lys

Lys is a city of comforts, where the people enjoy rich food, sweet perfumes, and pleasure houses. The city spreads over several islands, and is one of the most populous of the Free Cities. Among the Lyseni, blue eyes and blonde hair are quite common. In addition to the great temple dedicated to the Lord of Light, Lys is also home to a native love goddess. In contrast, the alchemists of Lys are known for extremely lethal poisons, such as the so-called "tears of Lys."

Religion in the Free Cities

All generalisations about the Free Cities are unwise, since the Cities can be quite diverse. For example, Braavos has never allowed slavery, while Volantis depends on its slaves to keep the city running. Similarly, the diverse beliefs throughout the region make religion far more complicated than this summary can suggest. Valyria of old was a city of a thousand temples where many gods were worshipped – many of whom still receive prayers in the Free Cities today. Additionally, the red priests of the Lord of Light have a presence in all of the Free Cities.

Myr

Myrmen are noted throughout the world as fine craftsmen. In addition to their glass lenses used in far-eyes, and crossbows that fire multiple bolts, the Myrish are known for creating ornate finished goods, including carved screens and elaborate lace that is greatly desired even in the Seven Kingdoms. Myr is located on the mainland, and ruled by magisters. It has its own language. The people tend to have dark hair and dark eyes.

Norvos

They crossed the rolling hills of Norvos, past terraced farms and small villages where the townsfolk watched anxiously from atop white stucco walls.

— Daenerys and Khal Drogo's *khalasar, A Game of Thrones*

Lying to the east of Pentos, this continental city is ruled by a theocracy. The rulers are a hereditary sect of bearded priests, who do not discuss their gods with outsiders. Norvos is a land of gentle hills and sprawling farms with small villages behind stucco walls. The Norvoshi are known as masters at creating intricate textiles, including fine tapestries that are renowned the world over. The Norvoshi men tend to grow their moustaches long, dye them, and sweep them up into points.

Pentos

The square brick towers of Pentos were black silhouettes outlined against the setting sun. Dany could hear the singing of the red priests as they lit their night-fires, and the shouts of ragged children playing games beyond the walls of the estate.

— A Game of Thrones

Pentos is a port city with many square brick towers, ruled over by a prince with a council of magisters. It is situated on the continent proper. Pentoshi acrobats and tumblers are celebrated for their techniques, and are sometimes hired by the wealthy of Westeros. The Pentoshi men dye their beards, which they oil and wear forked. Slavery is outlawed in Pentos, although the rich and powerful flout such laws; servants are identified by their collars of bronze.

Qohor

There were great elk in that wood, and spotted tigers, and lemurs with silver fur and huge purple eyes, but all fled before the approach of the khalasar *and Dany got no glimpse of them.*

— A Game of Thrones

Qohor lies near a forest of the same name that is filled with golden leafed trees, the trunks of which are the size of city gates. The wood of those trees is highly prized by craftsmen throughout the Free Cities. Additionally, the blacksmiths of Qohor are quite renowned. Not only do they cultivate the art of working dyes directly into the metals they forge, but some of their smiths are even capable of reforging Valyrian steel. Many people of Qohor worship a god known as the Black Goat.

Tyrosh

Moreo smiled. "As you say." He spoke the Common Tongue fluently, with only the slightest hint of a Tyroshi accent. He been plying the narrow sea for thirty years, he'd told her, as oarman, quartermaster, and finally captain of his own trading galleys. The Storm Dancer was his fourth ship, and his fastest, a two-masted galley of sixty oars.

— Captain Moreo Tumitis to Catelyn Stark, *A Game of Thrones*

Though known for their avarice, the Tyroshi are also famed for their wonderful and terrible creations. For example, their blacksmiths are known to craft ornate helmets shaped like birds or animals, while crueller inventors design devices for torture. The Tyroshi men dye their beards brightly and wear them forked; a few style their moustaches into points, which they then dye. Blue eyes are common in Tyrosh. The Tyroshi (like all Free Cities) speak a dialect evolved from a corrupted form of Valyrian, which was primarily used for trade. Tyrosh is ruled over by the Archon.

Volantis

The closest of the Free Cities to Slaver's Bay, Volantis is a major location for the slave market. Tattoos are common among the people both as a way of recording and advertising their exploits, and as a means of permanently identifying themselves and their human chattel – thereby lessening the chance that their slaves might be stolen and resold. Servants and slaves will be tattooed by their masters, often upon the face, while Volantene sellswords are known to cover themselves in unusual designs indicating their prowess in battle.

Regional Benefits

All characters from the Free Cities gain the following benefits:

Favoured Skill: Bluff

+2 on Diplomacy and Knowledge: Foreign Culture checks. The people of the Free Cities are some of the most cosmopolitan in the world, easily moving between cultures and dealing with foreigners.

+1 bonus on all Will Saves. Citizens of the Free Cities see many strange and wonderful things, and are thus less impressed by tricks or chicanery.

Characters from the Free Cities have the option of choosing from the following Feats as one of their Background Feats: Gold Breeder or Keen Mind.

NOTE: Most if not all of the peoples of the Free Cities speak a corrupted form of Valyrian, modified by cultural dialect and regional accent. For simplicity, it is assumed that all such characters speak Free Cities Valyrian (see Speak Languages, page 159), but certain characters will be easier or harder to understand.

Restrictions

Although characters from the Free Cities have no inherent restrictions, GMs may decide that certain Knowledge Skills are culturally specific, such as History, Legends, or Nobility. Starting characters cannot therefore specialise in information about Westeros, should the GM decide this is appropriate.

Organisations of the Free Cities

The following organisations are found in and among the Free Cities. This list is hardly comprehensive, but provides an example of the variety of organisations that exist outside Westeros.

Mercenary Companies

Stormcrows; Gallant Men; Second Sons; Brave Companions; the Golden Company; Braavosi; Unsullied (eunuch slave-soldiers).

Other Organisations, Guilds, and Sects

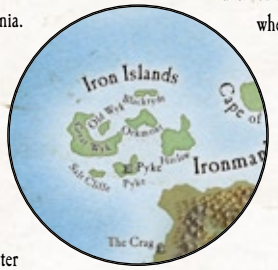
The Iron Bank of Braavos; the Red Priests of R'hllor; the Guild of Faceless Men of Braavos; Alchemists of Lys.

The Iron Islands

"Men fish the sea, dig in the earth, and die. Women birth children in blood and pain, and die. Night follows day. The wind and tides remain. The islands are as our god made them."

— Aeron Damphair Greyjoy, *A Clash of Kings*

The Iron Islands rise from the stormy seas in the midst of Ironman's Bay, west of the Neck. This desolate archipelago consists of the isles of Pyke, Old Wyk, Great Wyk, Harlaw, Orkmont, Saltcliffe, Blacktyde, and dozens of smaller crags and islets, some so tiny that they can barely host a single village. Life is hard on the Iron Islands, and the brutal conditions have given rise to a grim fatalism among the fierce, hardy folk who have dwelt on the isles for millennia. The Ironmen are as hard and cold as their homeland, and their wrath is as deep and fierce as the sea they love.



Lands

The rest of Westeros dismisses the Iron Islands as an insignificant backwater of the Seven Kingdoms. The islands are all rocky and barren, the soil is thin, and the weather is harsh to extremes rarely found elsewhere in Westeros. Damp, cold, and wind are ever present; only the interior of Great Wyk, largest of the islands, has places out of sound or sight of the sea. The thralls and common folk of the Iron Islands spend their lives in dismal toil, scraping a living from the poor soil, wrestling with the sea and the creatures in it, or tunnelling under the earth as they pull their fortune from its depths.

Aside from the sea's bounty, which is little enough, the rocky crags of the Iron Islands are blessed with one other meagre source of wealth. Many of the isles, particularly Harlaw, boast deposits of metals, including lead, tin, and the iron that gives the isles their name. These ores are the only resource of note that the Iron Islands export to Westeros and the rest of the world. Trade, however, has never been a great concern to the Ironmen. They take to the seas, living as raiders and reavers. For thousands of years, the people of the Iron Islands have taken what they need to survive, letting the rest of the world thrive as best it may.

People

The origins of the Ironmen are lost to the mists of time. They claim descent from the Grey King, the mighty mariner of the Age of Heroes. The Grey King's people have always been people of the sea, revering the Drowned God and plying the oceans on swift longships. They have no patience for farming, fishing, or mining (as the Greyjoy words say, "We Do Not Sow") – such lesser work is left to the thralls taken in raids. For the folk of the Iron Islands, the only true occupation is war.

For countless centuries, all the coastlands of Westeros have lived in fear of the raiding longships of the Ironmen. At various times, bold High Kings of the Isles have conquered large sections of Westeros, while intrepid captains have sailed to Asshai and beyond. With the coming of Aegon Targaryen, the Iron Islands were brought under the sway of the Iron Throne. Septs, maesters, and other trappings of the green lands came to the isles, but the Ironmen still remembered the Old Way, and their hearts yearned for its return. Only nine years ago, Balon Greyjoy declared himself King of the Iron Islands, openly revived the Old Way, and led a rebellion against King Robert Baratheon. The rebellion was put down and the Greyjoys were defeated, but Balon still lives and his memory is long. For now, the Ironmen bide their time, waiting for vengeance.

Cleverness, skill at arms, and persistence are all treasured traits to the Ironmen. They live in contempt of the weaklings of the "green lands" (their name for the mainland of Westeros), their gods, and their laws. Ship captains and warriors are revered among them; it is said that every captain is a king on his or her deck, and every king must be a captain. Captains are expected to raid, gaining wealth for their crews through plunder and pillage. Indeed, true Ironmen only value things "bought with iron" (won by force of arms in combat), and have only scorn for those who clothe themselves in finery bought with gold. Among the Ironmen, women are usually relegated to secondary roles in society. There are, however, some women who have proven themselves in combat and become ship captains. Some say the salt and sea temper them, giving them the appetites and strength of men.

Life is short on the Iron Islands, and the harsh clime has bred a harsh outlook in the Ironmen. Even their sports are brutal: most feasts see at least one "finger dance," a game where one or more drunken warriors hurl short-hafted axes at each other. Players must either catch the axes or leap over them. The game draws its name from the fact that most dances end when one player loses some of his or her fingers. Death and pain are the expected results of a life spent reaving, and dying well in battle is seen as far better than a life of comfort.

Great House

Greyjoy

Minor Houses (By isle)

Blacktyde: Blacktyde
Great Wyk: Farwynd, Goodbrother*, Merlyn,
Harlaw: Harlaw, Myre, Stonetree, Volmark
Old Wyk: Goodbrother*
Orkmont: Goodbrother*, Orkwood
Pyke: Botley, Wynch
Saltcliffe: Saltcliffe

* NOTE: There are Goodbrothers on the isles of Great Wyk, Old Wyk, and Orkmont. Other houses may also have splinter branches spread across the isles.

Regional Benefits

All characters from the Iron Islands gain the following benefits:

Favoured Skill: Swim.

+2 bonus on Intimidate checks and Profession: Sailor checks. The fierce tempers of these born mariners Ironmen are not easily ignored.

Ironmen ignore all Reputation bonuses to Charisma-based Skills used by non-Ironmen. The folk of the Iron Isles are proud and wilful, and will only defer to those who earn their respect.

Characters from the Iron Islands have the option of choosing from the following Feats as one of their Background Feats: Able Body, Blood of the Ironborn, Stubborn, or Tradesman.

Restrictions

Ride. The folk of the Iron Isles breed no horses. Regardless of Social Status or Class choice, no Ironborn may purchase Ranks in the Ride Skill at 1st Level. See Culturally Appropriate Characters, page 98.

King's Landing

Now the city covered the shore as far as Catelyn could see; manses and arbours and granaries, brick storehouses and timbered inns and merchant's stalls, taverns and graveyards and brothels, all piled one on another. She could hear the clamour of the fishmarket even at this distance. Between the buildings were broad roads lined with trees, wandering crookback streets, and alleys so narrow that two men could not walk abreast.

— A Game of Thrones

Established originally as a fortress of earth and wood at the point where Aegon the Conqueror first landed in Westeros, King's Landing has since evolved into a thriving and bustling city, home to the seat of power of the Seven Kingdoms. Though there are other cities in the Seven Kingdoms, none are so large or so steeped in treachery and deception as that which houses the Iron Throne. From the nobles and their game of thrones to the street urchins who prey on lone, unsuspecting victims, perfidy is the touchstone of this municipality.

Lands

King's Landing rests on the north shore of the mouth of the Blackwater Rush, as it empties out into Blackwater Bay. It is built upon three hills named after Aegon and his two sisters, Rhaenys and Visenya. Aegon's High Hill, which rises up beside the waters of the Blackwater, is home to the seven drum-towers of the Red Keep, within which resides the king on the Iron Throne. Beneath this tower are webs of secret tunnels that extend out into the city.

In the southwestern corner of the city stands Visenya's Hill, the top of which features the Great Sept of Baelor. From afar, one can clearly make out its seven crystal bell towers. Rhaenys's Hill lies in the northeastern portion of the city, and is topped by the ruins of the Dragonpit. At the base of Rhaenys's Hill sprawls the section of twisting alleys and cross streets known as Flea Bottom. Flea Bottom is one of the poorer, if not poorest, neighbourhoods in King's Landing. Its streets are unpaved and the buildings lean so close to one another over the alleys that they nearly touch. The entire area stinks of pigsties, stables, tanneries, and winesinks.

Seven gates lead into the city. To the south, between the castle walls and the river, is a collection of ramshackle buildings that make up the fish market, as well as the hundred quays that line the river for merchants to unload their wares. In the southwest, just beyond the King's Gate, lie the tourney grounds. In the middle of the north wall is the Old Gate, near which are the wealthier neighbourhoods of King's Landing. Strangely, the upper crust of King's Landing live on the other side of Rhaenys's Hill, opposite from the poverty of Flea Bottom.

Across the river to the south lies the kingswood. Though nominally the private hunting reserve of the king, there are many hiding places for outlaws to conceal themselves within its verdant reaches. Some smallfolk also dwell within those woods. West of the city is the beginning of the goldroad, which aptly connects King's Landing to Casterly Rock. The kingsroad extends both north and south of the city. To the south, a side fork leads to Highgarden by way of the roseroad, while the kingsroad proper continues on through the Stormlands to Storm's End. The northern road extends past Winterfell, reaching up to the Wall.

To the east, however, Blackwater Bay opens out into the narrow sea, where the island fortress of Dragonstone can be found. Dragonstone rises from the narrow sea near Sharp Point, crowned by a mighty castle of the same name. The refuge of the Targaryens, Dragonstone's walls and buildings are shaped from black basalt, and carved into the shapes of dragons, gargoyles, and countless beasts of legend.

People

As the largest city in Westeros and the seat of power within the Seven Kingdoms, influences from all parts of the kingdom find their way here. Most highborn Westerosi come to King's Landing at some point in their lives. Many establish a regular presence in the city in order to stay in touch with happenings in court. With the High Septon presiding over the faith from the Great Sept of Baelor, many septons also make their way to King's Landing eventually to pay their respects. Visitors and merchants from across the narrow sea pass through, often taking up residence in the largest port in Westeros. Some possess a useful skill to ply in their new home, but others find themselves resorting to less savoury acts to survive. With all social classes present and confined within the walls of the city, it is not inconceivable to imagine the lowest-born thief rubbing shoulders with the wealthiest of nobles – or at least passing by on the same street.

While they are predominantly of Westerosi stock, the native-born residents of the city are more cosmopolitan than most folk of the Seven Kingdoms due to contact with more exotic cultures. Prostitutes from the Summer Isles, fencing instructors from Braavos, and merchant princes from Qarth may all be found managing their respective businesses in the city, and conceivably extending their bloodline into the local population.

For those not well born, life in the city can be hard. Merchants must always be wary of the ubiquitous thieves that populate the poorer portions of town; these thieves, meanwhile, must be on guard against one another, as well as against the grim gold cloaks of the City Watch.

Great House

Baratheon. formerly Targaryen

Minor Houses

Blount, Brune, Chelsted, Farring, Hayford, Kellteblack, Rosby, Rykker, Slynt*, Staunton, Stokeworth

* NOTE: House Slynt is raised shortly after King Joffrey takes the throne.

Houses Sworn to Dragonstone

Bar Emmon, Celtigar, Massey, Sunglass, Velaryon

Regional Benefits

All characters from King's Landing gain the following benefits:

Favoured Skill: Knowledge: Underworld

+2 bonus on Sense Motive checks and Gather Information checks. The people of King's Landing are wary and world-wise, often far more sophisticated than their country cousins.

+2 Fortitude bonus to Save vs. disease. With so many people crammed into a tiny space, disease can run rampant through the city; those born there tend to be hardier and more resistant to such plagues.

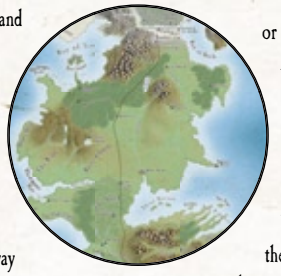
Characters from King's Landing have the option of choosing from the following Feats as one of their Background Feats: Gold Breeder or Silver Tongue.

The North

"They say it grows so cold up here in winter that a man's laughter freezes in his throat and chokes him to death."

— Lord Eddard Stark, *A Game of Thrones*

Stretching from Moat Cailin in the south to the Wall and beyond, the North is nearly as large as the other six kingdoms of Westeros combined. It is a harsh land filled with bogs, forests, and large stretches of open plain dotted by the various castles and holdfasts of the people who inhabit the frozen region. The Starks of Winterfell Castle are the most prominent of these people, although many houses hold claim to territory within the North. Also found within the region's icy grasp is the Night's Watch, outcasts from the Seven Kingdoms and eternal guardians against terrors beyond the North.



Lands

The lands of the North are mostly cold and empty, with civilisation rare, scattered far and wide about the freezing land. The various houses that hold sway here are almost all descended from the blood of the First Men, for few others have the strength to live in such a place, much less grow fond of it. Settlements can be found in even the remotest of places, from the heart of the wolfswood to the broad, flat plains that stretch between the Dreadfort and White Harbor. As one moves north toward the Wall, though, the settlements become fewer and farther between. These lands are harsh, even during summer, and the woods along the Last River are cold and grey.

Perhaps because it is so sparsely settled, the North holds some of the greatest fortresses and castles in the Seven Kingdoms. Moat Cailin guards the southern boundary, nigh-impregnable even after enduring years of neglect and the ravages of the humid swamp on which it sits. Winterfell stands north of Moat Cailin along the kingsroad. This fortress stands like an impregnable granite monument to the hardiness of the First Men, whose blood flows through the veins of the Starks who inhabit it. The Mormonts sit on Bear Island in the Bay of Ice, while House Umber rules from the Last Hearth, east of the kingsroad on the edge of a small, cold forest by the border of the Gift.

The Gift is an area of land ceded to the Night's Watch by the North's rulers. It stands as an unmarked barrier between the lands of the North and the Wall, sparsely populated by a hearty people who eke out an existence despite mounting raids from wildlings and the harsh, wintry environment. Beyond the Gift lies the Wall, and the remaining fortresses of the Night's Watch. The men along the Wall have given up their old lives to guard the Seven Kingdoms against the horrors of the frozen wastelands.

The southernmost portions of the region are known as the Barrowlands. This is a wide, hilly region in which many of the barrows of the First Men can be found. Its plains stretch from the Stony Shore on the Sunset Sea in the west to the Bite and the fortress of Widow's Watch to the east. Where the kingsroad cuts this region down the middle, it is a featureless grassland that stretches for days and days in every direction.

People

The people of the North are a tough and hardy lot, working hard during the summer to plan for leaner times. One will not find any dreams of the Great Summer among these people, and already the maesters and stargazers are accounting for the shorter days that lead them to the inevitable realisation that winter is coming. Those who come from the settlements of the North are practical and direct, not favouring the political games and guarded communication of the cities of the south. Transactions are made above the table, and those who would do otherwise are looked upon with a suspicion reserved for scoundrels. This attitude toward dealing with one's fellows translates into a relatively safe region – at least from the depredations of one's fellow man. It is said of the North that "a maiden girl could walk the kingsroad in her name-day gown and still go unmolested, and travellers could find fire, bread, and salt at many an inn and holdfast."

The people of the North are practical in their dress, their attitudes, and their outlook. They tend toward simple clothing that will keep them warm, rather than the impractical fashions one might find in King's Landing or Highgarden. Even the nobility prefers simple dress, although they wear their house colours proudly and travel with bannermen on many occasions.

The majority of the North's population lives on farms owned by the family or families that live within them. During the long summers these farms prosper. As winter approaches, the farmers move in toward the towns and castles of the North. These "winter towns" lie abandoned during the summers, but become bustling trade centres when the people of the North huddle together to endure the long, wintry nights.

The farther north one goes, the more grim the people, like the land, become. They have resigned themselves to the bitter cold of their homes and the dangers of the wildling attacks that they endure. At one time the Wall made these people feel secure from the dangers of the Haunted Forest and the Frostfangs, but in recent years more and more threats have been spotted south of the great bulwark. The Wall's defences have grown weak and scattered over time, and the First Ranger's calls for more men have fallen on deaf ears. No one is certain what the ultimate consequence of such neglect will be, but the people of the North are determined to be as prepared as possible for the day when winter comes.

Great House

Stark

Minor Houses

Bolton, Cerwyn, Flint, Glover, Hornwood, Karstark, Manderly, Mormont, Reed, Tallhart, Umber

Mountain Clans

Knott, Liddle, Norrey, Wull

Regional Benefits

All characters from the North gain the following benefits:

Favoured Skill: Survival

+2 bonus on Handle Animal and Intimidate checks. Northmen get straight to the point and have no time for banter and nonsense in their dealings with others. Additionally, the wild is in the northmen, and they have a better ability to master beasts.

+2 bonus on all Fortitude Saves to resist damage from the cold. In the North it is rarely anything but cold, and its people have adapted to resist the ill effects of freezing temperatures.

Characters from the North have the option of choosing from the following Feats as one of their Background Feats: Blood of the First Men, Dreams, Giant's Blood, Noble Spirit, or Tradesman.

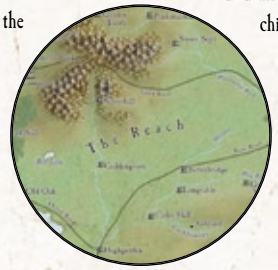
The Reach

"The Tyrells were no more than stewards until Aegon the Dragon came along and cooked the rightful King of the Reach on the Field of Fire."

— Lady Olenna Tyrell, *A Storm of Swords*

The Reach is a beautiful region of lush fields and vibrant flower gardens. Its boundaries stretch from the Blackwater Rush in the north to Oldtown in the south, and from the Dornish marches in the east to the shores of the Sunset Sea. These lands are the heart of chivalric tradition in the Seven Kingdoms, and many of the greatest knights come from the House of Tyrell, or their bannerhouses. The fields of golden roses near Highgarden and their elaborate traditions hide a proud and vain people, however, and the ruling house of Tyrell is one of the most ruthless and conniving of all that play the game of thrones.

It was not always this way. The Tyrells were once only stewards of the royal house of the Reach, the Gardeners. When the Gardeners were destroyed on the Field of Fire, Aegon raised the Tyrells to supremacy ... but some say the Florents or the Hightowers would have had a better claim.



Lands

The Reach is home to the most beautiful landscapes in all the Seven Kingdoms. Wide fields of flowers and lush grasses cover the plains of the north, while the roseroad travels southwest toward the wineries and fields near Honeyholt and Brightwater Keep. The Roseroad meanders through the land, at several points crossing the Mander River, which forks and winds across the entire region.

In the west, the Honeywine River creates a temperate lowland environment, much different from that of the mountains and deserts east of Starfall. The area is the agricultural capital of the Reach, growing everything from fireplums to honey to grapes. The Arbor, an island off the cape of Whispering Sound, produces some of the finest wines in the Seven Kingdoms. The city of Oldtown sits at the southern end of the roseroad, acting as the Reach's primary port as well as the home of the Citadel, wherein young men are trained in the maesters' arts.

Although the upper waters of the Mander are muddy and difficult, it becomes clear and calm as it nears Highgarden. Great green willows and plants grow along the shore, making any trip down the river pleasing to the eyes. The lords of Highgarden have pleasure barges that routinely travel up and down the river as their highborn passengers feast on melons and sweet wines from the Arbor. It is not uncommon for the ladies of Highgarden to have marriage ceremonies on the largest of these barges, with the river filled with rose petals and scented with mint and lemon.

The plains to the north and west bound the goldroad and the searoad. They are not nearly as fertile or beautiful as those to the east and south. These plains begin to show characteristics of the rocky flatlands of the Westerlands. One area in the region is particularly notable, the Field of Fire; it is here that Aegon Targaryen ended the final major threat to his rulership over Westeros.

People

The Tyrells of Highgarden are a proud house that demands respect from all who owe them their allegiance. They believe themselves to be the very definition of chivalry. Their sworn houses take their cue from Highgarden, acting in only the most gallant and courtly manner and maintaining a strict relationship with the smallfolk and fellow nobles of the region. Most every boy in the Reach dreams of one day serving as a squire to one of the great Tyrell or Florent knights, and perhaps even becoming knights in their own right. Girls grow up dreaming of marrying a handsome knight who will sweep them off their feet and carry them off on a grand destrier bearing the noble colours of a great house.

Even though the chivalric code followed by the lords of the Reach ensures that the smallfolk know their place in society and know it well, many still feel a sense of pride at being ruled by such beautiful and brave lords – or so their lords would like to believe. The smallfolk of the Reach are much like those everywhere between the North and Dorne, giving traditional tributes and paying taxes as their station demands. Celebrations and festivals are common, and knights on their way to a tournament often make many stops along the way to parade their sharply dressed horses and attendants and to receive the favours due them from the smallfolk. Many a bastard has been sired as a direct result of these pageant trains, though for the most part the mothers of such children feel blessed rather than forgotten.

The people of Horn Hill and other locations near the Dornish Marches are less interested in the honour of their lords and more concerned with how many swords they can send against the raids from the stony Dornishmen of the nearby mountains. They tend to be a harder people than the farmers and merchants in other areas of the Reach, although not nearly so much as the Dornishmen they fight or the hardy Northmen.

The people of the Reach have greater access to dyes than most because of the preponderance of flowers. Because of this, they dress much more richly and extravagantly than smallfolk elsewhere, and more so than even some nobility. The greens and golds of Highgarden are popular colours, as are the reds and purples made in the southwest from grapes that cannot be used for wine. The Reach has become a place of almost dream-like beauty in the time since Aegon Dragonlord immolated its lords on the Field of Fire.

Great House

Tyrell

Minor Houses

Ashford, Beesbury, Caswell, Costayne, Crane, Florent, Fossoway*, Hewett, Hightower, Inchfield, Mullendore, Oakheart, Peake, Redwyne, Rowan, Serry, Tarly, Wythers

* NOTE: There are two branches of Fossoway, the red apple and green apple.

Regional Benefits

All characters from the Reach gain the following benefits:

Favoured Skill: Ride

+2 bonus to Knowledge: Nobility and Knowledge: Warfare. Those in the Reach grow up surrounded by nobility and chivalric tradition. Boys grow up wanting to be knights and girls grow up wanting to marry them.

+2 bonus on all Reflex Saves made while mounted. Most men and woman are familiar with horses, and keep their heads even when a mount is spooked or startled.

Characters from the Reach have the option of choosing from the following Feats as one of their Background Feats: Able Body, Blood of the Andals, Gold Breeder, Keen Mind, Pious, or Silver Tongue.

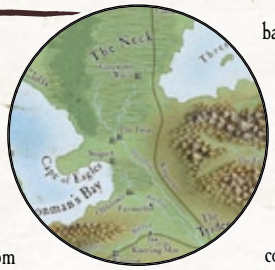
The Riverlands

"We're all just songs in the end. If we are lucky."

— Catelyn Stark, *A Storm of Swords*

The riverlands are the heart of the Seven Kingdoms. Within its borders are some of the most storied and significant castles in Westeros. House Tully flies its red and blue banners above the castle at Riverrun, while their bannermen, the Freys, guard the river crossing where the Green Fork flows from the swamps of the Neck. New alliances and old rivalries keep the riverlands in a state of flux, and the winner of the game of thrones may very well be determined on its green fields.

Lands



The riverlands are a vibrant region, full of bustling riverside towns and farmers transporting goods to market. Settlements are common and it is hard to travel for a day by road or river without encountering other travellers or passing through a village. Some farmers and merchants have shops upon the great rivers of the region, floating from town to town and selling to travellers whom they happen upon. Even mummers use the rivers to their advantage, floating downstream on brightly coloured barges from which they can give performances.

The Trident is the heart of the region, being the confluence of the Blue Fork, the Red Fork, and the Green Fork rivers. It was at the ruby ford of the Trident that Robert Baratheon slew Rhaegar Targaryen. The lands that surround this great river are green and fertile, home to several towns and farms as far as the eye can see. Most of the lords of the region have built their castles and holdfasts along the banks of the Trident, including Riverrun, the seat of House Tully.

Riverrun stands where the Tumblestone falls into the Red Fork before continuing towards the Trident. Its walls rise sheer from the water of the two rivers, and in times of war a moat can be formed to prevent an army from attacking from the west. It is here at Riverrun that Robb Stark wins a great victory against the Lannisters, and inspires his sworn lords to proclaim him King in the North.

Harrenhal is the greatest castle of the region, however, dwarfing Riverrun and boasting the highest castle walls in the Seven Kingdoms. It is held by Lady Whent until Lord Tywin drives her and her lords bannermen from it. The castle is rumoured to be cursed, however, since the time Aegon Targaryen unleashed his dragons upon it and turned it into a pyre, burning everyone inside.

The Gods Eye, a lake that stands south of Harrenhal, feeds a river into the Blackwater Rush, where it then travels on to King's Landing and spills out into Blackwater Bay. This area is also fertile farmland where wheat and other grains are grown in abundance. The kingsroad runs through this region, to the east of the Gods Eye from the north after it crosses the Trident.

People

The people of the riverlands are happy and well fed. For the most part they lead quiet lives, although the spectre of war always looms large over the green fields and hills. The people know when war comes they will be at the heart of it, but they do not despair at this. Instead they strive to find joy in their everyday lives. Fairs and celebrations are common in the region, especially around harvest time when the crops come in. The river people dress in bright colours and enjoy playing music gathered from all the settlements and communities along the great rivers. Their lords – the Tullys, Freys, Blackwoods, Brackens, and Mallisters – treat them well.

The people are not strangers to historical rivalries, however. The neighbouring Houses of Blackwood and Bracken have long been ancient enemies, and are always at each other's throats. Their feud dates back to the Age of Heroes, when both houses ruled the riverlands at various times, and also splintered on religious lines – the Brackens went over to the new gods, while the Blackwoods remain steadfast with the old. Their liege lords spend a good deal of time and effort making peace between them, but it seldom lasts.

After King Robert's death, however, the land erupts in chaos. The Mountain That Rides, Ser Gregor Clegane, leads a force of brigands through the riverlands, pillaging the communities and putting everything of value to the torch. Although Lannister involvement is never proven, these actions provoke responses that give the Lannisters the pretence they need to wage war on houses that will not support them. The people of the riverlands turn from prosperous farmers into beggars and scavengers, trying desperately to wring a living from their burned and ravaged lands.

Of the great river lords, only the Freys initially refuse to answer the call for banners put out by Edmure Tully from Riverrun, preferring instead to remain neutral in the face of the Lannister hosts. It is only late that they declare for House Tully and support the Starks' claim. Many of the smallfolk are trapped between several armies, none of which recognise them as loyal men.

The folks of the riverlands have adopted the worship of the Seven, although there are a few lords who still follow the old gods. The blood of the Andals runs deep within their veins, and worship of the old gods has almost been completely eradicated from the region. Religion plays a large part in everything the folks from the riverlands do, and even smaller villages have septs dedicated to the Seven (like much of the south). To grow up to take the vows of the godsworn is almost as glorious a dream as becoming a knight for children of the riverlands.

Great House

Tully

Minor Houses

Blackwood*, Bracken, Darry, Frey, Haigh, Mallister, Paege, Piper, Ryger, Smallwood, Vance, Whent

* NOTE: the Blood of the First Men flows in the veins of the Blackwoods, and they still remember the old gods. Members of this house may take the Blood of the First Men Feat at the GM's discretion.

Regional Benefits

All characters from the riverlands gain the following benefits:

Favoured Skill: Swim

+2 bonus to any single Craft Skill and Profession: Sailor. The people of this region spend much of their time learning trades, and even those not born on one of the region's great rivers learn the ways of the water.

+2 bonus on all Fortitude Saves to resist damage from cold water and to avoid drowning. Swimming is second nature to most of this region, and to die by water would be an embarrassment.

Characters from the Riverlands have the option of choosing from the following Feats as one of their Background Feats: Blood of the Andals, Keen Mind, Silver Tongue, Pious, Stubborn, or Tradesman.

The Stormlands

Gods do not forget, and still the gales came raging up the narrow sea.
— A Clash of Kings

Legends say the Stormlands were born in a struggle against the gods themselves. Thousands of years of conquest, conflict with the elements, and war with the people of Dorne have given rise to a folk as stern and strong as the tempests that give these lands their name. The coastlands of the narrow sea are not renowned for their wealth or prosperity, but as a breeding ground of kings. Three lines of great kings have called the Stormlands home: the Storm Kings who arose in the Age of Heroes, the Targaryens who invaded Westeros from Dragonstone Isle, and the Baratheons who currently hold the Iron Throne.

Lands

The Stormlands stretch from the waters of Blackwater Bay in the north to the Sea of Dorne in the south. They include the lands surrounding Shipbreaker Bay, and the far southern region of the Dornish marches, which forms a troubled border with Dorne. Most of the inland regions of the Stormlands are covered in two great forests, the kingswood and the rainwood, while the coastlines consist of ragged snarls of rocks or sheer cliffs. Ships sailing to King's Landing from Storm's End travel through Massey's Hook, which shields them from gales coming out of the narrow sea. From the end of Massey's Hook, known as Sharp Point (and controlled by the Bar Emmons of Dragonstone), ships travel through the Gullet and into Blackwater Bay.

A few villages and holdfasts are nestled in the depths of the woods, while castles and fortresses cling to the coastal cliffs. The larger islands like Tarth host fiefs as well. None of these settlements has grown to the size of a full-fledged city, and in many ways the Stormlands stand in the shadow of King's Landing. The lands along Cape Wrath and in the kingswood and the rainwood are fertile, but low populations and historic strife have kept the Stormlands fairly rural. The Stormlands have little to offer in trade with the surrounding regions – the coastal fiefs cannot hope to compete with the bounty of the Reach and riverlands, or the mineral wealth of the Westerlands.

Though it lacks any major cities, the Stormlands are home to one of the most famous castles in Westeros. Storm's End, ancient home of the Storm Kings, crouches atop the chalky cliffs of Shipbreaker Bay facing the angry sea. According to legend, Storm's End was the seventh castle built by Durran, the first Storm King. Legends say Durran raised seven castles during his feud with the gods of sea and sky, and only this last held strong. Some say Durran was aided by the children of the forest, or by Brandon the Builder in his youth. Potent spells are said to have been woven into the stout keep's walls, magics that make the castle impervious to storm or siege. Since Aegon Targaryen awarded Orys Baratheon the titles of Argilac the Storm King, Storm's End has been held by House Baratheon.

The Stormlands contain several other notable holdings, such as the castle of Bronzegate; Harvest Hall, home of the Selmys; and Evenfall Hall on the island of Tarth, which is also known as the Sapphire Isle. Furthermore, the ruinds of Summerhall are found in the Stormlands, at the place where they meet Dorne and the Reach. Summerhall was a lightly fortified castle built by Daeron II on the edge of the Dornish Marches to serve as a royal residence for the Targaryens. During Robert's rebellion, Robert Baratheon won three battles at Summerhall, defeating Lords Grandison, Cafferen, and Fell each in turn.

People

The people of the Stormlands are primarily of Andal extraction, although some ancient houses trace their origins to Durran the Storm King in the Age of Heroes. At one time, the Storm Kings ruled all of the surrounding lands up to the Neck. They then lost their empire to the Iron Men. The last Storm King, Argilac the Arrogant, died during the Wars of Conquest at the hand of Orys Baratheon. Favoured by the Targaryens, the Baratheons have ruled the Stormlands ever since.

As in the rest of the Seven Kingdoms, most of the people of the Stormlands live in small villages clustered around keeps, crossroads, or holdfasts. Most lowborn folk till the soil or fish in the sea, pledging their labours to the nobles of lesser houses, who in turn serve House Baratheon. Fishing is a common profession among the island and coastal fiefs, and many of the lesser houses have turned to shipping (and even smuggling) as a means of making their fortune. Though the fiefs of the Stormlands produce few trade goods, their position between the markets of King's Landing and the prosperous Free Cities draws many foreign merchants to the towns and islands of the Stormlands.

Perhaps the old enmity of the sea and storm gods has infused itself into the people of this ancient land. Kings and houses may come and go, but the fury of sea and storm always remains, and the people of the Stormlands have long since learned to trust to their strength and swords for survival. The kingswood and rainwood are notorious for the bandits and brigands who hide in them from the King's Law, and the Marcher Lords have fought with the Dornishmen to the south for more than a thousand years. Some of the greatest warriors in Westeros, including Ser Barristan Selmy (Lord Commander of the Kingsguard), the Marcher Lord Beric Dondarrion, and King Robert Baratheon were all nurtured in the lands of the Storm Kings.

Great House

Baratheon

Minor Houses (Sworn to Storm's End)

Buckler, Cafferen, Caron, Connington, Dondarrion, Errol, Estermont, Grandison, Hasty, Horpe, Lonmouth, Morrigen, Penrose, Seaworth, Selmy, Swann, Tarth, Trant, Wensington, Wylde

Regional Benefits

All characters from the Stormlands gain the following benefits:

Favoured Skill: Knowledge: Warfare

+2 bonus to Sense Motive checks. The Marchers and Stormland folk have spent centuries mastering the arts of war, and are quick to see through bluffs.

+1 circumstance bonus to all Spot or Listen checks specifically made to detect ambushes. Centuries of war against the Dornishmen have left the Marcher lords and their kin wary of trouble.

+1 to all Fortitude Saves, with an additional +1 circumstance bonus to Fortitude Saves concerned specifically with performing some extended activity (running, swimming, etc.).

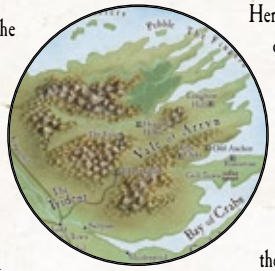
Characters from the Stormlands have the option of choosing from the following Feats as one of their Background Feats: Blood of the Andals, Giant's Blood, Noble Spirit, Pious, or Stubborn.

The Vale of Arryn

The Vale was narrow here, no more than a half day's ride across, and the northern mountains seemed so close that Catelyn could almost reach out and touch them. Looming over them all was the jagged peak called the Giant's Lance, a mountain that even mountains looked up to, its head lost in icy mists three and a half miles above the valley floor. Over its massive western shoulder flowed the ghost torrent of Alyssa's Tears. Even from this distance, Catelyn could make out the shining silver thread, bright against the dark stone.

— A Game of Thrones

A hidden paradise nestled among the sheer peaks of the Mountains of the Moon, the Vale of Arryn is one of the oldest of the Seven Kingdoms as well as one of the most remote. Accessible only by long, treacherous mountain roads or by sea, the Vale has stood apart from the turmoil and intrigues of Westeros since the Kings of Mountain and Vale took the lands from the First Men. The Vale's isolation – and the depredations of the mountain clansmen – have given rise to both pragmatism and caution among the folk who live there.



Lands

The Vale of Arryn encompasses all the lands encircled by the Mountains of the Moon, from the twin watchtowers known as the Bloody Gate in the west, to Gulltown and the barren lands of the Fingers in the east. Near the Bloody Gate, the Vale is only a few leagues across, while the broken coasts to the east are a seemingly endless labyrinth of bays and cliffs.

The heartland of the Vale is a beautiful land, with stunning vistas of green fields, blue skies, and snowy summits. The wide valleys between sheer peaks of the Mountains of the Moon are blessed with slow rivers and black soil, dotted with hundreds of small lakes. The air is clear and chill in the Vale, and ice and snow are common sights in the mountain trails, even in summer. The heartlands are blessed with prosperity to match their breathtaking beauty. The rich soil is admirably suited for wheat, corn, and barley, and it is said that the pumpkins and other produce of the Vale are as large and fine as any in the orchards of Highgarden.

The Giant's Lance, tallest of the Mountains of the Moon, dominates the skyline of the Vale. The Eyrie, one of the strongest castles in Westeros and ancient home of the Arryns, is perched atop the mountain. Though the Eyrie is far smaller than Winterfell and the other great castles, its granaries are ample, allowing it to withstand a long siege if need be. The difficult approach is guarded by a castle called the Gates of the Moon, along with three watchforts named Stone, Snow, and Sky. In places, the path up the sheer mountainside is only wide enough for a single man to pass. The watchforts are ideally positioned to rain arrows and stones upon it.

The outlands of the Vale are far less pleasant. The Fingers are bleak, empty lands, home to stones and sheep and little else. Most of the Vale's commerce with the rest of Westeros comes through the bustling port city of Gulltown, for even the uncertain seas are safer than the mountain roads, plagued by clansmen and shadowcats.

People

The people of the Vale are mostly of Andal extraction and live as the rest of the peoples of Westeros do. The lowborn, mostly farmers or fishermen, dwell in small villages gathered around the holdfasts or mansions of the highborn. Every highborn family swears its allegiance to the Arryns. The Arryns have ruled the Vale from time out of mind and have served the Iron Throne as Wardens of the East since the Targaryen conquest. Peace and prosperity have lingered in the Vale for centuries, and with them have flowered generosity, hospitality, and courtesy. The people of the Vale are friendly and generous even to outsiders, save at the western end near the Bloody Gate, where the continual raiding of the mountain clans has given rise to constant wariness.

The Vale was one of the first places that the Andals invaded during the Age of Heroes, landing at the Fingers and wresting the Vale from the First Men. The Kings of Mountain and Vale, legends say, were one of the purest lines of Andal nobility. House Arryn, the modern descendants of the Mountain Kings of old, are famed for their honour and love of tradition. The ancient, formulaic greetings are still intoned before any may pass the Bloody Gate, and Lord Jon Arryn rose in rebellion against the Iron Throne rather than forsake his two former wards, Eddard Stark and Robert Baratheon. The people of the Vale have little tolerance for injustice, though their geographic isolation makes it all too easy for them to keep out of the intrigues of the rest of the Seven Kingdoms.

The long neutrality of the Vale may soon be put to the test. Jon Arryn, lord of the Vale and former foster of King Robert Baratheon, had served as Hand of the King for many years. His sudden death was deemed a great tragedy for the Vale and the realm. Arryn's wife, Lysa, fled back to the Vale, taking her sickly son Robert with her and establishing herself as ruler of the Vale and sealing its borders. What is Lady Arryn afraid of? Dark rumours whisper that Jon Arryn's death may not have been natural....

Great House

Arryn

Minor Houses

Baelish, Belmore, Borrell, Corbray, Egen, Grafton, Hardyng, Hunter, Moores, Redfort*, Royce (of Runestone), Royce (of the Games of the Moon), Templeton, Waynwood

* NOTE: the Blood of the First Men flows in the veins of the Redforts, although they may be abandoning the old gods in favour of the Seven. Members of this house may take the Blood of the First Men Feat at the GM's discretion.

Regional Benefits

All characters from the Vale gain the following benefits:

Favoured Skill: Climb

+2 bonus to all Balance and Diplomacy checks. Dwellers in the Vale of Arryn are masters of climbing mountain faces and edging along narrow ledges. They are also masters of etiquette and ceremony, and deeply reverent of tradition.

+2 circumstance bonus to Reflex Saves, Climb checks, Balance checks and Survival checks when in Mountains terrain. On the high passes of the Vale, quick reflexes and knowledge of the terrain can be the difference between life and death.

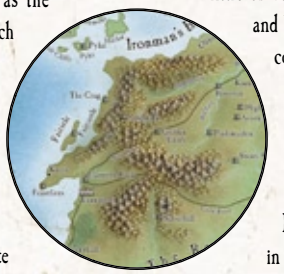
Characters from the Vale of Arryn have the option of choosing from the following Feats as one of their Background Feats: Able Body, Blood of the Andals, Giant's Blood, Gold Breeder, Noble Spirit, Pious, or Silver Tongue.

The Westerlands

The Lion and the Imp; there was no mistaking which was which. Ser Jaime Lannister was twin to Queen Cersei; tall and golden, with flashing green eyes and a smile that cut like a knife. He wore crimson silk, high black boots, a black satin cloak. On the breast of his tunic, the lion of his house was embroidered in gold thread, roaring its defiance. They called him the Lion of Lannister to his face, and whispered "Kingslayer" behind his back.

— A Game of Thrones

West of the Trident and north of the Reach is a region known as the Westerlands, a rocky land of miners and fishermen. The Westerlands are rich in coin, thanks to the many gold mines that dot the surrounding hills and mountains. Additionally, the coastal fisheries and large tracts of grazing land keep the region well fed. The Lannisters of Casterly Rock are the unrivalled rulers of this precious hill country. Through their ruthless actions and the devotion of their enforcers, such as House Clegane, House Lannister has seen every family in the region bend the knee to their lord, Tywin Lannister. The region has been spared the worst ravages of war despite its richness, and the key to winning the Seven Kingdoms may yet lie in who controls these wealthy lands.



Lands

The Westerlands stretch from Lannisport in the south to Ironman's Bay in the north, with the goldroad and the Red Fork marking convenient southern and eastern boundaries. The lands here are rocky and mountainous, a far cry from the rolling wheat fields and pig farms of the nearby riverlands. The region's farmers concentrate on blooming crops such as nuts and berries as well as root crops, such as turnips, which are staples of the Westerlands' agriculture. Fishermen from Faircastle and Lannisport supply much of the coastal region's food, while those farther inland rely on the aforementioned fruits, herds of sheep and cattle, as well as deer and goats from the mountains.

The region has few inland towns that are not directly tied to the many gold mines or the handful of silver mines found in the mountains. Some of the mines have dried up, leaving ghost towns whose inhabitants try to scrape by as best they can while newer generations move to other cities to find work and life. The mines at the Golden Tooth are some of Casterly Rock's most prolific, and the area around it has become hotly contested for this reason, as well as its strategic importance as a pass between Riverrun and Casterly Rock. Other gold mines dot the mountainous regions of the Westerlands, and people flock from the fields and cities to participate in the mining of the precious ore. These towns often present a sharp dichotomy for those who live there. The mines themselves are tightly regulated to discourage attempts to smuggle out any gold. The towns that spring up around them, however, are often lawless affairs, ruled by itinerant landlords and their personal guard. Some of these towns are run by sellswords in the pay of nobles who live in Lannisport and elsewhere. Living conditions in these towns are harsh, and violence can break out at any time without cause or justice.

The towns along the western coast of Westeros are rich from the plentiful gold. Nobles live good lives and are spared much of the fighting that has taken place. Fisheries and imports from across the sea keep trade bustling in Lannisport, and the city's population reflects the diversity one often finds in port cities with access to the riches of the world. There are fewer castles and holdfasts in the region than in the fertile regions to the east or in the North. The mountains provide a strong defensive position for local lords, and Casterly Rock is a near-impenetrable stronghold whose presence protects those around it.

People

The best thing the people of the Westerlands have to say about their lot in life is that they are well defended. House Lannister holds more political power than any of the other houses, and this alone grants their lands some measure of security. Unfortunately, they give little else for their smallfolk to cheer about. The riches of the area's gold mines have done little or nothing to help the region's poor, who struggle daily to sell fish in the cities and bring gold out of the mines in the mountains. This gold goes to enrich the coffers of Lannister nobles and their bannermen, while life remains rugged and short for those without access to the wealth.

Lannisport and Casterly Rock are the two greatest hubs in the region; the world's eyes are on the Lannisters upon their perch at the Rock, while the local population centres upon the prosperous city of Lannisport. Merchants and middlemen are somewhat scarcer in the cities of the west than in other regions, as the majority of the local wealth is controlled by the region's nobles. Control over the money is given to lords and sworn men, leaving very little room for advancement in Westerland society. Yet undoubtedly those who prove outstanding ability can find powerful local patrons and great rewards. Most labourers and beggars have little time for the intrigues and games played by nobles throughout the realm, of course.

The smallfolk of the Westerlands are mostly loyal to House Lannister and its banner houses. Aside from the mining towns, law and order is kept throughout the region. Casterly Rock does not tolerate outlaw bands that seek to steal from the mines and coffers of its noble houses. Taxation remains relatively low, and there is always work to be had. Life is harsh but peaceful under the rule of Tywin Lannister.

Great House

Lannister

Minor Houses

Brax, Broom, Clegane, Crakehall, Lefford, Lorch, Lydden, Marbrand, Payne, Prester, Serrett, Swyft, Westerling

Regional Benefits

All characters from the Westerlands gain the following benefits:

Favoured Skill: Profession (any single profession)

+2 bonus to Appraise and Diplomacy checks. The mere mention that one hails from the rich Westerlands grants the appearance of wealth.

+4 bonus to Bluff or Sense Motive checks when dealing with issues of money. The people of the Westerlands are somewhat more familiar with money transactions than those in the rest of the kingdoms.

Characters from the Westerlands have the option of choosing from the following Feats as one of their Background Feats: Blood of the Andals, Giant's Blood, Gold Breeder, Pious, or Silver Tongue.

The Wild

Yet the mountain road was perilous. Shadowcats prowled those passes, rockslides were common, and the mountain clans were lawless brigands, descending from the heights to rob and kill and melting away like snow whenever the knights rode out from the Vale in search of them. Even Jon Arryn, as great a lord as any the Eyrie had ever known, had always travelled in strength when he crossed the mountains.

— On the Mountain Clans, *A Game of Thrones*

Even in the most civilised of times, there are portions of Westeros that lie outside the influence of the Iron Throne. Both the frigid land north of the Wall and the rocky foothills of the Mountains of the Moon house tribes of men and women who would live free in the wilderness rather than under the reign of any monarch, hunting and raiding as they please. In the Wild, tradition, might, and survival outweigh peerage and chivalry. Woe to he who dares enter these lands unprepared.

Lands

North of the Wall

North of the Wall is a region of deep forests, jagged mountains, and frozen wastes. North and west lies the mountain range known as the Frostfangs. These fierce mountains are a wasteland of stone and ice, notoriously cold even in those northern regions. Coming down from these peaks is the Milkwater, fed by a deep mountain lake. This lake is one of many that can be found tucked away in the upper valleys of the Frostfangs. The Milkwater flows initially to the east, but curves slowly south until it empties into the Bay of Ice to the west. The river cuts through the Haunted Forest, a vast expanse of trees populated by pines, oak, ash, and weirwoods. In fact, there still stand great groves of weirwoods within the confines of the Haunted Forest, carved by the children of the forest in ancient times. East of the forest and the mountains is the Shivering Sea. It is there that smugglers from the Free Cities and other locales bring steel weapons and armour to trade for furs, amber, obsidian, and ivory. Hardhome sits on the tip of Storrold's Point, the closet thing the wildlings have to a city. Far to the north, beyond the lands occupied and explored by man, is the Land of Always Winter.

Mountains of the Moon

The Mountains of the Moon are still wild and untamed, equally inhospitable as their northern counterpart. Between the kingsroad and the Vale of Arryn is a rough and treacherous stretch of rocky foothills, steep passes, thick forests, and deep chasms. All along the way, travellers face continuous threat from shadowcats, rockslides, and marauding clansmen. Those seeking safe passage are advised to take a small military contingent as escort.

People

Free Folk

The wildlings were cruel men, she said, slavers and slayers and thieves. They consorted with giants and ghouls, stole girl-children in the dead of night, and drank blood from polished horns. And their women lay with the Others in the Long Night to sire terrible half-human children.

— On wildlings, *A Game of Thrones*

Considered cruel raiders and slavers by the "civilised" of Westeros, the wildlings are a fierce people who pride themselves on their freedom. They refer to themselves as the "Free Folk." Though there have been some men who have claimed the title "King-Beyond-the-Wall," it is not the position of absolute authority to which nobles to the south are accustomed. The King-Beyond-the-Wall receives no great honorific; the Free Folk usually refer to the king by his given name. For most circumstances, the king has little power outside of his immediate subordinates; he must fight and struggle to enlist the Free Folk to his cause.

The women of the wildlings are as independent as their male counterparts. There are no marriages among the Free Folk. Men are expected to steal their women, particularly from other tribes. In return, the women are expected to put up a fight. It is said that a wildling can own a knife or a woman, but not both. Warrior women among the wildlings are known as spearwives.

Wildlings do not mine or forge metal. Most metal goods they possess are either stolen from dead rangers or bought in barter from smugglers. The Free Folk instead craft weapons and armour from wood, bone, and leather.

Despite being sworn enemies with the Night's Watch, the wildlings north of the Wall do a surprising amount of commerce with the black brothers. Rangers sometimes turn to wildlings for aid when scouting beyond the Wall, and wildlings, especially orphans raised by the Night's Watch, have been known to take the black.

Wildling Tribes

Hornfoots, Nightrunners, Thenns, Walrus Men of the Frozen Shore, Cannibal Clans of the Frozen Rivers

Clansmen

Far to the south, the clansmen in the Mountains of the Moon are similarly untrammelled. The clansmen trace their lineage back from the First Men who refused to accept Andal rule. They believe that every person, even a woman, should have a voice in councils. The traditions of the clans can be both disgusting and frightening to those more inclined towards a chivalrous lifestyle. The Black Ears, for instance, cut the ears off their enemies and wear them openly. They do not kill these enemies, but instead leave them alive so that they may try to reclaim the pilfered ear. In comparison, Burned Men mortify their flesh with fire to prove their courage. Most will burn off a nipple or a finger, but the truly fierce will burn off an ear or an eye.

Clans of the Mountains of the Moon

Milk Snakes, Moon Brothers, Stone Crows, Black Ears, Burned Men, Painted Dogs, Sons of the Mist

Regional Benefits

All characters from the Wild gain the following benefits:

Favoured Skill: Survival

+2 bonus on Survival checks and Climb checks. Both the Mountains of the Moon and the regions beyond the Wall are desolate, cold, rocky areas. Wildlings must learn the basics of survival at an early age, or they will have no future.

+2 Fortitude bonus to Save vs. cold. Familiarity with harsh weather brings tolerance, and wildlings stand the cold far better than soft, southron folk.

Characters from the Wild have the option of choosing from the following Feats as one of their Background Feats: Dreams or Giant's Blood.

Restrictions

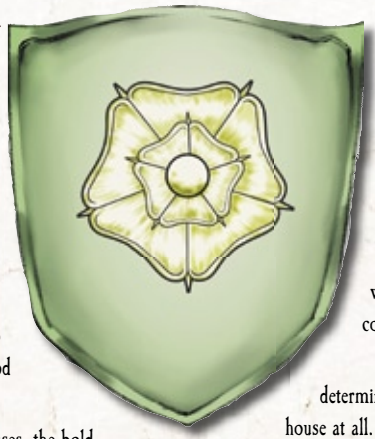
Although Wildling characters have no inherent restrictions, GMs may decide that certain Knowledge Skills, such as History, Nobility, are culturally specific. Under those circumstances, starting characters cannot specialise in information about civilised Westeros. See Culturally Appropriate Characters, page 98.

Summary of Chapter 4

- Choose a Background for your character.
- Each Background provides regional benefits – normally a bonus to Saving Throws, or other specific Abilities.
- Each Background has a Favoured Skill – this is always treated as a Class Skill. If the character already gets this as a Class Skill at 1st Level, instead he or she gains a +2 bonus.
- Check if the Background has any restrictions.
- Each Background also acts a prerequisite for certain Feats.

House Affiliations

Step 5: Select House Affiliation



House Affiliation indicates whether a character was born into nobility or to the commons. It encompasses Social Status, old blood lines, and family traditions.

While Westeros is ruled by the machinations of the great houses, the bold and sly small houses are also able to shift their fortunes when opportunity strikes. As houses rise and fall, nobles from different tiers may find themselves not so far apart as they once believed. A young lord or lady born into a great house will be witness to tremendous wealth and power – but he or she will also have far more enemies, including rival houses, aspiring minor nobles, and perhaps even ambitious siblings or cousins. Of course, not all great houses are equal – House Lannister is famously wealthy, while House Baratheon seems to make kings – but all command tremendous respect, after their fashion.

Conversely, being born into a small house gives some the protection of anonymity. Such nobles must still be wary, however; they must respect their oaths of fealty or else face the fury of angry lords. Still, a shrewd minor noble can curry favour with his or her liege and earn incredible opportunity, or even work with skilful and deadly preparation to replace a weak ruler with someone he or she favours more.

Those born without names or stations have a harder time in the world, but when they prove themselves worthy, the songs and stories are so much sweeter. Nobles are expected to be handsome and brave. When a hedge knight tilts and wins against the crown prince, or a dashing rogue steals a noble lady, the smallfolk roar with joy and admiration as they see themselves in the outsider who conquers all.

In *A Game of Thrones d20*, a character's House Affiliation determines whether he or she was born to a great house, a small house, or no house at all. Although a character's Background (see Chapter 4) indicates where he or she was raised, House Affiliation reveals the gifts the character was born with or earned by nature of his or her name.

The noble houses play a critical part in the stories of Westeros, giving the realm so much of its flavour and character. One's House Affiliation needs to be a role-playing choice, however, as well as a campaign concept decision. Therefore, to ensure you don't create a bastard of Greyjoy when the GM wants everyone to be knights of House Baratheon, make sure you talk to the GM about the scope and focus of the campaign. Likewise, while the characters of great houses do command more power than a lesser noble and dominate the lives of commoners, consciously choosing a weaker character can make a more powerful story. Those who do not wish to play a Tyrion Lannister might enjoy creating a Bronn instead, whose story arc is no less interesting.

Players and GMs are encouraged to remember that characters from great houses command significant authority and resources in Westeros. Tyrion Lannister regularly displays the benefits of being a Lannister, while Robb Stark becomes the ruling Stark in Winterfell as soon as his father leaves for the South. Nobles also carry the baggage of their name, though – the concerns and cares of the house, and its enemies, are also your character's, whether he or she wants them or not.

Your choice of House Affiliation provides a framework that surrounds your character. Knowing the house history and reputation gives you an idea of whether to make a favoured child (Robb Stark, for example, who makes his parents proud), or a character whose personality or actions run against the grain of the family (such as Arya Stark, who vexes her parents to no end).

House Affiliations complement the Backgrounds. Starks are often from the North, but this does not have to be the case; with careful thought, you can design a character like Theon Greyjoy (a Greyjoy raised in the North). As you think about your character's House Affiliation, you may also wish to ponder his or her character class (Chapter 6), since some classes match more closely with certain House Affiliations.

House Affiliation Descriptions

There are three types of House Affiliations: Great Houses, Minor Houses, and No House. Each type of House Affiliation also provides one or more options for the character's starting Social Status (see page 90).

Great Houses

There are nine great houses in Westeros.

Arryn: *As High As Honour*. One of the oldest and purest lines of Andal blood in Westeros, they rule the Vale of Arryn.

Baratheon: *Ours Is The Fury*. The youngest of the great houses, who took the Iron Throne by breaking the Targaryen dynasty.

Greyjoy: *We Do Not Sow*. Lords of the Iron Islands, they still remember the old ways of raiding and plunder.

Lannister: *Hear Me Roar*. The masters of Casterly Rock are a line of Andals: all blonde, beautiful, and wealthy beyond even a king's dreams.

Martell: *Unbowed, Unbent, Unbroken*. The blood of the warrior queen of the Rhoyne still flows strong in these princes of Dorne.

Stark: *Winter Is Coming*. Once the Kings in the North, they still remember the old gods and the ways of the First Men.

Targaryen: *Fire and Blood*. A broken house, the blood of the Dragon were once the conquerors of all Seven Kingdoms of Westeros.

Tully: *Family, Duty, Honour*. These riverlords joined the Targaryens against Harren the Black, and were given dominion over the Trident in return.

Tyrell: *Growing Strong*. Commanders of the golden roses, the largest army in Westeros, they often fought the Dornish before Aegon's Conquest.

Minor Houses

There are also dozens of small houses throughout Westeros, each sworn to support a great house in time of need. Beyond the small lords, there are also houses of landed knights (see the Smallest of Small Lords, page 90). There are too many to provide a full listing, therefore two examples are detailed as a model for other minor houses: House Umber and House Frey.

Designer's Note: Building a Minor House Template

Although more minor houses will be presented in future supplements, GMs may wish to flesh out additional lines of minor nobility for their campaigns. The following guidelines should help GMs sketch out a template for such houses.

House History: known and legendary history.

House Personality: a description of its members.

House Holdings: a listing of its major holdings.

House Feats: Each house has a list of five Feats that are common to its members (including one unique Feat, derived from the house words, if known). This list is built from the most appropriate choices based on region, history, and influence, and such Feats can be selected by any member whenever he or she gains a new Feat (subject to any restrictions on the Feat).

House Social Status: Each house has an average Rank of Social Status bestowed to any members; the heir of a house has the Heir Feat (which provides greater Influence), and the ruler of a house has both the Heir Feat and the Head of House Feat (which also provides greater Wealth and a further bonus in social situations).

No House

Not everyone in the world is born to a noble family. Commoners and smallfolk should take the No House Affiliation. Lowborn characters who are connected to a noble house (a sworn sword, appointed maester, godsworn, etc.), should take the No House Affiliation, although their Social Status may start anywhere from Rank 0 – 3 (GM's discretion) or be raised in the course of play (see the Feats Raised Status, page 180, and Command, page 175, and Gaining Titles, page 192).

Designer's Note: Free Cities and Dothraki

The focus of this book is primarily on Westeros, and thus there are fewer options for characters who hail from the Free Cities or who are from the Dothraki *khalasars*. There are key differences between the Westerosi noble houses and the societies to the east, such as a stronger merchant class and large slave populations. These types of characters should be designed with the No House Affiliation (their Social Status may start anywhere from Rank 0 — 2 at the GM's discretion), although future supplements will develop additional character options.

House Affiliation Characteristics

Each House Affiliation has a description of: the house, including its known and legendary history; the nature of those who bear its name; and its major holdings.

House History describes the legends of the founding of the noble houses, and recounts what is known about their place in the history of Westeros.

House Position describes the house's situation in the kingdom of Westeros at the time when Eddard Stark takes up the mantle of Hand of the King in *A Game of Thrones*. This is roughly when Eddard Stark arrives at the Red Keep, and Jon Snow has reached the Wall. It details relations with the Iron Throne and any prominent positions held by members of the house. It also lists the goals of the house, and the means the house will use to achieve them.

House Destiny suggests what the future holds for the house and its prominent members at the end of the first novel – after the death of King Robert Baratheon, the declaration of Robb Stark as King in the North, and the rebirth of dragons. It raises questions and hooks for GMs who would like to explore alternate destinies of Westeros.

House Affiliation provides a list of Feats that are commonly learned by its members. House Affiliation acts as a prerequisite for these Feats (see Chapter 8: Feats for more information). It also indicates the Rank of Social Status bestowed to any members (see page 90), although individual members of a house may have less Influence (see Stigma Defect, page 202), be the heir apparent (see Heir Feat, page 177), or even be the lord of the house (see Head of House Feat, page 177).

Losing House Affiliation

A member of a noble house who turns away from his family to enter the Citadel, become a member of the Night's Watch, or join the Kingsguard essentially loses his House Affiliation. Once the vows have been said, the character traditionally loses his place with the family. In the case of maesters, he will even lose his family name. The character loses all Influence Points over his house gained through Social Status, and his Social Status changes to reflect his new brotherhood (see Social Status, page 90). He retains his House Affiliation for the sake of House Feats, though, and may still select them late in life assuming he meets all the prerequisites and gets GM's approval.

The character will, however, retain any Class Influence Points (those gained per Level) assigned to the house or organisation, even if the character loses his or her name and House Affiliation. This reflects enhanced connections to the house, and acknowledges that blood can sometimes be stronger than vows.

This rule should be applied to any brotherhood, guild, sisterhood, or tradition wherein the character loses connection with his or her house or organisation. See In Service, page 201.

For example, Paul's character Heldan was born to House Frey. As a fourth son to a lesser cousin, he had no chance of inheritance, but instead was sent to the Citadel.

Paul creates Heldan as a 1st Level Noble, with House Affiliation Frey (Social Status Rank 3, ECL +2). His Social Status gives him Base Influence Frey +15. As a 1st Level Noble, he also gains 8 Influence Points (+0 Cha Modifier). He spends 4 Influence on his house, bringing it to Frey +19, and 4 on a childhood friend, Alice Tully.

A year later, Heldan Frey is sent to the Citadel, where he studies to become a maester. When he gains Maester Level 1, he has still not said his vows, and thus keeps his House Affiliation and Base Influence Points. He also gains 5 Influence Points for the new Class Level (he spends them on new friends). When he reaches Maester Level 2, he has forged his first link. He gains 5 Influence Points for the new Level, and gains free Influence Points that must be spent on the organisation (Citadel +5; if he had been a baseborn character, his Maester Social Status would now be Rank 1, granting the same Influence Points and Wealth Rank 1. Since his Social Status is still based on his Frey relations, he just gets the Influence Points).

When Heldan Frey reaches Maester Level 3, he gets 5 Influence from his Class (he spends them on new friends). When Heldan reaches 4th Level, he says his vows. He no longer calls himself Frey, and loses his House Affiliation (except that the GM may still allow him to learn House Frey Background Feats). He is no longer considered a member of a minor noble family, and loses the Social Status Rank 3, the Wealth Rank 3, and the 15 Base Influence Points over House Frey. He does, however, still have the 4 Influence Points he invested from his personal, Class Influence Points, and thus has Frey +4, and still has Alice Tully +4 (plus all the new Influences he's assigned as he has risen in Level). Finally, as a sworn Maester, his Maester Social Status rises to Rank 2; this is now important for Heldan, and he gains +5 Base Influence Points, and now has access to resources through the Citadel, equivalent to Wealth Rank 2.

Arryn

As High As Honour

House Arryn rules the Vale that shares its name, a fertile land nestled within the great range of the Mountains of the Moon. In their idyllic domain, the Arryns have often found themselves isolated from the greater events of the realm. This ended nearly fifteen years ago, though, as Lord Jon Arryn's devotion to his former wards, Eddard Stark and Robert Baratheon, drew House Arryn directly into the events that ended the Mad King's reign. With Jon Arryn's recent and sudden death, rule over the Vale falls to his widow and their sickly son, Robert, the last of the Arryn line. Lady Lysa has fled to the seclusion of the Eyrie and threatens to shut the Bloody Gate to the rest of the Seven Kingdoms at a time when the knights of the Vale may make all the difference.

House History

The Arryn name goes back some 6,000 years to the Kings of Mountain and Vale, one of the oldest and purest lines of Andal nobility. Wars were common in those ancient days, but like the Kingdom of the North, the Vale was sheltered from external threats by its geography.

Following the Targaryen conquest, the Kings of Mountain and Vale bent their knees and kings became the Lords of the Vale, Defenders of the Eyrie, and Wardens of the East. Aerys II then repaid centuries of loyal service with the murder of Lord Jon's nephew and heir, Elbert Arryn, for accompanying Brandon Stark as he sought to challenge Prince Rhaegar. When King Aerys then demanded the heads of Lord Arryn's former wards, Jon raised the banners of rebellion. Lord Jon became Eddard's good-brother by taking Lysa Tully to wife, securing Lord Tully's aid. At the war's conclusion, Robert Baratheon rewarded Lord Jon for his support by making him his Hand.

House Personality

The Arryns have often been men and women of true worth, both wise and honest. The house has given birth to gallant knights and beautiful women, all of whom could be relied upon to take their responsibilities to the Vale very seriously. Duty and loyalty are among the watchwords for the children of this house. Unlike many other nobles south of the Neck, the Arryns carry themselves with little ostentation. They prefer good, plain armour to silvered, bejewelled plate, and the Eyrie's sparse beauty is an exemplar of their preferred aesthetics.

House Holdings

The Eyrie is a small, beautiful castle, widely considered one of the most formidable strongholds in the Seven Kingdoms. The approach is by a difficult path up the face of the Giant's Lance, guarded by a series of defences: a stout castle named the Gates of the Moon, commanded by the High Steward of the Vale, along with three waycastles called Stone, Snow, and Sky.

Beyond these castles, the Arryns name a Knight of the Gate to act as castellan of the twin watchtowers that guard the Bloody Gate, the door to the Vale itself, against which a dozen armies smashed themselves in the Age of Heroes. The armies of the Vale are a match in size for those of the North or Dorne. They are an untapped source of military strength in the chaos following King Robert's death, which will unfortunately remain unused if Lady Lysa has her way.

House Position

As Hand to the King, Lord Jon spoke with King Robert's voice. This authority gave House Arryn more influence than it had ever had. Unfortunately, Lord Jon's sudden death following his investigations into the parentage of Robert's children reverses the house's fortunes significantly and leaves the Vale without a strong ruler.

One cause of this turmoil is the loss of the Warden of the East position. King Robert is loath to bestow the title on a child, and so he takes the position away from House Arryn – the traditional holders of the title – and bestows it on Ser Jaime Lannister. This act angers Lady Lysa so greatly that she insists that her subjects call her son, Robert, the True Warden of the East.

Since Jon Arryn's death, his wife Lysa rules in her son's name as Lady of the Eyrie. She withdraws from the outside world in an attempt to protect her son and stays apart from the conflict that troubles the realm. She undermines this effort, however, by accusing the Lannisters of murdering her husband, then denying aid to her father against them. Lady Lysa's chief concern is the safety of herself and her son, and she is willing to sacrifice the honour of the Vale and the lives of everyone else to that end.

Allied Houses: Stark, Tully

Enemy Houses: Lannister

House Destiny

Ruling in name if not in fact, Lord Robert is a sickly child, given to tantrums, weeping, and shaking fits when overexcited. His mother is no help, protective to the point of hysteria. Though Lady Lysa was once full of hope, her unhappy marriage has left her a shadow of her former self. She guards her son jealously, suspicious of anyone who might try to take young Robert from her. Lysa spends most of her time doting on her son, enjoying the attentions of the suitors who seek her hand, and ignoring the pleas of Tullys and Starks to join the war against the Lannisters.

The lords of the Vale – at least those not pursuing Lady Lysa's hand – are restive under her rule. Bronze Yohn Royce, the greatest of the Arryn bannermen, is outspoken in his desire to join the war against the Lannisters. Other great lords echo him, shamed by continued inaction. One source of dismay is Lady Lysa's refusal to lend her uncle, Ser Brynden Tully, even a single sword to bring to Riverrun's aid. Consequently, the Blackfish gives up his office as the Knight of the Gate and departs the Vale with his niece, Lady Catelyn Stark, to join Robb Stark's host.

Prominent Members

Lord Jon Arryn, Hand of the King, ruled the Vale until his death. Lady Lysa, his wife, now rules in his place as regent for her son. Lord Robert Arryn, a boy of six, is the last of his line.

House Traits

Feats: Able Body; As High As Honour; Blood of the Andals; Gold Breeder; Noble Spirit

Social Status: Rank 4 (Member of a Great House)

Baratheon

Ours Is The Fury

The death of Robert Baratheon has thrown the house of the king into disarray. Although the daring and bold warrior he once was had vanished in a haze of wine and women, he alone held the other ambitious lords of House Baratheon in check and solidified the house's place among kings. Now there are three kings of House Baratheon claiming the Iron Throne: Joffrey, a child born of Lannister incest but raised as Robert's own; Stannis, Robert's cold, hard brother who chafes at the bonds of his castle at Dragonstone; and finally Renly, the carelessly charming younger brother who pooled the strength of Storm's End and Highgarden, and cultivated the allegiances of the lords of the south. Each of these lays claim to the throne, fracturing the house into competing allegiances – Joffrey to the Lannister bird whispering in his ear, Stannis to his pride and the priestess of a new god, and Renly to himself and the roses of Highgarden.

House History

House Baratheon is the youngest of the great houses of Westeros. It was founded during the Wars of Conquest, when Aegon the Conqueror granted the keep at Storm's End and the lands and daughter of Argilac the Arrogant to Orys Baratheon. The house's founder, Orys, was rumoured to be Aegon's bastard brother; true or not, he became the new king's most loyal commander. The Baratheons remained loyal to the Targaryens for nearly 300 years, and the two houses intermarried with regularity. This helped establish Robert Baratheon's successful claim to the throne after overthrowing the Targaryen line during the War of the Usurper, or Robert's Rebellion, though his true claim was his hammer.

House Personality

Baratheon lords are a diverse lot, all using different tactics to achieve their goals. They understand the value of pageantry and direct action, but they do not eschew politics or intrigue when these are the right tools for the job. A Baratheon lord must be aware of all of the different factions competing for dominance and must be willing to stand his ground even when compromise seems the best option; any sign of weakness and the others may pounce. In times of great success, however, Baratheons can be prone to excess, forgetting their earlier acuity. Those who do forget rarely live long to regret it.

House Holdings

The seat of Baratheon power is in King's Landing, where Robert sits on the Iron Throne and rules the Seven Kingdoms. Lord Stannis rules from the island stronghold of Dragonstone and is the master of ships for the king. The youngest brother, Renly, sits at the king's council as master of laws, ruling from afar the traditional Baratheon home, the castle of Storm's End. By virtue of the Iron Throne, House Baratheon reigns over all the lands of the Seven Kingdoms; only the Stormlands and the Marches belong to the house proper, however, gifted to Orys Baratheon long ago. Many of the houses sworn to King's Landing pay direct service to Baratheon now ... but others secretly remain Targaryen loyalists.

House Position

Robert took the Iron Throne after leading the successful rebellion against Aerys II. This conflict, called Robert's Rebellion by his allies and the War of the Usurper by his enemies, reaffirmed the power and fury of House Baratheon – a house with a tendency towards ending reigns and making kings. The might and claim of the Baratheons is bolstered by Robert's marriage to Cersei Lannister, daughter of the richest house of the Seven Kingdoms. Still, Robert is a warrior who cares little for politics. This wilful blindness has turned King's Landing into a viper's nest of those who would take advantage of the king's carelessness. House Baratheon may be the most influential of Westeros's great houses, but the individualistic nature and selfish motivations of its lords may yet be its downfall.

With Jon Arryn's death, Robert had a moment of clarity. He appointed Eddard Stark the new Hand in order to give himself an advisor who would tell him what he needed to hear, without reservation. He seemed to settle on Stark in an effort to set things right, bringing a cool voice of truth and honour to the heart of the realm. Yet the levels of intrigue in King's Landing run so deep and Robert's leadership has been blunted for so long, it is unlikely that change will come without blood.

Allied Houses: Lannister, Stark

Enemy Houses: Targaryen

House Destiny

Robert's death creates a vacuum on the Iron Throne that not even Lannister intrigues can fill. When one sits the Iron Throne, it is hard to distinguish between friends and enemies. This is equally true for the lords who stand in line for the throne, causing fractious and uncertain behaviour as the various parties attempt to align their resources and sworn swords. Those bannermen that do not defect to Stannis or Renly's cause abandon King's Landing to join with Lord Tywin and Ser Jaime Lannister on the Trident, leaving Joffrey Baratheon poorly defended. The boy king relies on his mother's intrigues, the loyalty of his Kingsguard, and the newly appointed Lord Janos Slynt for protection.

Consequently, House Baratheon is in more danger now than it has been in quite some time, torn apart by the machinations of a Lannister siren and the jealousy of a king's brothers. Without a decisive victory soon, the eventual Baratheon lord who claims the Iron Throne may see his kingdom split without his consent. Even if he is able to keep the Seven Kingdoms from fracturing beyond repair, he will soon find himself confronted by even greater threats – both an unknown enemy from beyond the Wall and the daughter of a dragon gaze upon the continent of Westeros with hungry eyes and burning hearts.

Prominent Members

King Robert Baratheon is the first of his name. He has three golden children: Joffrey, Myrcella, and Tommen. Joffrey is heir to the Iron Throne. Robert's younger brother, Stannis, is Lord of Dragonstone, while the youngest brother, Renly, is Lord of Storm's End.

House Traits

Feats: Blood of the Andals; Giant's Blood; Noble Spirit; Ours Is The Fury; Stubborn

Social Status: Rank 5 (Member of the Royal Family)

Greyjoy

We Do Not Sow

House Greyjoy resides on the Iron Islands, west of the Neck and the Westerlands. It stands apart from the rest of the Seven Kingdoms not only geographically, but also religiously – the ironborn worship the Drowned God – and culturally, for they choose to follow a custom of piracy and make enemies of all the lords of Westeros by doing so.

Though traditionally a land of maritime raiders, the ironborn have found their freedoms curtailed recently with their defeat in Greyjoy's Rebellion. With the stability of the Seven Kingdoms teetering, however, the Greyjoys of Pyke may have a chance to reclaim their former glory.

House History

The lineage of the Greyjoys is said to extend from the Age of Heroes – the mythical Grey King was the progenitor of the line. This primeval King of Salt and Rock ruled not only the Iron Islands, but also the very sea, and was said to have taken a mermaid as a bride.

The raiders from the Iron Islands, who call themselves "ironborn" (while other Westerosi call them "ironmen") spent thousands of years terrorising the surrounding coastlines in their quest for plunder and glory. For much of their history, each island had its own two kings – a rock king (who ruled the land) and a salt king (who commanded at sea). A High King was chosen by a council of these petty kings. This changed 5,000 years prior to Greyjoy's Rebellion, when King Urron slaughtered the assembled kings and established a hereditary throne. His dynasty lasted a thousand years, until raiding Andals killed his descendants and intermarried with the island lords.

King Harren the Black, the last of the Iron Kings, extended his rule from the Neck to the Blackwater Rush. He had finally completed his grand castle of Harrenhal when Aegon the Conqueror landed in the Seven Kingdoms. Harren was such a tyrant, however, that many of his lords deserted him to support the Targaryen invader. The last Iron King was killed when Harrenhal burned.

After the fall of Harrenhal, the riverlands were given to House Tully. The remaining lords of the Iron Islands were allowed to decide who would become chief among them. Lord Vickon Greyjoy of Pyke was chosen, thus establishing the Greyjoys as the ruling bloodline. The Lords Greyjoy title themselves Kings of Salt and Rock, Sons of the Sea Wind, and Lord Reapers of Pyke.

When Robert Baratheon overthrew Aerys Targaryen, Lord Balon Greyjoy took advantage of the weakened state of the monarchy to declare himself King of the Iron Islands and return his people to the Old Way – the ancient tradition of the ironborn, a life of raiding and pillaging along the mainland coast, or the "green lands" as they called it. King Robert crushed the Greyjoy uprising with the assistance of Lord Eddard Stark. In the end, Lord Balon lost his two eldest sons in the fighting. His youngest, Theon, was taken hostage by Lord Stark as part of the terms of surrender.

House Personality

Greyjoys are, if possible, even more blunt and direct than the Starks. Existence on the islands is a meagre one; raiding the mainland is the only true hope for prosperity. Ironborn only own what they earn, even in the case of lords. The people of the Iron Islands are not the type to gladly bend their knees for sake of a title, but they pay proper respect to those who warrant it. Lord Balon and his brothers are all steeped deeply in the Old Way and disdain the "womanly" behaviour common to those of the green lands. They prize that which is bought with iron (taken by force) rather than that which is bought with gold (money), and have no use for those not willing or able to take what they desire. Greyjoys who grow up away from the islands, like Theon, may forget the Old Way and become comfortable in the customs of Westeros, though.

House Holdings

The island of Pyke and its eponymous keep is the seat of Greyjoy's power. The fortress is stretched between jagged stacks of stone that, over the last thousand years, formed a rocky spur into the sea before breaking apart. The castle and its associated lands share the island with House Wynch and House Botley. Other islands under Greyjoy control include Old Wyk, Great Wyk, Harlaw, Saltcliffe, and Orkmont.

The primary martial force of the Iron Islands is the Iron Fleet. Though it does not have extensive military holdings, the Iron Fleet has long mastered the techniques of raiding and piracy.

House Position

Greyjoy is an insignificant house compared to the other great houses of Westeros. It has few resources at its disposal and is well removed, both socially and geographically, from the politics of King's Landing. Furthermore, the whole area has been under probation since Lord Balon's attempted rebellion, and is in no position to curry favour with the royal court. To the Greyjoys, however, this matters little. What Greyjoy desires most is a return to the Old Way. Its last attempt proved fruitless, but it waits patiently for another opportunity to arise.

Allied Houses: None

Enemy Houses: All Great Houses of Westeros

House Destiny

With the death of Robert Baratheon and no less than three mainland lords declaring themselves king in some fashion, Balon Greyjoy bides his time, testing to see which way the wind will blow. Although a minor power in the machinations of the great houses, Greyjoy knows that the Iron Fleet can play a significant role in the days to come, especially along the coasts of the Neck and the Westerlands.

Conversely, Theon fights beside Robb Stark in his battles against the Lannisters. Raised by the Starks, he hopes to advance his own position while helping Robb's cause.

Prominent Members

Balon Greyjoy is the Lord of Pyke during the reign of King Robert Baratheon. His wife is Alannys of Harlaw. Balon's two surviving children are his son, Theon (currently in fosterage with House Stark), and his daughter, Asha. His three brothers are Victarion, Lord Captain of the Iron Fleet; Euron, an outlaw and pirate; and Aeron, a priest of the Drowned God.

House Traits

Feats: Able Body; Blood of the Iron Born; Stubborn; Tradesman; We Do Not Sow

Social Status: Rank 4 (Member of a Great House)

Lannister

Hear Me Roar

Home to the wealthiest of the great houses, the keep at Casterly Rock sits literally on top of a gold mine, built into the very rock. From that lofty yet uncomfortable position, House Lannister rules over the Westerlands (and influences all of Westeros, by virtue of the kingdom's purse strings). With the ascension of Lord Tywin to the house seat, the Lords of the Rock developed a reputation for ruthlessness as well as riches. This was due in part to Tywin's remorseless efforts to keep his bannerhouses in line, but also because Aerys II was murdered by one of his own Kingsguard: Ser Jaime Lannister.

House History

The Lannisters claim descent from the legendary trickster, Lann the Clever, along the women's line. Legends say that Lann conned the Casterlys out of Casterly Rock using only his wits, then plucked gold from the sun to brighten his hair. Even without such a claim, their connection to the Age of Heroes is clearly marked by their fair hair and tall, handsome build – hallmark traits of Andal blood.

When Aegon the Conqueror swept through the land, King Loren of the Rock sided with King Mern of the Reach against the Targaryens. They were defeated upon the Field of Fire, but King Loren survived and later swore fealty to Aegon. Following his surrender, he sired an heir who continued the Lannister line.

Lord Tywin's father, Tytos, was an amiable but weak man who was mocked and swindled not only by his bannermen, but even his mistress. Even before Tytos's death, Tywin proved himself repeatedly to be made of sterner stuff than his father, eradicating two of Lannister's disloyal bannerhouses.

At the age of 20, Tywin became the King's Hand. During his two decades as Hand to Aerys, Tywin rose to such power that some considered him to be the true ruler of the Seven Kingdoms. He gave up his position, however, after his eldest son, Jaime, was accepted into the Kingsguard at the age of 15. Tywin resigned under a thin pretext, for he believed Aerys was playing games with him by taking away his heir. Tywin returned to Casterly Rock with his daughter, Cersei.

During Robert Baratheon's rebellion, Aerys summoned Lord Tywin's swords. Tywin did not respond at once, instead waiting until after Prince Rhaegar's defeat at the Trident to march toward King's Landing. When 12,000 Lannister men finally arrived at King's Landing, the Mad King was desperate for help. He opened the gates to Lannister's soldiers believing Tywin to be his saviour. It instead proved to be his undoing, as the Lannisters sacked the city while Ser Jaime slit the king's throat.

Eddard Stark arrived in King's Landing to find the lion banner of the Lannisters flying above the castle and Jaime seated on the Iron Throne. While Jaime readily yielded the throne to Lord Stark and House Lannister swore fealty to King Robert, Jaime's betrayal of Aerys has continued to live on in infamy.

House Personality

To be a Lannister is to know one deserves nobility. Whatever the Lannisters may have been before Lord Tywin is irrelevant, for he has forcefully shaped his family into his vision of near perfection. The famous golden Lannister mask has many cracks beneath it, however, as his children and grandchildren seek to be more than his puppets. Those who can hide their deficiencies and maintain the illusion of Lannister greatness are welcomed, while those with more obvious shortcomings, such as Tyrion, are cursed to be neither fully included nor excluded from the house's agenda.

House Holdings

Casterly Rock is a fortress carved from a stone on the shores of the Sunset Sea, next to the city of Lannisport. Extensive gold mines run beneath the castle. The Lannisters also control gold mines at Castamere, Nunn's Deep, the Pendric Hills, and the Golden Tooth. The last is also the site of a small but formidable castle that protects the Westerlands from invaders from the east.

House Position

House Lannister is the second most powerful house in the Seven Kingdoms, answering only to House Baratheon. As Lord of the Westerlands, Tywin also receives the title of Warden of the West; he is additionally styled as the Shield of Lannisport. Tywin's eldest son is among the Kingsguard and his daughter is Queen of the Seven Kingdoms. His third son, Tyrion, is untitled, but well-placed in the king's court.

Tywin's original goals had been the promotion of his house, ensured by forming beneficial marriages for his children. While Jaime thwarted him by becoming a member of the Kingsguard, he was able to arrange the wedding between his daughter, Cersei, and Robert Baratheon. With the Lannister holdings secure, Tywin's primary goal is to maintain the status quo. Should a threat to his security manifest, Tywin will once again be moved into action.

Allied Houses: Baratheon (of King's Landing)

Enemy Houses: Stark, Tully

House Destiny

Robert's death is a mixed blessing for the Lannisters. With Joffrey too young to properly rule the Seven Kingdoms, Cersei assumes the mantle of Queen Regent in order to provide a guiding hand for the young monarch. Combined with Tyrion's orders from his father to provide guidance in court, Casterly Rock has a firm control over the Iron Throne.

They inherit a kingdom in tatters, however. Robb Stark proclaims himself King in the North, gaining support from the North and the Riverlands. His forces inflict significant defeats on the Lannisters and even take Jaime captive. Renly Baratheon concurrently announces his claim to the Iron Throne and gathers forces in the Reach and the Stormlands, while his brother Stannis sits and ponders. Surrounded by enemies and potential threats, the Lannisters will be hard pressed to hold the trophy that they claim as their own.

Prominent Members

Tywin Lannister is Lord of Casterly Rock. His wife, Lady Joanna, died in childbirth. Their children are: Ser Jaime Lannister, a member of the Kingsguard; Cersei Baratheon, Queen of the Seven Kingdoms; and Tyrion Lannister, "The Imp." Ser Kevan Lannister is Tywin's eldest and only surviving brother. Genna, Tywin's only sister, is married to Ser Emmon Frey.

House Traits

Feats: Able Body; Blood of the Andals; Gold Breeder; Hear Me Roar; Silver Tongue

Social Status: Rank 4 (Member of a Great House)

Martell

Unbowed, Unbent, Unbroken

Separated from the rest of the realm by history, culture, and geography, Dorne is unique among the regions on the mainland. The Martells style themselves princes rather than lords or kings, and foreign Rhoynar blood runs in their veins. A millennia ago, the Rhoynar followed the warrior-queen Nymeria across the narrow sea. Much of the distinct appearances, tastes, and attitudes of the Dornish can be attributed to their Rhoynish descent. Despite their reputation for quick tempers, however, Dorne has been silent while the rest of the realm has been thrown into turmoil. The spears of Dorne are a fearful thing to face. In this time of trouble, no one can know at whose heart they might be aimed.

House History

More than a thousand years ago, Dorne was a patchwork of petty squabbling lords. The Red Mountains kept the Dornishmen safe from invaders until Nymeria and her people came in their 10,000 ships. Nymeria married one of the petty lords, Mors Martell, and together they brought Dorne to heel. The Rhoynar brought their own traditions and customs. As the peoples mingled over generations, however, the ancient beliefs faded.

In the centuries that followed the unification of Dorne, the Princes fought many wars against their neighbouring sovereigns in the Reach and the Stormlands, leading to a rivalry that is long in dying. There were border wars beyond measure, and raids over the mountains even during the periods of peace.

When the Targaryens later landed on Westeros and made their bid to rule all Seven Kingdoms, the Martells were as defiant as their neighbours in resisting the dragons. Unlike the other old kings, however, Dorne remained independent despite Aegon's vast armies. The Dornishmen kept their troops scattered to escape the dragon's fire; they never massed in the field nor in castles, but fled whenever the dragons appeared, only to regroup to strike at the Targaryens' flanks. Though Daeron I briefly conquered Dorne, but he lost 20,000 men in the inevitable rebellion. It was his namesake, Daeron II, who brought Dorne into the realm by wedding a Dornish princess, Myriah, and giving his sister's hand to the ruling Prince of Dorne.

For the next 150 years, the Martells cleaved to the Targaryens, in time wedding Princess Elia to Prince Rhaegar Targaryen. When Rhaegar absconded with Lyanna Stark, however, the Martells grew furious and withdrew all but nominal support from the Targaryens until the very end of the War of the Usurper. Prince Lewyn Martell of the Kingsguard, Doran's uncle, led Dornish spears at the Trident, but that battle was lost almost as soon as it was begun; Lewyn died as Rhaegar did.

Shortly thereafter, Tywin Lannister's forces sacked King's Landing, brutally murdering Princess Elia and her children. Dorne cried for vengeance, and Prince Oberyn tried to raise Dorne's spears for Prince Viserys Targaryen. Jon Arryn, Robert's Hand, was sent to Sunspear to prevent a rebellion. Arryn returned Prince Lewyn's bones and quieted the drums of war through talks with Prince Doran. Since that time, Dorne has kept primarily to itself, and Robert has been content to leave them so, never visiting the region.

House Personality

The Martells are "salty" Dornishmen, a label applied by the Young Dragon, distinguishing them from "sandy" and "stony" kin. The blood of the Rhoynar runs thick in their veins, which may explain why the men are known for their hot tempers and the women are said to be wild and wanton. In the Reach, though, it is said that the hot spices of Dornish food are more to blame.

The truth is more varied than that, but Prince Oberyn, the Red Viper, is a prime example of the qualities for which Dornishmen are infamous: quick to anger, slow to forgive, and cruel for the sake of cruelty itself. His brother, on the other hand, is quite a different kind of creature. Prince Doran is the head of the family and Lord of Sunspear. He is cautious to the point of being sedate, and lacks the martial reputation of his younger, and far less tractable, brother.

House Holdings

The Martells rule all of Dorne, from the Red Mountains to the Summer Sea. Their seat is the citadel of Sunspear and the city in its shadow. Near Sunspear lies the Water Gardens, a pleasure palace raised by Prince Maron Martell for his Targaryen bride, to which the Martells sometimes retreat when the heat of summer is at its most unbearable. The Martells can call 50,000 spears to their banners – lightly equipped compared to the levies of the other realms, but making up for it with fierce swiftness and cunning. The fabulous horsemen of Dorne, mounted on their tireless sand steeds, are as proficient with the use of the bow and javelin as they are with lance and sword.

House Position

Having neither great wealth nor great influence, House Martell and Dorne are largely uninvolved in the current events of the realm. This is in part by choice, following the murders of Princess Elia and her children during the Sack of King's Landing. These great tragedies nearly led Dorne to rebel against the newly crowned Robert. Prince Doran is known for his vast caution, however, and seems to lack any great ambitions. Consequently, the land remains neutral and attached to the Seven Kingdoms ... for now.

Allied Houses: None

Enemy Houses: Lannister, Tyrell

House Destiny

House Martell plays no part in the war over the Iron Throne following Robert's death. With Renly gathering a great army, Stannis preparing his fleet, and the Lannisters scrambling to win the war in the Riverlands, however, there are many reasons why Dorne's strength may be crucial in this time of crisis. With the mountain passes allowing them access to the Marches, the Reach, and Stormlands beyond, they may support or threaten the armies gathering there.

Prominent Members

Prince Doran Martell is past fifty and suffering from gout. His wife, Mellario, hails from the Free City of Norvos. Their children include: Princess Arianne, heir to Sunspear; Prince Quentyn; and Prince Trystane. Doran's sister was Princess Elia, murdered wife of Rhaegar. His brother is Prince Oberyn, the Red Viper.

House Traits

Feats: Able Body; Blood of the Rhoyne; Gold Breeder; Stubborn; Unbowed, Unbent, Unbroken

Social Status: Rank 4 (Member of a Great House)

Stark

Winter Is Coming

House Stark is the most influential and notable power in the North. From their stronghold at Winterfell, the Starks guard the old ways against the dishonourable and fractious houses of the Seven Kingdoms. Their devotion to honour and the old gods wins them few friends in the court of King's Landing and beyond, but this very same dedication to tradition commands respect from the lords of the North. Those Northmen who bend the knee to Eddard Stark have been hard won with respect, devotion, and justice. His sons show signs that they too will be well-respected and beloved leaders in the North upon ascending to the lordship of this enduring and storied house.

House History

The history of House Stark goes back through 8,000 years of unbroken noble lineage. The Starks trace their roots to Brandon the Builder, the King in the North who built the Wall and ceded the lands south of it to its protectors, the Night's Watch. For several thousand years, the Kings in the North defended the Seven Kingdoms from wildling attacks from beyond the Wall, and at the same time consolidated their kingdom by forcing the other lords of the North to bend the knee to the lord of Winterfell.

The Starks remained isolated in the North, though, having little or no sea power after their ships were burned by Brandon the Burner. Eddard Stark's friendship with Robert Baratheon, formed when both served as wards to Jon Arryn, would, however, bring the house into the heart of Westeros. When Lord Rickard Stark and Eddard's elder brother, Brandon, were killed by Aerys II, Eddard inherited both Winterfell and Brandon's betrothed, Catelyn Tully. Eddard, the new Warden of the North, then rode with Robert to fight the Mad King and save Lyanna Stark. Tragically, the sister who was to marry Robert and unite the two men as good-brothers died. Although the war made the men more than brothers, the peace saw them drift apart.

Eddard came again to Robert's call several years later, leading his bannermen against the Greyjoy Rebellion. Afterwards, he took the vanquished upstart's young son, Theon Greyjoy, as a ward. In recent years, House Stark has kept to itself in the North, following their motto and preparing for the winter to come.

House Personality

Starks rarely turn to intrigue when confronted with a problem, preferring instead to face the problem head on – no matter the consequences. This trait is exemplified by Eddard Stark's refusal to play politics with the lives of Cersei and Joffrey Baratheon, a mistake that will cost him both his honour and his life. His son Robb carries on this tradition, and has shown himself to be a decisive and shrewd military commander even at the age of 15. Honour is very important to House Stark, and their actions are governed by it – sometimes even past the point of wisdom. Their history of defending the Seven Kingdoms from the threats in the North has made them hard and practical. Starks tend to speak plainly and truthfully, although they know and use the courtesies of the court as needed.

Despite the house's many hardships, its spiritual devotion seems to have blessed the Starks with more than their fair share of strange abilities. From the uncanny bond that the Stark children formed with the direwolf pups they found to the visions experienced by Bran and Rickon, the great house in the North seems to have a force on its side that cannot be explained.

House Holdings

Winterfell Castle is the heart and strength of House Stark. Located in the central plains of the North on the Kingsroad, this great castle stands in homage to the ancient line of kings who have called it home. House Stark is the undisputed ruler of the North and the second line of defence against the horrors beyond the Wall. The house's holdings stretch south to the Neck, where the ruins of Moat Cailin still guard against invading armies.

House Position

House Stark is the third most powerful House in the Seven Kingdoms, behind the Baratheons upon the Iron Throne and the wealthy Lannisters who married into King's Landing. Lord Eddard Stark is named Hand of the King, and moves from his castle at Winterfell to sit at his friend Robert's side in King's Landing. The Starks value honour and truthfulness, and do not play the game of thrones as skilfully as the Lannisters of Casterly Rock.

Allied Houses: Baratheon, Tully

Enemy Houses: Greyjoy, Lannister, Targaryen

House Destiny

With the death of Lord Stark, the great House Stark is now in disarray. Its members are separated and its power diminishing, even as it wins victories against the forces of House Lannister. Arya Stark is on the run, disguised as a boy bound for the Wall. Sansa Stark, betrothed to the boy who ordered her father's death, is trapped behind the walls of the Red Keep as a pawn in this most dangerous game. Catelyn and Robb Stark command a host of troops at Riverrun, Catelyn's childhood home. Although they defeat one Lannister army and capture the Queen Regent's brother, the Kingslayer, their march stalls as Lord Tywin Lannister's host takes refuge behind the unassailable walls of Harrenhal.

As it stands, House Stark is at a crossroads. On one hand, Robb Stark's military victories in the south increase its position, momentarily throwing it into the centre stage as his allied lords declare for him alone, swearing oaths to the King in the North. On the other hand, its wisest leader has been branded a traitor and executed, and its hopes may yet rest on a crippled boy and his dreams of a three-eyed crow. The fate of House Stark is in the balance, and the actions of every loyal bannerman and traitorous lord may determine whether this great house survives the long winter ahead.

Prominent Members

Lord Eddard Stark leads House Stark, with his wife Lady Catelyn Tully. They have five children: Robb Stark, heir to Winterfell; Sansa; Arya; Brandon, called Bran; and Rickon. Jon Snow is Eddard's bastard child, and second in age to Robb. Eddard's siblings are Brandon (deceased), Lyanna (deceased), and his younger brother Benjen, First Ranger of the Night's Watch.

House Traits

Feats: Animal Companion; Blood of the First Men; Dreams; Noble Spirit; Winter is Coming

Social Status: Rank 4 (Member of a Great House)

Targaryen

Fire And Blood

For nearly 300 years, House Targaryen ruled the realm that Aegon Targaryen had forged with dragonfire. Even after the death of the last dragon, the Targaryens maintained dominion over Westeros, for better and for worse. Rebellions and even civil wars came and went until the reign of Aerys II, the Mad King. With the aid of the Starks, Tullys, Arryns, and even Lannisters, Robert Baratheon seized the throne from the Mad King and killed his heir, Rhaegar. Most of the family died brutally; the only Targaryens remaining are Aerys's youngest children, Viserys and Daenerys. They are the last of their line, cast adrift among the exotic and dangerous peoples of the eastern continent. For 15 years, House Targaryen has been silent in their exile, but now the time for that to change has come.

House History

Descended from the dragonlords of the ancient Freehold of Valyria, the Targaryens escaped its apocalyptic Doom and settled on the isle of Dragonstone. Many decades later, Aegon Targaryen and his sisters, Rhaenys and Visenya, invaded the mainland, raising their first fort at the site that would become King's Landing. The kings of the Seven Kingdoms surrendered or died, one after another, for the Targaryens rode dragons: Balerion, Vhagar, and Meraxes, named after old gods of Valyria. At the end of the conquest, Aegon was king of all the lands from the Wall to the Dornish Marches, and from the narrow sea west to the Iron Islands. The only people to escape Aegon's reach were the Dornishmen. He fashioned his seat of power, the Iron Throne, from the swords of his defeated foes.

Two hundred years after Aegon, Dorne became the last of the Seven Kingdoms to fall under the domain of the Iron Throne. Dorne was joined by marriage and treaty, however, rather than war. King Daeron II wed the Dornish Princess Myriah, while a Targaryen sister in turn married the Prince of Dorne.

For three centuries, House Targaryen birthed kings both great and weak; the last Targaryen king was likely the poorest. Aerys II, the Mad King, murdered many once-loyal lords following Rhaegar's kidnapping of Lyanna Stark. This led to the War of the Usurper (or Robert's Rebellion) wherein Prince Rhaegar died fighting Robert Baratheon at the Trident and Aerys was murdered by one of his own Kingsguard, Ser Jaime Lannister. Rhaegar's wife and two young children were brutally murdered, leaving only Aerys's pregnant queen and his remaining son, Viserys, to carry on the name. Queen Rhaella died on Dragonstone, giving birth to Aerys's last child, Daenerys. The last two Targaryen children were then spirited away to the Free Cities, where they have remained in exile.

House Personality

In their pride, the Targaryens placed themselves above the laws of the gods. They styled themselves the Kings of the Andals and the Rhoynar and the First Men, Lords of the Seven Kingdoms, and Protectors of the Realm. They wed brother to sister following the Valyrian tradition, which led to their unnatural beauty, moments of genius, and bouts of madness.

There are those who say the gods toss a coin every time a Targaryen is born – one side of the coin is greatness, and the other madness. History seems to have borne this out. Prince Aemon the Dragonknight is accounted as the most noble of all knights, while Baelor the Blessed brought the realm to its knees with his mad, pious misrule. They are given to extremes, both of nobility and depravity; only time can tell to which side a Targaryen has been born.

House Holdings

Though they once ruled all of the Seven Kingdoms, with King's Landing as the royal seat and Dragonstone as the holding of the crown prince, the exiled Targaryens hold no lands to speak of. Viserys and Daenerys live on the sufferance of others, such as Magister Illyrio Mopatis of Pentos. Viserys has arranged to trade the last of his property – his sister – for an army of Dothraki screamers. It is said, however, that there are still lords loyal to the Targaryens in Westeros, simply waiting for the return of the dragonlords.

House Position

Exiled from the Seven Kingdoms, House Targaryen is under threat of death should it ever seek to regain the Iron Throne or even return to Westeros. Only the counsel of Jon Arryn, King Robert's Hand, kept assassins from being sent after the children following their flight from Dragonstone. No house in Westeros is likely to give them shelter or support, despite rumours to the contrary; their only hope to regain their former realm is to win support from the powerful masters of the Free Cities or the exotic people of the lands beyond, such as the Dothraki. To accomplish this, Viserys would give anything – including his sister's hand in marriage to Khal Drogo. Daenerys is frightened to grow up, for while her past was little more than a long flight from death, her childhood contained moments of simple joy. Although she feels compelled to help her brother, her future as a horselord's wife seems a lurid mystery.

Allied Houses: None

Enemy Houses: All Great Houses of Westeros

House Destiny

With Viserys's death at the hands of Khal Drogo due to his arrogance and transgression, Daenerys becomes the last living Targaryen. For a time, Dany is happy to simply be *khaleesi*, but when Drogo falls to a festering wound, her attempts to save him shatter the tribe.

The once-mighty *khalasar* of which Daenerys Stormborn was *khaleesi* withers away with the death of her husband. She has only an exiled knight, three young bloodriders, and a few dozen women, old men, and children to rule over ... but in Drogo's funeral pyre, she finds new resolve. Although now childless and possibly barren, the fire gives her new children – three hatchling dragons. Despite Viserys's death and the loss of her new life, Daenerys turns her gaze again towards Westeros, willing to make sacrifices in pursuit of the Iron Throne.

Prominent Members

Prince Viserys Targaryen, the Third of His Name, Lord of the Seven Kingdoms (called the Beggar King), and Princess Daenerys, Stormborn, are the last Targaryens.

House Traits

Feats: Animal Companion; Blood of the Dragon; Dreams; Fire And Blood; Stubborn

Social Status: Rank -1 (Outcast)

Note: Targaryen characters should take the Outcast Defect (page 202), giving them Social Status Rank -1 and Wealth Rank -1.

Tully

Family, Duty, Honour

The Riverlands represent the lands touched by the Trident and its tributary rivers. The keep of Riverrun stands where the Tumblestone River meets the Red Fork of the Trident, and from there House Tully watches over its lands. Though never a house of kings, Tully gained prominence under the Targaryens during the Wars of Conquest. Today, with Lord Tully old and ill, and his only male child yet unmarried and without children, this house is on the verge of disappearing in the conflicts ahead.

House History

Before the Tullys were the River Kings – the Mudds, Fishers, Blackwoods, Brackens, and many others of the First Men besides. The Andal invasion killed the last of the Mudds. In time, Harren the Black, last of the Iron Kings, would come to inherit the riverlands.

Tully was one of many bannerhouses sworn to Harren the Black, but they had held the castle of Riverrun for 1,000 years while their lords changed and changed again. Harren's grandfather, Harwyn Hardhand, had taken the lands from Arrec the Storm King, whose ancestors had in turn won the lands 300 years prior by killing the last of the River Kings. King Harren had brought his subjects in both the Iron Isles and the Riverlands to econimic ruin in order to finance the building of his castle, Harrenhal. This monumental edifice was completed as Aegon the Conqueror arrived in Westeros.

Harren's tyrannical rule over the Riverlands earned him little love from his bannermen. When Aegon swept through the region, most of Harren's followers abandoned him to join the Conqueror's host. First of the riverlords to desert Harren was Lord Edmyn Tully. After the conflict, Prince Aegon raised Lord Edmyn to overlordship of the Riverlands, requiring all other local lords to swear fealty to House Tully.

More recently, during Robert's Rebellion, House Tully reluctantly joined forces with Baratheon. The price for Lord Hoster's assistance was a pair of weddings for his two daughters: Catelyn to Eddard Stark and Lysa to Jon Arryn. In doing so, Tully reinforces its position by the double marriage into greatness; Eddard Stark is Warden of the North and a staunch supporter of King Robert, and Jon Arryn is the King's Hand, the second most powerful person in the realm. Although Lord Hoster's son, Edmure, remains single, Tully has braced itself with strong allies.

House Personality

The house has developed a reputation for not surrendering easily. Their words are "Family, Duty, Honour," yet stubbornness could also be added to that list. The members of the house each present their own variation on that pride and tenacity. Each does what he or she thinks is best for the family, but not all agree on the best way to fulfil the obligations of honour; this threatens to tear the house apart. It can be seen in Lord Hoster and his brother Brynden's long and bitter estrangement, caused after Brynden refused to marry on Hoster's orders. This stubbornness is also evident in Hoster's daughters, such as Lysa's complete withdrawal to the Eyrie and Catelyn's rugged determination for her family. Conversely, Edmure, Hoster's son, seeks to demonstrate his ability as the future lord of Riverrun, no matter what good advice others lend him.

There is a fierceness to the Tullys, too, once strong in Hoster. For example, after Lord Hoster declared for Robert Baratheon, one of his bannermen refused to follow his lead and remained a loyalist to King Aerys. Lord Hoster came down on Lord Goodbrook with fire and sword. Catelyn and Lysa both show this anger in protection of their children, although it manifests in wildly different ways.

House Holdings

The castle at Riverrun is one of the most defensible keeps to be found in the Seven Kingdoms. Flanked by the waters of Tumblestone and the Red Fork, the defenders of the castle can open sluice gates to flood the moat, surrounding Riverrun with water on all three sides. The waterways of the Riverlands are the key resources of House Tully. Many fast-moving rivers cut across the Tully holdings, limiting access through the heartland of Westeros. The most ideal crossings are well watched, forcing armies to risk precarious fords, ferry small groups across, or travel far out of their way to reach the other side.

House Position

Tully is a house of middling rank – not as powerful as the other great houses, but still tremendously positioned across the fertile riverlands, and it commands many influential bannermen. The house's main strength is its control of the heart of the Seven Kingdoms. The paths across the mighty forks and tributaries of the Trident all lay within the purview of the Lord of Riverrun. Though the Tullys have no direct ties to the crown, they have familial bonds with both the North and the Vale of Arryn.

Unfortunately, Lord Hoster's debilitating illness leaves the house with no clear leader. Edmure is too brash and unseasoned to face the coming storm. Lord Hoster's brother Brynden, though a seasoned veteran, is ordered to stay at the Eyrie at Lysa's command, since she refuses his request to send a thousand swords or even one to assist Riverrun against the massing Lannister horde.

Allied Houses: Stark, Arryn

Enemy Houses: Lannister

House Destiny

Owing heavily to Catelyn's ties to House Stark and a distrust of Lannisters, House Tully throws its lot in with the King in the North. Lord Hoster is so delirious with illness that Edmure must manage the affairs of the house. The Tully armies combine with the armies of the North, and win some victories against the Lannisters, including the capture of Jaime Lannister. The Kingslayer now rests in a cell deep below Riverrun, but the Tully position remains delicate with enemies all around.

Prominent Members

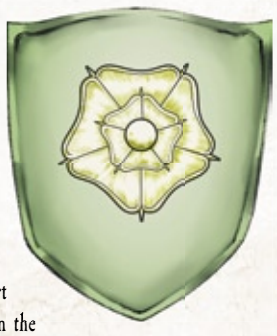
Lord Hoster Tully, elderly and ill, leads House Tully. His wife Lady Minisa died in childbed. Their children: Ser Edmure, heir to the house; Lady Catelyn, married to Lord Eddard Stark; and Lady Lysa, widow to Lord Jon Arryn. Hoster's brother, Ser Brynden, known as the Blackfish, serves House Arryn as Knight of the Gate.

House Traits

Feats: Blood of the Andals; Family, Duty, Honour; Keen Mind; Stubborn; Tradesman

Social Status: Rank 4 (Member of a Great House)

Tyrell



Growing Strong

Amid the flowering plains of the Reach stands the castle of Highgarden. From there, House Tyrell rules the most populous region of the Seven Kingdoms, presiding over the feasts and tourneys that give the Reach its reputation as the heart of chivalry in Westeros. These lands are steeped in the customs of knighthood and the faith of the Seven, and the Tyrells are paragons of these traditions. Lord Mace leads his formidable family in this time of crisis, plunging the Reach into the conflict over the Iron Throne following King Robert's death. The armies of the lords of the Reach are second to none and their ambition is hardly less formidable, making House Tyrell a dangerous adversary.

House History

The Tyrells claim descent from Garth Greenhand, the gardener king of the First Men, through the female line. Harlen Tyrell, steward to the last King of the Reach, surrendered Highgarden to Aegon the Conqueror after the death of King Mern on the field of fire. In return, Tyrell was named Lord of Highgarden. Over the course of the next three centuries, the Tyrells served the Targaryens by ruling the Reach. One Lord Tyrell, left to govern conquered Dorne in the Young Dragon's name, was assassinated at the beginning of the rebellion that culminated with King Daeron I's death. These events further inflamed the centuries-long enmity between Dorne and the Reach.

The latest in the long line is Lord Mace Tyrell, son of Lord Luthor and Lady Olenna of House Redwyne. During the War of the Usurper, Lord Mace fought for King Aerys but failed to distinguish himself in any battle of the rebellion. Lord Mace later dispatched most of his bannermen to fight under Rhaegar's banner, while he and his good-brother, Lord Paxter Redwyne, laid siege to Stannis Baratheon's forces at Storm's End for nearly a year without result. When Lord Eddard Stark arrived, Lord Mace surrendered with alacrity.

House Personality

The Tyrells place much stock in courteous speech and manners, but it does not necessarily extend to their actions. Many of them are ambitious, filled with pride and a desire to win ever-lasting fame. This thirst for glory can make members of the house appear to be arrogant, beholden to empty chivalry rather than true courtesy. A few Tyrells, such as Ser Garlan the Gallant and his elder brother Willas, eschew that arrogance entirely, pursuing their goals in ways that are beyond reproach.

The intrigues of the house have varying complexity, depending on the instigators. Some, like Lord Mace, believe that the best solution to any problem is to throw men at it. Others, such as Lord Mace's mother – known as the Queen of Thorns for her sharp tongue – are as skilled as any schemers in the Seven Kingdoms. Olenna's craftiness appears to have passed by her children, but her grandchildren share something of it. Most Tyrells, however, prefer to act in the open.

House Holdings

Highgarden is an old and great castle, famed more for its beauty than its strength. From that flowery seat next to the banks of the mighty Mander River, the Tyrells rule over military might unmatched in all of Westeros. While Mace Tyrell may be an undistinguished commander, there is a reason he is Warden of the South. The Tyrells can call more than 80,000 swords to their banner, and their strength is not on land alone. The lords of the Shield Islands and the wealthy Redwynes of the Arbor together command a fleet that rivals the crown's – and even the Iron Fleet of the Greyjoys.

House Position

Long since forgiven by King Robert for taking Aerys's part during Robert's Rebellion, Lord Mace has served the Iron Throne loyally. He has no greater desire, however, than to be grandfather to a king. To achieve this end, his youngest son, Ser Loras, plots with Lord Renly Baratheon to unseat Queen Cersei and put Mace's daughter, Margaery, beside King Robert.

The Tyrells cannot overcome their longstanding animosity with the Dornishmen, however. Their last clash with the Martells occurred some years ago, before Robert's Rebellion, in which Lord Mace's heir, Willas, was crippled in a tourney joust with Prince Oberyn Martell.

Allied Houses: Baratheon (of Storm's End)

Enemy Houses: Lannister, Baratheon (of King's Landing), Martell

House Destiny

Mace Tyrell throws his house into the deadly game that follows Robert's death by wedding his daughter, Margaery, to Lord Renly Baratheon. When the lords of the Reach and Stormlands crown Renly, they put their faith in Highgarden: Lord Mace is his Hand, Margaery his queen, and Ser Loras his confidant and Lord Commander of his Rainbow Guard. Lord Mace now opens the way for an army of unrivalled size and might to be gathered to march on King's Landing. There are those who wonder, however, if Lord Mace has not gone too far to satisfy his dream.

With the realm at large – including Renly and the Tyrells – unaware of King Joffrey's true parentage, King Renly is a usurper in the eyes of many, putting House Tyrell's support in a poor light. Even if Queen Cersei's children were proven illegitimate, Renly's elder brother Lord Stannis would still have a better claim to the Iron Throne. Stannis bears the Tyrells no love, however. It remains to be seen whether the actions Lord Mace has taken on behalf of his ambitions will be worth the risk that comes with them.

Prominent Members

Lord Mace, Lord of Highgarden, Warden of the South, Defender of the Marshes, and High Marshal of the Reach, is a handsome man gone to fat, lacking political subtlety and military skill. His wife is Lady Alerie Hightower. Their children are: Willas, heir to Highgarden, a scholarly man crippled in a tourney; Ser Garlan the Gallant; Ser Loras, the Knight of Flowers; and lovely Margaery, a maid at 14 and queen to Renly by 15. Mace's mother is Lady Olenna of Redwyne, known as the Queen of Thorns, perhaps the most savvy of the lot.

House Traits

Feats: Blood of the Andals; Growing Strong; Gold Breeder; Keen Mind; Silver Tongue

Social Status: Rank 4 (Member of a Great House)

Frey

Straddling the banks of the Trident's Green Fork, the bridge-fortress known as the Twins is the seat of House Frey. The two matching keeps of the Twins secure the only crossing of the Green Fork north of the ruby ford.

House History

It took House Frey three generations to build just the bridge across the Trident; then work began on the keeps on either side of the bridge. By charging for the use of that crossing for 600 years, the Freys have become wealthy at the cost of their peers' respect.

Historically, the Freys have tried to conquer Greywater Watch, but only succeeded in making the Reeds an enemy. The people of the Twins have nought but contempt for their neighbours to the north, considering them frog eaters with green teeth and mossy armpits.

Walder Frey, the Lord of the Crossing, rules the house. A combination of long life and multiple wives has resulted in an abundance of progeny. It is said that Lord Walder could field an army out of his breeches. Walder Frey arrived with reinforcements for Robert Baratheon's battle against Rhaegar, but only after the fighting was completed. This questionable pragmatism inspired Lord Hoster Tully to refer to Lord Walder as "The Late Lord Frey."

House Personality

Viewed as an upstart by other houses, the Freys have developed a persecution complex. The house is quite cognisant of the strategic importance of the Twins, and delights in lording their power over greater houses that come to beg the use of the bridge. Lord Walder possesses the caution of an old man, but the ambition of a young one.

House Holdings

The Twins are a pair of squat and ugly fortresses resting on either side of the Frey's bridge across the Green Fork. Each keep is identical, possessing high curtain walls, moats, oak-and-iron gates, barbicans, and portcullises.

House Position

Though wealthy and populous, the Freys have long been scorned by their peers. House Frey's meagre lineage combined with their greedy habits has led many great houses to look down upon them.

Allied Houses: Tully; Anyone with something to offer.

Enemy Houses: Reed; Anyone who offends their honour; See Tully

House Destiny

Lord Walder is secure within the Twins, but circumstances require him to forge an uneasy alliance with the Starks in their conflict with the Lannisters. In the end, Lord Frey and Lady Catelyn settle terms. In exchange for the Freys' support and passage across the river, Robb agrees to marry a Frey daughter once the fighting is done. Furthermore, Frey's son Olyvar becomes Robb's squire, two of Frey's grandsons will be fostered at Winterfell, and Arya, if ever found, will marry the youngest Frey, a lad named Elmar.

Prominent Members

Walder Frey, 90 years old, is Lord of the Crossing. His current wife is Lady Joyeuse of Erenford, age 16. Walder's sons include Ser Stevron, the eldest and heir to the Twins; Ser Emmon, married to Genna of Lannister; and Septon Luceon. Lord Walder also has sons with his other wives, and many of these are old enough to have children and grandchildren of their own. Many of these children are named Walder or Walda, in honour of their progenitor.

House Traits

Feats: Blood of the Andals; Gold Breeder; Keen Mind; Silver Tongue; Twins

Social Status: Rank 3 (Member of a Minor House)

Umber

Beyond the Last River, the Umbers of Last Hearth rule a vast and wild domain. The Umbers have a history of both ferocity in battle and loyalty to the Starks.

House History

An ancient line of the First Men, the roaring giant of the Umbers has long flown beside the Stark direwolf. The Umbers stood with the host that defeated Gendel and Gorne, the brother Kings-beyond-the-Wall, some 3,000 years ago.

More recently, Jon Umber – called the Greatjon – fought for House Stark and gained a reputation as one of strongest and most fearless men in the realm.

House Personality

Large, loud, fiery, and unsophisticated, the Umbers are the kind of men who love battle, mead, and a warm woman on a cold night. They are as fierce in their feuds as they are in their loyalties. Their wildness and huge appetites can cause trouble; many have earned unsavoury reputations. Hother Umber, the Greatjon's uncle, is known as Whoresbane. Hother's brother, Mors Crowfood, bit the head off the crow that took his eye.

House Holdings

True to its name, Last Hearth is the last noble seat before one reaches the Gift and the Wall beyond. The castle rules a great forested domain, from the kingsroad to the Bay of Seals. The Umbers can raise a levy of some 2,000 men, or more if they are willing to risk their harvests.

House Position

As sworn bannermen to Winterfell, their duty is to support Lord Stark in war and in peace. Lord Umber's uncles, Mors and Hother, rule the Last Hearth in his stead as joint castellans.

Besides winning renown in battle, the Umbers are concerned with the threat the wildlings beyond the Wall can pose. Wildlings sometimes use boats to slip past the Wall, causing trouble for the Umbers and other lords of the far North. Their zeal to go to war must be balanced with concern for their own lands and smallfolk.

Allied Houses: Stark

Enemy Houses: See Stark

House Destiny

The Greatjon brings his swords to Winterfell at Robb Stark's call, only to threaten to take them home if he is placed behind the Cerwyns or Hornwoods in the order of march. Drawing his greatsword in anger at Robb's threatening response, the Greatjon breaks all the laws of hospitality and pays for it by losing two fingers to the direwolf, Grey Wind. Unlike most men, however, Lord Umber laughs at his wounds and becomes the staunchest and loudest of Robb's supporters. After seeing Robb's mettle in battle, the Greatjon is the first man to shout for Robb to claim the title of King in the North

Prominent Members

Lord Jon Umber, known as the Greatjon for his massive size and strength; his heir, Jon Umber, called the Smalljon for he stands an inch or two shorter than his father, is one of Robb's battle companions; Lord Jon's uncles are Hother Whoresbane and Mors Crowfood.

House Traits

Feats: Blood of the First Men; Giant's Blood; Stubborn; Tradesman; Unchained Giant

Social Status: Rank 3 (Member of a Minor House)

No House

The politics of the noble lords are played on the backs of the smallfolk whom they rule. This is true not only in Westeros, but extends to the lands beyond the narrow sea. Wherever men rule by tradition and name, the whole of their power is rooted in the control of the lives of others. Without smallfolk or commoners, the feuds of lords in Westeros, *khals* on the Dothraki sea, or magisters and merchant princes in the Free Cities and beyond would be personal matters alone. Instead, they flare up into conflagrations that can bring down entire realms. In wartime, the smallfolk are fodder for the battles of the great; in peacetime, they are the backs that toil to place food on the tables of their betters. A very few may climb higher than their lot, but it is a treacherous and difficult course.

History

For most smallfolk and commoners, life rarely changes except to be punctuated by the occasional war, plague, or famine. Smallfolk are the subjects who are ruled; they both make up the levies of great armies, and in turn work hard to feed such legions for their lords. The brunt of suffering from all great events falls on them, however, and there are few lords or powerful leaders who believe that it should be any different.

Personality

Most smallfolk in Westeros pray that their lives will be uneventful, wanting nothing better than to quietly bear a few children and die peacefully after a good life. They wish for endless, fertile summers and short, merciful winters. They are used to toiling through long days, raising crops, or thanklessly serving in some noble household. Those who desire more out of life, whether adventure or fame or advancement, might pursue the vagabond life of mummers, singers, or even sellswords.

Among the Free Cities, there is a stronger merchant class, leading to an enterprising society of wealthy freemen. The people of the Free Cities are viewed with suspicion in other lands, however, for they are believed to be capable of selling their own mothers if it will bring them sufficient coin or advantage. The citizens of the Free Cities know that even the poorest among them can rise to great heights by luck and skill, giving them ambition unmatched by any Westerosi smallfolk. Conversely, while slavery is forbidden in Westeros, it is not unknown in some of the Free Cities and the lands to the east – illustrating a fate crueller than many Westerosi serfdoms.

On the Dothraki sea, life is a harsh contest between rival *khalasars*. Dothraki men expect to die in battle. They are known for their ferocity and cruelty, to foes and even to their own women. Superstition plays a great part in daily life, as does suspicion of outsiders. A Dothraki's life may seem simple to "civilised peoples," but it can also be rich with myth, personal history, and oaths stronger than blood. They are fearless and unconcerned with overcomplicating life, and approach their days with a fierce joy.

Occupations

In Westeros, smallfolk provide all manual labour, whether on farms, ships, or in cities. Some smallfolk make their way as merchants and may do very well, but the nobility carefully restricts their influence. Other commoners become soldiers or guardsmen, sometimes wearing livery but other times selling their swords. The Faith is filled with poor brothers and septons who have come from meaner existences.

Similarly, the red priests of the Lord of Fire largely come from the commoners throughout the Free Cities, as do priests of other faiths in the civilised lands on the eastern continent. Those who desire wealth, however, turn towards the life of trade. Even bravos and sellswords dream of great wealth and a place among the councils of the merchant princes.

The Dothraki are simpler. Dothraki men are expected to be warriors. If they are crippled or too old to fight, they are given only the barest sustenance to live. In battle, they can win great honours, though only a few can rise to the top of a *khalasar*.Women keep the tent fire burning, bear children, and little else. After battles, children are taught the ways of the battlefield, such as scavenging and retrieving usable arrows from corpses.

Destiny

Most smallfolk or commoners lead uneventful lives. They toil unceasingly, living or dying as fate dictates. Fortune, however, can lead a very few to rise to grander heights.

In Westeros, a chance deed in battle may win knighthood, or at least a permanent place in a lord's household. Wealth can be won by luck or skill, until a man is wealthy enough that even nobles must listen when he speaks. The same can be said in the Free Cities or the lands beyond, where powerful merchants are almost lords themselves, commanding tremendous wealth, swords, ships, and their own people.

Among more warlike societies, such as the Dothraki, combat is the chief arbiter of Social Status. An honoured warrior may become a bloodrider to a *khal*, considered blood of his blood. Others may be named *kos*, aiding in the rule of the *khalasar*. From *ko* to *khal* is not a large step among the Dothraki, where death in battle or by treachery is far from unknown.

House Traits

Feats: Able Body; Dothraki Born; Dreams; Giant's Blood; Keen Mind; Noble Spirit; Silver Tongue; Stubborn; Tradesman; Unknown Heritage

Social Status: Rank 0 (Respected Smallfolk). GMs may grant experienced or special characters (such as godsworn or maesters) with No House Affiliation a higher level of Social Status, up to Rank 3 (although this may effect ECL, page 41). Characters may instead be outlaws and have pariah status (see Ranks -1 and the Outcast Defect, page 202), or gain status through game play (see Raised Status Feat, page 180).

Examples of No House Affiliation

- Morgan Snow, Linda's character, has No House Affiliation. As she has sworn service to Ser Kent, however, the GM assigns her Social Status Rank 1.
- Sebastian, Matt's character, also has No House Affiliation, Social Status Rank 1. After he is knighted, and proves himself worthy of the title "ser," his Social Status will increase to Rank 2 during play.
- Septon Kardaine, Troy's character, also has No House Affiliation, Social Status Rank 1. As a member of the smallfolk who heard the calling from a begging brother, his Social Status would have begun at Rank 0, and increased through his devotion and service to his lord. Although his Social Status has not risen much, simply by serving the Faith for so long, he has increased his Influence (a Godsworn's Influence over the Faith rises as they gain Class Levels).
- Khal Drogo has No House Affiliation, but as *khalakka* he would have Social Status Rank 3, plus the Heir Feat. When he replaced his father as *khal*, he would have gained the Head of House Feat.
- Mirri Maz Duur has No House Affiliation. As godswife of her people she would have Social Status Rank 3, but when she becomes a slave of the Dothraki, her Social Status becomes Rank -1.
- Syrio Forel has No House Affiliation. As First Sword of Braavos his Social Status would be Rank 3 (estimated). Now that he is In Service (Defect) to House Stark, his Social Status is Rank 2.

Social Status

In Westeros, Social Status is not a thing to be taken lightly, for everyone is born to their particular roles, and few rise beyond their station. It is not unheard of, however, for exemplary duty to be rewarded with a knighthood or lands, or to lose status in exile. There are five Ranks of Social Status above Rank 0 (or six if one counts the king and queen), and one negative Rank (Outcast). A character's starting Status is determined by his or her House Affiliation. A character from: a minor house is Rank 3; a major house is Rank 4; and the royal house is Rank 5. The lord of the house is technically the same Rank, although he will have greater Influence (gained from the Heir Feat) and greater Wealth and Maximum Influence (both gained by the Head of House Feat). Maesters and Godsworn have special rules, as mentioned in their Class descriptions (page 113 and 103). Under the No House Affiliation, several options are presented for the GM to assign. High Ranks of Social Status make characters "effectively" more powerful. This is represented as an increased ECL, or Effective Character Level (see page 41).

The Smallest of Small Lords

There's a very large difference indeed between Littlefinger (the "smallest of small lords") and Walder Frey or Bronze Yohn Royce, both minor lords. Similarly, a greater landed knight might conceivably command more significant holdings and more swords than a minor lord, yet be beneath him in Social Status. The difference is the title. A lord holds sway over his domain, and is entitled to the right of pit and gallows (giving them the authority to jail or execute people). A landed knight, in contrast, has less prestige and fewer rights; a lord outranks a knight at feasts and tourneys. A knight is a fighting man, with specific religious connotations and martial obligations.

A lesser lord could perhaps gather up a force of a few score, or hundreds of men, or maybe even up to a couple of thousand, whereas the Freys or Royces could call three or four thousand – perhaps even more swords to their cause. A greater lord who calls all his banners could raise tens of thousands of troops.

The greatest landed knights may be lords in all but name. These powerful figures of ancient lines may control vast lands with strong castles. Their unique status is often signalled by a title that incorporates the name of their castle or lands. Knights such as the Knight of Ninestars may be more powerful than many smaller lordlings, and a wise man or woman would give him all the courtesy he deserves.

Social Status Ranks

These rules, like all the rules in Westeros, are not carved in stone. Exceptions arise, and are resolved through careful application of politics and armies, but the Ranks in table 5-1 provide an example from which to work.

Maesters and Social Status

Novice students at the Citadel normally have no more than Rank 0 Social Status (unless they hail from a noble house, in which case they keep their house's name until they say their vows). An acolyte (a student who has his first link) normally has Social Status Rank 1. When a maester has completed his chain and takes his vows, he normally achieves Social Status Rank 2.

Lord's Service (Optional)

As an optional rule, GMs may allow maesters who have been assigned to their lord a Social Status Rank equal to two lower than their lord's. Thus a maester assigned to Lord Stark (Social Status Rank 5) would have Social Status Rank 3. This may be raised with the Raised Status Feat, but the maester's Social Status should always be at least one lower than his lord's.

Dothraki and Social Status

In the chaotic lifestyle of the Dothraki, it is a short distance from warrior to *ko* to *khal*, and similarly a simple fall from a horse will wipe out all respect. It is suggested that most *khals* have a Social Status of Rank 3 (plus the Heir Feat, and the Head of House Feat), their *khaleesi* Rank 3, their bloodriders Rank 2 (plus the Raised Status Feat), their *ko* Rank 2, and the veteran warriors, who have braided their hair and won at least one victory, Rank 1.

Effective Character Level (ECL)

Social Status provides access to resources that exceed a commoner's reach. Because noble characters (and baseborn characters who have managed to build a powerful name for themselves) can effectively do more in a campaign, they are treated as having "effective character Levels." Thus a 1st Level Noble who is a member of a minor house (Social Status Rank 3; ECL +2) is treated as 3rd Level for purposes of determining how powerful the character is and for Level advancement, and a 5th Level Noble / 2nd Level Knave who is head of a great house (Social Status Rank 4; ECL +3) is treated as 10th Level. While a 5th Level Maester (Social Status Rank 2; ECL +1) will almost certainly lose to a 5th Level Man-at-arms (Social Status Rank 0; ECL +0) in combat, the Maester can call on his or her Influences in ways the Man-at-arms never could, requesting equipment, asking for favours, etc.

Social Status and ECL are more important for Noble House and Game of Thrones campaigns, to help distinguish the hierarchies of power. If playing a Band of Heroes campaign, or one in which the characters will not reasonably be able to call on a house or guild for support, the GM may wish to ignore the Social Status rules (see Balancing Social Status, page 42, and Gaining Titles page 192).

Table 5-1: Social Status

Rank	Description
-1	Outcast (see Outcast Defect, page 202) The character is an outcast from society. He or she may be a criminal, exile, wildling, outlaw, or slave, and has no social standing. The character has no Influence Points, no Wealth (Rank -1, see the Poor Defect, page 202), and no assets except what he or she has scavenged or been given.
0	Smallfolk / Apprentice / Novice / Sellsword / Squire / Hedge Knight The character has no particular standing, and is essentially a member of the smallfolk. This may be due to age or lack of experience. The character must work hard, and some days are still a struggle, but the character also experiences small joys. The character has access to the minimum equipment needed for his or her profession. The character has no Base Influence Points nor Wealth. Note: A hedge knight or respected member of the smallfolk (like a skilled blacksmith) tends to be of this Rank, but either has the Raised Status Feat (Influence over the local village, etc.), the Command Feat, or the Wealth Feat.
1	Sworn Sword / Household Servant / Lesser Merchant / Acolyte Maester The character is connected to a house or organisation, and can rely on it for minor support and favours, and is expected to serve or be called on in return. The character has access to at least the minimum equipment needed for his or her profession, and likely room and board. He or she may be able to acquire more valuable goods for pressing business. The character has +5 Base Influence Points over a house or organisation (possibly gained by the Raised Status Feat), and Wealth Rank 1.
2	House Retainer / Landed Knight / Merchant / Maester The character has achieved powerful connections to a house or organisation, and in return acquires greater status and wealth. The character's family may have been loyal for more than a generation. The character can call upon his or her organisation to provide whatever equipment is needed within reason, and can even request the service of household servants (characters with Rank 1 in the same organisation or less, such as septas, hunters, or men-at-arms) on occasion. In return, the character is expected to support the organisation and may be called on as needed. The character has +10 Base Influence Points over a house or organisation, and Wealth Rank 2. The character is ECL +1.
3	Member of a Minor House / Greater Landed Knight / Greater Merchant The smallest of lords commands respect due to his blood, but this may be matched or even surpassed by the greatest landed knights and merchants. Whether baseborn or lowest of the highborn, these individuals have lands and wealth attached to their name, and this passes through the generations. The character likely commands small properties and has significant wealth. A greater landed knight may have more sworn swords, and a greater merchant more ships, but a noble will technically be ranked above them. The character can call for significant aid from the organisation regularly, but is expected to defend and support it at all times. The character has +15 Base Influence Points over a house or organisation, and Wealth Rank 3. The character is ECL +2.
4	Member of a Great House / Archmaester / Brother of the Kingsguard The character has major status in Westeros. The character automatically outstrips anyone who was not born or raised into nobility, no matter their wealth or armies. The character likely commands moderate properties and has substantial wealth. The character can call for significant aid from his or her bannermen, but has many obligations to the house, and occasionally to his or her bannermen, as well. The character has +20 Base Influence Points over a house or organisation, and Wealth Rank 4. The character is ECL +3.
5	Member of the Royal Family The character is one of the most powerful nobles in Westeros, an immediate member of the royal family (prince, princess, etc.). The character has tremendous resources, in the form of property, men, wealth, etc., and can likely borrow even more from allies for a short time. The character can call for substantial aid from his or her bannermen, but the obligation to the house is nearly total. The character has +25 Base Influence Points over the royal house (the kingdom), and Wealth Rank 5. The character is ECL +4.
(6)	King (or ruling Queen) The character is the most powerful noble in Westeros, the king (or ruling queen) of the Seven Kingdoms. The king or queen has vast powers and resources, and can theoretically command any and every noble across the lands. In reality, the king or queen has as many duties and obligations as powers, and may have to court the great lords and ladies in order to get what he or she wants. The character is Social Status Rank 5, with the Heir Feat and the Head of House Feat, for a Base Influence over the Kingdom of +30, and Wealth Rank 6.

Social Status: Influence and Wealth

Social Status is comprised of two key components: Influence, and Wealth. The first is a measure of how much loyalty, power, and respect a character commands, primarily based upon his or her standing in society. An ordinary member of the smallfolk or a simple hedge knight (Social Status Rank 0) commands no significant Influence, since neither is in charge of anyone with the possible exception of immediate kin or friends. A minor lord, however, is responsible for many knights and peasants, and merchants in his or her territory, and these people in turn are vassals of the lord. A greater lord, then, has the oaths of many lesser lords, and hundreds and thousands of men and women across his or her lands, and is also sworn to the king. In this manner of vassalage and subvassalage are the ancient lines of loyalty established.

Each Social Status Rank provides 5 Points of Influence (page 189) over the appropriate house or organisation and one Rank of the Wealth Feat (page 182). It is possible for a character to have higher or lower values than his or her Social Status indicates, though. This could represent a Lord Tywin Lannister (Wealth Rank 6), the richest of all lords, or an impoverished noble. These changes are made by assigning Feats such as Wealth, Raised Status, Heir, Head of House, or Commander, or Defects such as Poor, In Service, Stigma, or Outcast.

Influence Points by Rank

Influence over a house or organisation is a measure of a character's standing in society, and is broad indication of how many, and what kinds, of people pay fealty to him or her. A character with Social Status Rank 0, such as a hedge knight, has no one sworn to him and has few allies in the world. While a hedge knight may have a steadfast squire, this connotes no political sway in a larger sense. This is the heart of house Influence – and it may be secured through oaths built on love, respect, honour, or even fear.

While it is impossible to note every application of Influence, a few suggested guidelines include:

- ability to ask for and receive shelter/haven in your territory
- access to news, rumours, and gossip
- ability to call for service from those of lower Rank
- ability to call for swords for your cause
- commanding those of lower Social Status
- requesting favours of your peers (those of the same Social Status Rank)
- being responsible for those beneath you
- fulfilling your obligation of duty to those above you

Above Your Station

A character can raise his or her Influence above that provided by his Social Status Rank by taking either the Heir or Raised Status Feat, or by investing Influence Points gained from Class Level. The character can also increase the Maximum Influence he or she can have over a house or organisation through the Head of House and Command Feats.

Wealth Ranks

Wealth represents the tangible benefits of Social Status, and includes assets, holdings, and incomes. Wealth is more than the coins in a character's pocket, and it is a replenishing resource. In the cases of nobility and greater merchants, expenditures are paid against the house's (or merchant's) credit. In this manner, simple purchases are irrelevant. It is only major purchases – warships, equipment for an army, etc. – that lords and ladies must consider carefully. For rules on how to use Wealth in play, see page 203.

Increasing Social Status

Each character has Influence Points and a Wealth Rank, tied initially to his or her Social Status Rank. A character can raise his or her Social Status Rank by taking the Raised Status and Wealth Feats, to a maximum of Rank 2. (See pages 180 and 182).

A character may also be promoted in-game as a reward. See Gaining Titles, page 192.

Diminished Lords

A character may also find him or herself impoverished, abandoned, or denounced by a higher power. In this cases, a character should take the Poor or Stigma Defects, as appropriate (see page 202). With Defects, a character can lower his or her Base Influence Points and Wealth Rank to 0. A character can alternatively assign the Outcast Defect reducing Social Status and Wealth Ranks to -1. See page 91.

Designer's Note: Daenerys Targaryen, Khaleesi, Mother of Dragons

At the beginning of *A Game of Thrones*, Daenerys's House Affiliation is Targaryen, which implies she has the Outcast Defect, (Social Status Rank -1 and Wealth -1). When she marries Khal Drogo, however, and becomes *khaleesi*, her Social Status rises to Rank 3, and the Outcast Defect is negated (although she still has no Influence in Westeros). After Khal Drogo's cremation, she becomes the commander of the *khalasar*, and gains the Feats Raised Status and Command.

Summary of Chapter 5

- Choose a House Affiliation, which indicates whether you were born into a great or small house of nobility, or into the commons.
- Characters who are smallfolk, from the Free Cities, or Dothraki should take the No House Affiliation.
- House Affiliation gives your character a short list of House Feats – these can be assigned whenever your characters gains a bonus Feat, as long as he or she meets any other prerequisites.
- House Affiliation determines your character's Social Status Rank, from 0 to 5.
- High Ranks of Social Status normally impose an Effective Character Level Modifier. A member of a minor house is ECL +2, a member of a major house is ECL +3, and a member of the royal house is ECL +4.
- ECL Modifiers should only be used when characters are first created, and should not change during the course of the campaign.
- Social Status Rank denotes Base Influence Points (over a house or organisation) and a Wealth Rank.
- The heir of a house can be denoted with the Heir Feat, and the lord or lady of a house can be denoted with the Head of House Feat.
- A character's Base Influence Points and Wealth Rank can be changed by assigning the Feats Raised Status or Wealth, or the Defects In Service, Stigma, Poor, or Outcast.
- A noble who turns away from his family (such as to enter the Citadel, go to the Night's Watch, or join the Kingsguard) loses the House Affiliation. The character loses all Influence Points over his house gained through Social Status, and his Social Status changes to reflect his new brotherhood. He retains his House Affiliation for the sake of House Feats, however, and may still select them late in life assuming he meets all the prerequisites and gets GM's approval. See also In Service, page 201.

Character Class

Step 6: Select Class

Characters in *A Game of Thrones d20* may be Nobles or Knaves, Men-at-arms or Maesters, Godsworn or Hunters, Artisans or Raiders. A character Class is an archetype, and the Class (or Classes) help describe what a character knows and represents. Characters of a given Class often share strengths and weaknesses, but may be tailored by adding their own unique abilities.

Each Class is associated with its own progression of Skills, Special Abilities, and bonuses that describe the capabilities of characters of that Class. These Classes and their qualities are described herein. Characters may also be members of more than one Class, combining the abilities of multiple Classes to create a more personalised whole.

Example: Bran Stark is a 1st Level Noble, born to a great house, but without much experience in the world. His older sister, Sansa, is much more worldly at 11 years. She is well on her way to becoming a proper lady, and is considered a 2nd Level Noble. Their sister, Arya, is not as old as Sansa, but her adventures in the south make her at least as experienced. She begins as a 1st Level Noble, but as she trains under Syrio Forel, and then must struggle to survive the dangers of King's Landing, she acquires a Level of the Knave Class – she is therefore a 1st Level Noble / 1st Level Knave.

The Core Classes

The eight core Classes are:

Artisan: Craftsmen, performers, diplomats, heralds, and stewards are all Artisans. They each use their specialised skills to make their way in the world.

Godsworn: Priests and followers of the Faith, the Godsworn are the loyal servants of the Seven.

Hunter: Men and women of the wilderness, Hunters learn to bring down their prey through stealth and lore.

Knave: Some use stealth and guile; others rely on brute force and fear. All Knaves seek to take whatever they desire, whether bread for their suppers or gold for their pockets.

Maester: These "knights of the mind" are masters of as many types of lore as are known in the world.

Man-at-arms: Men-at-arms may be loyal bannermen or sellswords from foreign lands, but at heart, all are soldiers and warriors who survive and thrive by their strength and prowess.

Noble: Nobles are the children of high birth from the great and small houses of nobility. They have wealth, education, and influence – every conceivable advantage over the smallfolk beneath them – as well as their own share of responsibilities and enemies.

Raider: Barbarians and wild folk from the fringes of settled lands, Raiders are unruly and loyal only to their own. They may call themselves lords, tribesmen, or simply "free."

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The Multiclass Character

As your character acquires experience and advances in Level (or if your character starts above 1st Level), he or she may choose to gain Levels in one or more new Classes instead of only advancing in a single Class. Adding secondary or tertiary Classes gives the character different advantages, but progression in the new Classes occur at the expense of advancement in the character's other Classes. Unlike some other fantasy d20 games, characters in *A Game of Thrones d20* do not suffer Experience Point (XP) penalties for multiclassing.

Designer's Note: Scholars

While there are a number of studious characters throughout Westeros, there is no Scholar Class. This decision was made for several reasons — primarily, to create such a Class over 20 Levels would cause too much overlap with Artisans, Godsworn, Nobles, and most of all, Maesters.

To represent a "scholar"-type character, players are encouraged to take 1-2 Levels of Artisan or Godsworn (for those inclined towards the Faith), or if the GM permits, a few Levels of Maester (see page 113). There are many who train at the Citadel who do not take their vows. While in most cases women are denied this last option in Westeros, undoubtedly rare exceptions do arise (see Gender and Profession in Westeros, page 99). If a player does not want to multiclass, he or she can also assign the Skill Mastery Feat for the character.

Common Multiclasses

In *A Game of Thrones d20*, it is common for characters to multiclass. Any character from a highborn upbringing should have at least one Level of Noble. Militant sons may take several Levels of Man-at-arms before taking a Prestige Class, such as Knight or Commander, while Noble ladies may be more inclined towards Artisan, or even the Godsworn or Knave Classes. Having two, three, or even four Classes is not uncommon in Westeros.

Example: Jon Snow is raised with his half-brothers and sisters under Eddard Stark's roof, thus it makes sense for him to have 1 Level in the Noble Class. To represent the martial training he receives under the tutelage of Winterfell's master-of-arms, Jon is assigned a Level of Man-at-arms. When Jon reaches the Wall, he continues to train and improve his fighting prowess, and gains a second Level of Man-at-arms. Finally, when he is chosen to join the order of the stewards, he gains a Level of the Steward Prestige Class. At the end of *A Game of Thrones*, Jon can be described as 4th Level: Man-at-arms 2 / Noble 1 / Night's Watch Steward 1.

Human Characteristics

Humans are by far the most populous intelligent creatures in the world. Their history is long and storied; they have accomplished much throughout the ages, although their greatest magics and mysteries have been lost to this generation. While other beings, like giants and the children of the forest, do exist – at least in myth – it is assumed that all player characters will be human. (See Designer's Note: Being Human.)

Size and Speed

Humans are Medium size (unless affected by dwarfism, page 200). A human's base speed is 30 feet per round. A dwarf's base speed is 20 feet per round, as is the speed of young children (generally to age 11).

Bonus Skill Points

Human characters gain +4 additional Skill Points at 1st Level, and +1 additional Skill Point per Level thereafter, regardless of Class. Thus, a 1st Level Artisan would receive (7 + Int Modifier) x 4 Skill Points +4 bonus Skill Points, and gain (7 + Int Modifier + 1 bonus) at each additional Level.

Bonus Feat

Human characters gain one bonus Feat at 1st Level. This Feat is normally chosen from the appropriate House Affiliation Feat list, although the player can select any Feat as long as the character meets all prerequisites. Certain Feats from this list can only be selected at 1st Level.

Designer's Note: Being Human

All the player characters described in this book are intended to be human, as are the main characters in "A Song of Ice and Fire ." Consequently, all characters share the same human racial bonuses: a bonus Feat at 1st Level (normally chosen from House Affiliation Feat lists) and 4 bonus Skill Points at 1st Level, plus 1 bonus Skill Point per Level after that.

These racial benefits of humans were included for two reasons. First, keeping the standard advantages of the human race maintains a degree of compatibility with other d20 games that should allow the game to feel more familiar to players. Second, characters of other races might be allowed in a game, and non-humans should not gain the bonuses for being human.

Should the GM decide to include non-human characters, those characters should gain only one Feat at 1st Level, as normal, and the Skill Points as listed in the Class descriptions. Non-humans should have their own distinct advantages in place of these bonuses.

Level Bonuses

All Classes gain various character bonuses at each Level, the exact type per Level depends on the specific Class. The bonuses granted to each Class are presented in a chart in their respective sections.

Base Save Bonus

The two numbers listed under Base Save Bonus in Table 6-2 apply to Saving Throws – Fortitude (Fort) Save, Reflex (Ref) Save, and Willpower (Will) Save. To determine whether the lower or higher bonus applies to each specific Saving Throw, see the appropriate Class progression chart for your character. These bonuses are cumulative for Multiclass characters.

Base Attack Bonus

When attacking in combat (see Combat, page 234), your character adds his or her Base Attack Bonus to the attack check. The bonus associated with each Class is listed in Table 6-2, and with the appropriate Class descriptions. The first number reflects the bonus applied to the character's first attack. Numbers after the slash indicate additional attacks at reduced bonuses. For example, "+15/+10/+5" means the character has three attacks each round: the first at a +15 bonus, the second at a +10 bonus, and the third at a +5 bonus.

The first Base Attack Bonus is cumulative for Multiclass characters, which will determine how many additional attacks the character can make and their bonuses. Additional attacks are gained once the character's highest Base Attack Bonus reaches +6, +11, or +16; an additional attack is then gained at a +1. For example, a 8th Level Man-at-arms/6th Level Raider has individual Base Attack Bonuses of +8/+3 and +6/+1. The character's combined first bonus equals +14 (8 + 6 = 14). Consequently, the character's combined Base Attack Bonus is +14/+9/+4.

Defence Bonus

The Defence Bonus adds to a character's base Armour Class (along with Dex Modifier) during a defence check. The bonus associated with each Class is listed in Table 6-2, and with the appropriate Class descriptions. The number reflects the bonus applied to the character's first defence. Subsequent defences in the same round are made at a cumulative -2 penalty. These bonuses are cumulative for Multiclass characters.

Level Benefits

As characters gain Experience Points, they advance in Levels. A 1st Level character begins the game with 0 XP, but when he or she gains enough Experience, the character increases his or her Class Level (or acquires a Level in a new Class, if multiclassing). See Table 6-1: Level-Dependent Benefits for information regarding Level advancement.

Substituting Benefits

If a character gains a new benefit upon progressing a Level, but he or she already possess that benefit (acquired during an earlier Level), the GM may allow the character to select an alternate ability with a similar benefit. For example, the Maester gains the Literacy Feat upon acquiring 1st Level. If a 4th Level Noble – who already gained the Literacy Feat at 1st Level – advances by gaining the Maester Class at 1st Level, the GM may let the character select an alternate replacement Feat.

Maximum Skill Ranks

The maximum number of Skill Ranks your character can have in a Class Skill is equal to his or her Character Level + 3. For Cross-Class Skills, the maximum is one-half the maximum for a Class Skill. Class and Cross-Class Skills are listed with the descriptions for each Class.

Multiclass characters treat all Skills gained from any of their Classes as Class Skills. The Character Level determines a Skill's maximum Rank.

Feats

Characters gain one Feat at 1st Level (see appropriate Class tables), and an additional Feat at 3rd, 6th, 9th, 12th, 15th, and 18th character (not Class) Level, as listed in Table 6-1. These Feats are in addition to the bonus Feat that human characters have (see Being Human, page 96), and to any bonus Feats gained as specific Class Special Abilities.

Ability Score Increases

At 4th, 8th, 12th, 16th, and 20th Character (not Class) Level, your character increases one of his or her Ability Scores (player's choice) by one Point.

XP and Starting at Higher Level

If a campaign begins at a higher Level than 1st, such as for a high-powered game (5th to 8th Level), characters should start with the minimum Experience Points needed to achieve that Level.

XP and ECL

When a character has an ECL Modifier, the player adds the character's total Character Level plus the ECL Modifier. This is the character's Effective Level, and used for determining XP and Level advancement.

Example: Dev's campaign is set for 6 total character Levels. Linda's character, Morgan Snow is a 6th Level Man-at-arms with no ECL Modifier. When the game begins, she has 15,000 XP. When she reaches 21,000 XP, she will gain a Level. At that point, she will have 7 total Character Levels.

Elio's character, Ran Tyrell, is a 3rd Level Noble, with a +3 ECL Modifier. When the game begins, he has 15,000 XP, and will not gain another Level until he reaches 21,000 XP. At that point, he may take another Level in Noble, or a Level in Man-at-arms. He will have 4 Class Levels, but with his +3 ECL he is considered to have 7 Character Levels.

Matt's character, Ser Sebastian, is a 4th Level Man-at-arms / 2nd Level Knight with no ECL Modifier. At the first session, he also has 15,000 XP. When he reaches 21,000 XP he will gain a Level, and can take either a Level in Man-at-arms or Knight, depending on which makes most sense to his personal story (or makes most sense based on what advantages he will gain from that particular Class Level). He will likely progress as a Knight, and become a 4th Level Man-at-arms / 3rd Level Knight.

Even if Ser Sebastian continues to prove himself in his lord's service, and is raised in Social Status to Rank 2 (House Retainer) his ECL Modifier never changes. Should he perform a duty for the king, marry into a noble house, or enter the Kingsguard, his Social Status will fluctuate, but not his ECL Modifier. A character's ECL Modifier should be set when he or she is first created, and not change no matter if his or her Social Status Rank improves or worsens.

Class Descriptions

A Game of Thrones d20 presents eight new core Classes. These descriptions provide an overview of these kinds of archetypes, professions, or lifestyles, but any individual may differ in his or her attitudes, outlooks, or beliefs.

Many characters in Westeros develop further specialised fields of study, as defined by the Prestige Classes (see page 128), while others stay in their original core Class for the entirety of their lives.

Game Rule Information

Each Class description details several specific game rules, as indicated herein.

Abilities

This lists the Ability Scores that are most integral for this Class. It is recommended you put one of your highest Ability Scores here. More advanced players may wish to play more challenging and atypical concepts, though.

Hit Points

This indicates how many Hit Points a character has at 1st Level (plus Con Modifier), and how many they receive at each additional Level. Most characters gain between 1 and 3 Hit Points per Level (plus Con Modifier).

Table 6-1: Level-Dependent Benefits

Character Level	Experience (XP)	Maximum Class Skill Rank	Maximum Cross-Class Skill Rank	Feats	Ability Score Increases
1	0	4	2	+1 Feat	-
2	1,000	5	2	-	-
3	3,000	6	3	+1 Feat	-
4	6,000	7	3	-	+1
5	10,000	8	4	-	-
6	15,000	9	4	+1 Feat	-
7	21,000	10	5	-	-
8	28,000	11	5	-	+1
9	36,000	12	6	+1 Feat	-
10	45,000	13	6	-	-
11	55,000	14	7	-	-
12	66,000	15	7	+1 Feat	+1
13	78,000	16	8	-	-
14	91,000	17	8	-	-
15	105,000	18	9	+1 Feat	-
16	120,000	19	9	-	+1
17	136,000	20	10	-	-
18	153,000	21	10	+1 Feat	-
19	171,000	22	11	-	-
20	190,000	23	11	-	+1

Multiclass characters do not receive full Hit Points on taking a new Class Level. Instead, they receive the normal Class Hit Point/Level (plus Con Modifier).

Class Skills

This lists the number of Skill Points the character has at 1st Level, and how many Skill Points are gained at subsequent Levels (additionally, all characters gain a bonus, see Being Human, page 96). It also lists which Skills are considered "Class Skills."

Reputation

Every character can have a personal Reputation, chosen by the player when the character gains his or her first Reputation Point.

Influence

This entry lists how many Influence Points the character gains at each Level, including 1st.

Special Abilities

Any Level-dependent Class Special Abilities or features are described under the appropriate Class.

Designer's Note: Culturally Appropriate Characters

To maintain the flavour of *A Game of Thrones d20*, players need to consider how their characters will advance and change over time. For example, the Dothraki consider armour to be a craven's tool; similarly, they distrust water and normally do not know how to swim. If a player wants to keep his Dothraki character true to the spirit of the world, he will never put Ranks in the Swim Skill unless there is some compelling reason to do so during the campaign. Similarly, the character should not learn Armour Proficiency Feats. If the character takes a Class at 1st Level that provides such a benefit automatically (such as from the Man-at-arms Class), or multiclasses to that Class later, the player is encouraged to take the Defect Beyond Your Station (page 198). This allows the character to keep his or her regional flavour, but gains Bonus Points in return for losing out on a Class Special Ability. The three Backgrounds that require the most careful consideration to keep them culturally appropriate are:

- Dothraki — should not learn how to Swim; should not use any armour or shield; should stay with traditional weapons (*arakh*, bow, whip).
- Ironborn — characters from the Iron Islands tend to be unfamiliar with horses, and often cannot Ride. As soon as they leave their ships for the mainland, however, they may pick up the Skill if they so choose.
- Wildlings — characters from the Wild are unlikely to know Knowledge: History, Knowledge: Nobility, or Knowledge: Stewardship, at the very least.

Table 6-2: Base Save and Base Attack and Defence Bonuses

Class Level	Base Save Bonus	Hunter Man-at-arms Raider Base Attack Bonus	Artisan Knave Noble Base Attack Bonus	Godsworn Maester Base Attack Bonus	Knave Defence Bonus	Man-at-arms Noble Raider Defence Bonus	Artisan Godsworn Hunter Maester Defence Bonus
1	+0/+2	+1	+0	+0	+1	+0	+0
2	+0/+3	+2	+1	+1	+2	+1	+1
3	+1/+3	+3	+2	+1	+3	+2	+1
4	+1/+4	+4	+3	+2	+4	+3	+2
5	+1/+4	+5	+3	+2	+5	+3	+2
6	+2/+5	+6/+1	+4	+3	+6	+4	+3
7	+2/+5	+7/+2	+5	+3	+7	+5	+3
8	+2/+6	+8/+3	+6/+1	+4	+8	+6	+4
9	+3/+6	+9/+4	+6/+1	+4	+9	+6	+4
10	+3/+7	+10/+5	+7/+2	+5	+10	+7	+5
11	+3/+7	+11/+6/+1	+8/+3	+5	+11	+8	+5
12	+4/+8	+12/+7/+2	+9/+4	+6/+1	+12	+9	+6
13	+4/+8	+13/+8/+3	+9/+4	+6/+1	+13	+9	+6
14	+4/+9	+14/+9/+4	+10/+5	+7/+2	+14	+10	+7
15	+5/+9	+15/+10/+5	+11/+6/+1	+7/+2	+15	+11	+7
16	+5/+10	+16/+11/+6/+1	+12/+7/+2	+8/+3	+16	+12	+8
17	+5/+10	+17/+12/+7/+2	+12/+7/+2	+8/+3	+17	+12	+8
18	+6/+11	+18/+13/+8/+3	+13/+8/+3	+9/+4	+18	+13	+9
19	+6/+11	+19/+14/+9/+4	+14/+9/+4	+9/+4	+19	+14	+9
20	+6/+12	+20/+15/+10/+5	+15/+10/+5	+10/+5	+20	+15	+10

Birth and Class

Characters born and raised into the nobility (see House Affiliation, page 74) should take Noble for their first Character Class, although they may switch to any other appropriate Class after 1st Level. Of course, a highborn character who does not know who his or her parents are shouldn't take the Noble Class. Similarly, lowborn characters should not take the Noble Class unless they are elevated during the course of their adventures.

Gender and Profession in Westeros

"Girls get the arms but not the swords. Bastards get the swords but not the arms. I did not make the rules, little sister."
— Jon Snow to Arya Stark, *A Game of Thrones*

Westerosi women do not have the same freedom for learning and adventuring as do the men. Noble women learn the domestic arts and how to run a household, while their brothers learn how to rule and go to war. Most Westerosi actively discourage women from taking up arms, but women who are willing to break convention and risk mockery and disrespect sometimes learn the arts of war anyway. Certain houses, such as Martell, Mormont, or Greyjoy, are more accepting of a woman's choices.

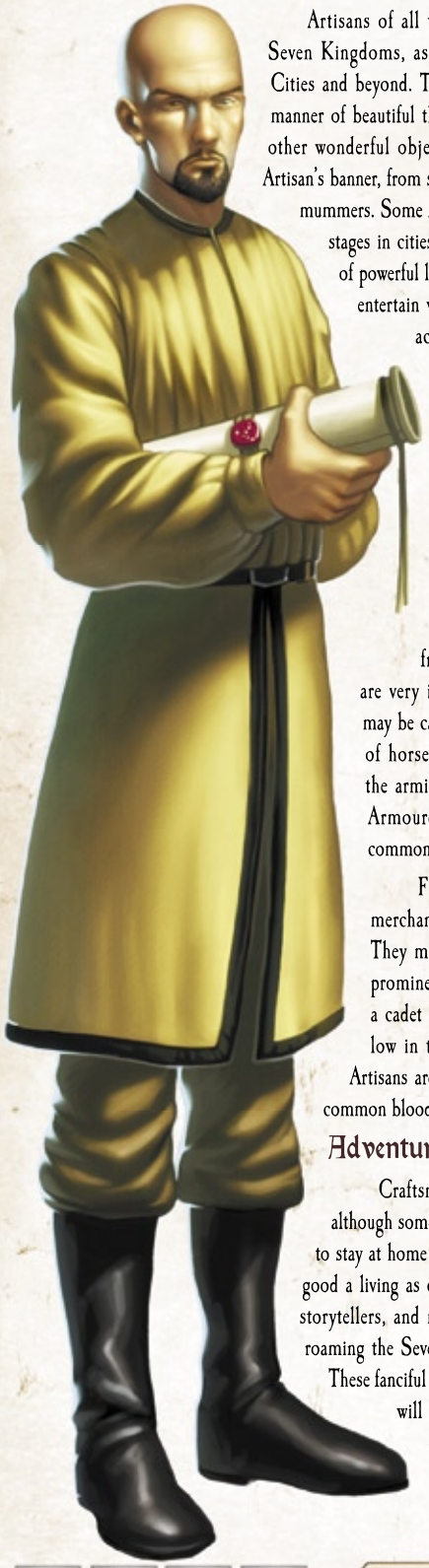
Common women may be forced to learn to hunt or take up a spear to defend themselves, but such behaviour is uncommon in cities and civilised lands. Women can become Artisans as well, although it is uncommon for a woman to apprentice or work outside the home in a craft or trade. Wildlings do as they please.

The Maesters of the Citadel do not allow women of any sort to train in their service.

Female characters may readily take the following core Classes: Artisan, Godsworn, or Noble. If they are willing to endure distrust and ostracism, they may also take Hunter, Knave, Man-at-arms, or Raider, although they may have difficulty finding teachers. Female characters may also take the following Prestige Classes: Commander, Spy, Water Dancer.

Women characters may not take Maester, or the Prestige Classes Bloodrider, Brother of the Kingsguard, Knight, Night's Watch Ranger, or Night's Watch Steward. Sometimes, exceptional circumstances arise, however, such as Mirri Maaz Duur studying with a Maester of the Citadel. It is suggested that GMs bend the restrictions if it makes sense within the story; as a guideline, limit such characters to no more than 1-2 Levels of the "forbidden Class," and the GM may require them to use a Feat like Favoured. GMs can reduce these restrictions if the group prefers, however, in order to make the game more enjoyable for all players.

Artisan



Artisans of all types can be found throughout the Seven Kingdoms, as well as across the sea in the Free Cities and beyond. These specialised craftsmen create all manner of beautiful things – pottery, paintings, toys, and other wonderful objects. Performers also fall under the Artisan's banner, from storytellers and singers to jugglers and mummers. Some Artisans establish shops or permanent stages in cities and towns, especially near the keeps of powerful lords. Others are paid by noblemen to entertain with jests and song. Mummers travel across the Seven Kingdoms bringing their shows, handiwork, and often a bit of thievery wherever they stop.

Blacksmiths, carpenters, and other utilitarian craftsmen are also considered Artisans. Even though the work they do is more vital than that of an artist or mummer, these lay craftsmen often have less contact with noble lords than do their more frivolous counterparts. Still, smiths are very important during times of war, and may be called upon to produce mass quantities of horseshoes, or simple weapons to equip the armies of their lord and his bannermen. Armourers are considered a cut above the common smiths, and highly prized by lords.

Finally, diplomats, stewards, and merchants can also be considered Artisans. They may have been raised to a position of prominence from the smallfolk, or be from a cadet branch of a noble house, long fallen low in the world. Whatever their position, Artisans are often the bridge between noble and common blood.

Adventures

Craftsmen rarely go looking for adventure, although sometimes it finds them. Most are content to stay at home with their forges or lathes, making as good a living as can be had from their trade. Singers, storytellers, and mummers, however, are often found roaming the Seven Kingdoms in search of adventure. These fanciful folk seek inspiration for their tales and will brave a certain amount of danger in order to find it.

Still, performers and craftsmen rarely put their noses into noble affairs if they can help it; it is considered best to stay out of sight until their skills are called upon. This holds less true for diplomats and merchants who court nobles as their livelihood; they are often drawn into greater machinations than they ever expected, though.

Characteristics

Artisans live by the skills they have learned throughout their lives, whether it be the art of crafting a suit of armour, learning to run a household, or amusing the ladies at court with jests, dancing, and foolery. Their combat ability is limited, but the best know how to defend themselves with words rather than steel. They can talk their way out of many disagreements, calling upon noble defenders in more dire situations. Over the course of a long career, an Artisan ideally becomes an established master of his craft, and may even attract a noble patron for whom the Artisan can work the rest of his or her days.

Origin

Many craftsmen and Artisans follow in a family tradition, trained by their fathers or uncles in the family's line of work. Women can become Artisans as well, although it is uncommon for a woman in the Seven Kingdoms to apprentice or work outside the home in a craft or trade. Still, some rise to prominence within the great houses.

Artisans who do not learn the trade from their fathers are usually apprenticed to masters: their parents hope to give their children a better life than they could provide. Mummers are also very family-oriented in their own way, although they are far more likely to adopt stray scoundrels and lost souls in their journeys than they are to have children of their own to teach. These youths are trained to be performers or to work the crowds that such performances always draw.

Background

All of the major and minor houses of the Seven Kingdoms have uses for Artisans of every type. Jesters and singers entertain the crowds during feasts and tournaments, smiths and fletchers work day in and day out to provide weapons and armour for their liege's armies, heralds and stewards keep the households running, and merchants buy and sell on the lord's behalf. Independent Artisans are often called upon during times of war to provide additional services for the troops of a house at war, and some may even be pressed to fight if their services are not considered essential. Fools and mummers are scarce in war-torn lands, fearful that marauding lords may force them into service, confiscate their goods, or make their lives forfeit.

Examples of Artisans: Marillion, the singer; Tobho Mott, master blacksmith of King's Landing.

Game Rule Information

Artisans have the following game statistics.

Abilities

Artisans live by their wits and their craft. Intelligence is therefore a key Ability for gaining Skill Points and excelling at a character's chosen craft or profession. Wisdom is useful for professional expertise, and for ensuring they are not being taken advantage of. Charisma is also important for negotiating good terms with buyers, attracting noble patrons, and entertaining crowds to more easily part them from their money.

Hit Points

Artisans gain 6 Hit Points at 1st Level, and 1 Hit Point per Level thereafter. The character's Constitution Modifier applies.

Class Skills

The Artisan's Class Skills (and the key Ability for each Skill) are: Appraise (Int), Bluff (Cha), Craft: Any (Varies), Decipher Script (Int), Diplomacy (Cha), Disable Device (Int), Forgery (Int), Gather Information (Cha), Knowledge: Architecture (Int), Knowledge: Foreign Culture (Int), Knowledge: History (Int), Knowledge: Legends (Int), Knowledge: Local Area (Int), Knowledge: Nobility (Int), Knowledge: Stewardship (Int), Perform (Cha), Profession (Wis), Search (Int), Sense Motive (Wis), Speak Language (None), Swim (Str).

Skill Points

At 1st Level, Artisans gain (7 + Int Modifier) x 4; humans gain +4 bonus

At each additional Level, Artisans gain 7 + Int Modifier; humans gain +1 bonus

Influence Points

At each Level, Artisans gain 6 + Cha Modifier.

Class Features

All of the following are Class features of the Artisan.

Weapon and Armour Proficiency

Artisans are proficient with all simple weapons. Artisans are proficient with light armour.

Focus

At 1st and 16th Level, the Artisan gains a +4 bonus to one Skill, chosen from the following list: Appraise, Craft (any), Forgery, Knowledge (any), and Perform. The Artisan may select the same Skill twice.

Bonus Feat

At 2nd, 7th, 12th, 17th, and 20th Level, the Artisan may choose a bonus Feat from the following list: Able Body; Fame; Favoured; Fortune's Favour; Granted Status; Keen Mind; Gold Breeder; Literacy; Political Connections; Skill Emphasis; Silver Tongue; and Weapon Proficiency (Martial).

Skill Emphasis

At 3rd and 10th Level, the Artisan gains the bonus Feat, Skill Mastery. This Feat may be applied to any Skills from the following list: Appraise, Craft (any), Forgery, Knowledge (any), and Perform.

Fame and Infamy

Artisans know that one lives and dies by one's reputation. Similarly, they know that a well-placed word in a noble's ear, or a song of glorious misdeeds can make life better or worse for a friend or enemy. At 3rd Level, an Artisan can modify a target's Reputation by +2/-2 given sufficient time to lay the groundwork for rumours, whispers, and gossip to take effect. A target's Reputation can be reduced to 0.

In the Artisan's native territory, the Artisan needs 5 days – Cha Modifier (minimum of 1 day) to affect a target. In a new land or unfamiliar territory, the Artisan needs 20 days – Cha Modifier x2 (minimum of 5 days) to effect a target. The effect is temporary, but continues for as long as the Artisan works at it.

At 7th, 11th, and 15th Level the Artisan can affect 2, 3, or 4 targets' Reputations simultaneously, keeping various rumours spinning the way a mummer juggles plates.

At 5th Level the Artisan can affect a Reputation by +3/-3, at 9th by +4/-4, at 13th by +5/-5, and at 17th by +6/-6.

Example:

Mychel is a 7th Level Artisan, with a Charisma of 14 (Cha Modifier +2). He wishes to positively influence the Reputation of his Lord Bracken at Riverrun (his native territory), and so spends three days (5 — Cha Modifier) carousing and talking up his lord's recent accomplishments. After those three days, Lord Bracken's Reputation (Valiant) is enhanced by +2 (because Mychel is 7th Level), for as long as Mychel keeps up his work.

Simultaneously, Mychel begins spreading salacious gossip about a young lady of Blackwood who also happens to be in Riverrun. It still takes three days for the rumours to take effect, but once they do, the poor girl's Reputation (Honourable) is reduced by -2 for as long as Mychel continues to work at ruining her Reputation.

Established

At 4th Level, the Artisan has become established as a master of his or her art. The character now gains a +2 bonus to Bluff, Diplomacy, and Knowledge checks related to his specialty. For example, Aeron has just become an established painter and wishes to sell one of his wares. He receives a +2 bonus to the Diplomacy check made to haggle over the price with the interested noble.

Patronage

Established Artisans are able to attract patrons – nobles, merchants, and other wealthy men and women who gladly support them in their work. Nobles often use such patronage in their social manoeuvring, as do merchants looking to become well known in higher social circles. It rarely matters to craftsmen, however, who are just happy to have a steady source of income.

At 5th Level, the Artisan acquires a patron, and gains 6 Influence Points over him or her. The player and GM should work together to decide upon a patron appropriate to the campaign. The Artisan can ask for boons, such as money, favours, hirelings, invitations to social events, etc., exactly as an Influence check (page 264). The GM may add penalties to the check if the character recently received a boon, or bonuses if the character has recently done a favour for the patron.

At 9th Level the Artisan acquires a second patron, who may also grant boons. The Artisan gains 6 Influence Points over him or her.

At 14th Level the Artisan's patrons value him or her greatly. The Artisan gains +3 Influence Points for his or her patrons (or a total of 9 Influence Points over each patron). If the Artisan has already spent personal Influence Points on these patrons, with the GM's approval the Artisan can exceed the limit of 20 Influence Points on a person (page 191).

Little Birds

An established Artisan can be a powerful political figure. He or she travels in the best circles, and may be sought after by various brotherhoods or institutions. With a well-chosen word, a target's Influence with a group may be enhanced or diminished. At 6th Level, an Artisan can modify a target's Influence towards one group by +2/-2, given sufficient time to lay the groundwork for rumours, whispers, and gossip to take effect. A target's Influence may be reduced to 0.

In the Artisan's native territory, the Artisan needs 10 days – Cha Modifier (minimum of 1 day) to effect a target. In a new land or unfamiliar territory, the Artisan needs 30 days – Cha Modifier x2 (minimum of 5 days) to effect a target. The effect is temporary, but continues for as long as the Artisan works at it.

At 12th and 18th Level the Artisan can affect 2 or 3 targets' Influences simultaneously.

At 9th Level the Artisan can affect an Influence by +4/-4, and at 15th by +6/-6. This Special Ability stacks with others of a similar nature, to a maximum range of +6/-6.

Table 6-3: The Artisan

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defence	Reputation	Special
1	+0	+0	+0	+2	+0	-	Focus
2	+1	+0	+0	+3	+1	+1	Bonus Feat
3	+2	+1	+1	+3	+1	-	Fame and Infamy +2/-2, Skill Emphasis
4	+3	+1	+1	+4	+2	-	Established
5	+3	+1	+1	+4	+2	+1	Fame and Infamy +3/-3, Patronage
6	+4	+2	+2	+5	+3	-	Little Birds, Masterwork +1
7	+5	+2	+2	+5	+3	+1	Fame and Infamy (2 targets), Bonus Feat
8	+6/+1	+2	+2	+6	+4	-	Little Birds
9	+6/+1	+3	+3	+6	+4	-	Fame and Infamy +4/-4, Patronage (second patron)
10	+7/+2	+3	+3	+7	+5	+1	Skill Emphasis
11	+8/+3	+3	+3	+7	+5	-	Fame and Infamy (3 targets)
12	+9/+4	+4	+4	+8	+6	+1	Bonus Feat, Masterwork +2
13	+9/+4	+4	+4	+8	+6	-	Fame and Infamy +5/-5
14	+10/+5	+4	+4	+9	+7	-	Patronage
15	+11/+6/+1	+5	+5	+9	+7	+1	Fame and Infamy (4 targets), Little Birds
16	+12/+7/+2	+5	+5	+10	+8	-	Focus, Patron's Gift
17	+12/+7/+2	+5	+5	+10	+8	+1	Bonus Feat, Fame and Infamy +6/-6
18	+13/+8/+3	+6	+6	+11	+9	-	Little Birds
19	+14/+9/+4	+6	+6	+11	+9	-	Masterwork +3 bonus
20	+15/+10/+5	+6	+6	+12	+10	+1	Bonus Feat

Masterwork

At 6th Level, a skilled Artisan can put together a masterpiece. For a craftsman, this may mean a beautiful sword or striking armour. Similarly, a singer might write an epic song, while a steward might organise impressive arrangements for a visiting noble. The Artisan gains a +2 to his or her check to create the object, art, or performance. A masterpiece will often be "stamped" with a maker's mark, which may be a literal mark upon the item or a particular style that identifies the creator.

To create a masterwork item (meaning object, art, or performance) takes time, skill, and often money. The DC for this check depends on the complexity of the item created, and is normally a Craft or Profession check. For example, a plain sword might be only DC 12, cost one-third a sword's market value in resources, and take a fortnight. Similarly, a steward creating a reception for a visiting liege lord would need at least a month to properly prepare ... but, a minstrel might come up with a bawdy song in an afternoon.

Sample DCs for various items are listed on Table 6-4. A standard item may cost up to 33% its market value in resources. A masterwork item will normally cost +100% to +200% for each +1 bonus it conveys. In certain cases, such as a bard writing a song, there may be no cost at all, of course. Additionally, if a blacksmith is crafting as sword for a knight, or a diplomat is constructing a delicate series of meetings for his or her lord, the cost will be paid by a patron, and not the Artisan.

An approximate time is given for each item on the table, but again these are examples. Many items will take far less, or far greater times to create. The base times listed represent a full day of work, without interruption, and with appropriate tools, etc. (Note: these times do not include things like letting wood for a bow cure for several years). Should an Artisan have apprentices, time may be reduced accordingly.

If the check barely succeeds, the item is of the desired quality. If the Artisan succeeds the check by 4-7, the item is produced in three-quarters the time; if the check is succeeded by 8 or more the item is produced in half the time. If the check is failed by 4 or less, the item is passable but mediocre (granting no bonuses, and possibly a penalty of -1). Failing by more than 4 means the work is wasted, and the resources are spoilt or spent.

A masterwork weapon gives its wielder a +1 bonus to attack or damage. A masterwork armour is lighter or more comfortable to wear (reduces armour check penalties by 1). A masterwork tool or instrument provides its user with a +1 bonus to appropriate checks. A masterwork arrangement or performance provides the steward and/or his or her lord with a +1 bonus to appropriate checks (such as Diplomacy, Perform, or Profession checks). Usually a simple melee or thrown weapon can gain a maximum bonus of +1 (they simply don't allow complex artistry).

Designer's Note: Limiting Masterwork Weapons and Armour

Masterwork weapons and armour should be rare and expensive. Since Westeros has minimal magic, this flavour can be lost if every Raider captain or Knight is carrying a masterwork sword or wearing masterwork armour. A masterwork weapon can normally have its bonus applied to attack or damage, but not both (although 19th Level Artisans have the Ability to exceed this). Valyrian steel is an exception to this, but should be extremely rare (see page 218).

At 12th Level a masterwork tool, instrument, or arrangement provides a +2 bonus, but the time taken to make it is four times longer than indicated in the table. A masterwork weapon can be forged to provide +2 to attack or +2 to damage. Such weapons tend to cost anywhere from x10 to x100 as much as a normal weapon, and are usually martial or exotic weapons. Masterwork armour reduces armour check penalties by 1, and increases the maximum Dex bonus by 1.

At 19th Level a masterwork tool, instrument, or arrangement provides a +3 bonus, but the time taken to make it is nine times longer than indicated in the table. A masterwork weapon can be forged to provide a bonus of +1 to attack and +2 to damage (or +2 to attack and +1 to damage). Masterwork armour reduces armour check penalties by 2, and increases the maximum Dex bonus by 2.

Patron's Gift:

At 16th Level, a patron of the Artisan has given the character a powerful gift. The Artisan gains a bonus Feat from the following list: Authority; Fame; Favoured; Noble Spirit; Political Connections; or Wealth. The Artisan can take this Feat whether or not he or she has meets the Feat's prerequisites, although the player and GM should work together to ensure the choice is appropriate to the campaign.

Table 6-4: Sample Creation Times

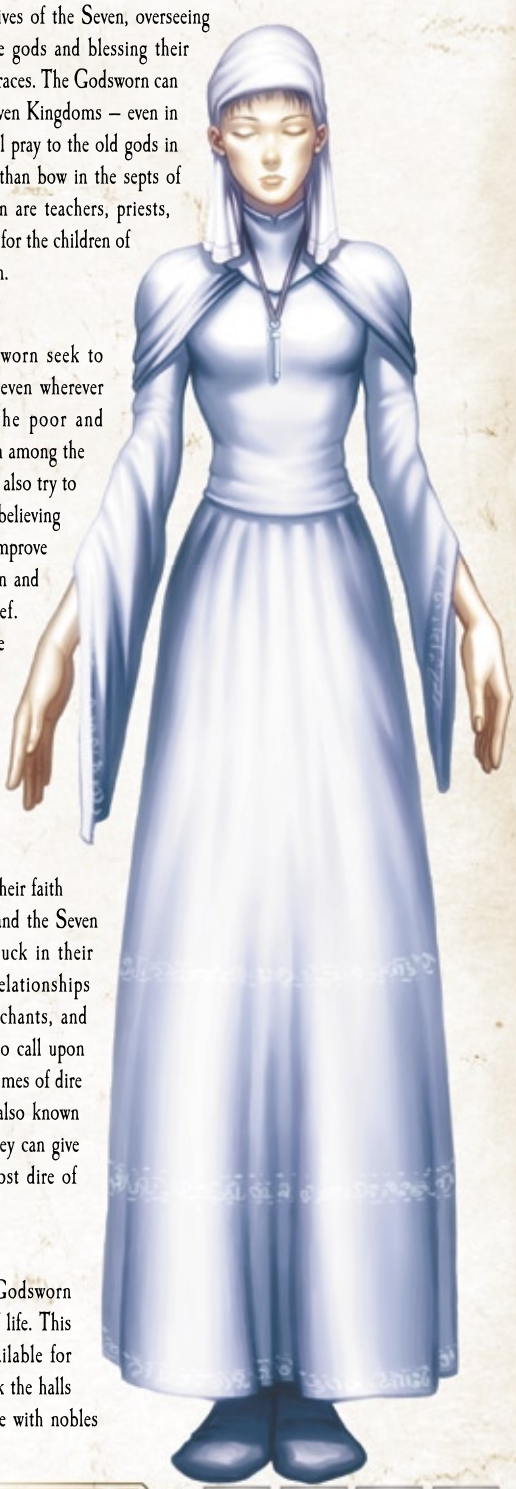
Works	Creation Time	DC
Very simple item (wooden bowl)	1 day (or less)	5
Typical item (iron pot)	1-4 days	10
Bawdy song	1-4 days	10
Meeting with a bannerman	1-4 days	10
Metal Armour	1-18 months*	10 + Armour Rating
Metal Shield	1-8 days	10 + Armour Rating
Simple melee or thrown weapon	1-2 fortnights	12
Portrait	1 fortnight	12
Longbow or shortbow	1-4 days	12
Poem/Song	1-8 days	12
Comedic/Tragic Play	1-12 months	12
Meeting with a rival lord	1-8 days	12
High-quality item (bell)	1-8 days	15
Martial melee or thrown weapon	1-3 fortnights	15
Long Story	1-6 months	15
Statue, Life-sized	1-6 months	15
Large Painting/Mural	1-12 months	15
Meeting with a liege lord	1 fortnight	15
Double-curved bow	1 month**	15 + Str Modifier
Reference Book	1-4 years	18
Exotic melee or thrown weapon	1-2 months	18
Meeting with the king	1-2 fortnights	18
Epic	1-8 years	20
Statue, Heroic-sized	3+ years	20

* Metal armour can be assumed to take between 3-6 + Armour rating in months without apprentices.

** Double-curved bows that allow Str Modifiers to damage take an additional fortnight per +1 Str Modifier.

Godsworn

Men and women dedicated to the Faith and the worship of the Seven, the septons, septas, brothers, and sisters bear witness to the births, deaths, and marriages of all who follow their teachings. Known collectively as the Godsworn, these dedicated men and women are the mortal representatives of the Seven, overseeing ceremonies that praise the gods and blessing their followers with their good graces. The Godsworn can be found all across the Seven Kingdoms – even in the North, where most still pray to the old gods in ancient godswoods rather than bow in the septs of the Seven. The Godsworn are teachers, priests, and midwives, often caring for the children of faithful lords and noblemen.



Adventures:

Adventuring Godsworn seek to spread the word of the Seven wherever they go, preaching to the poor and trying to win converts from among the downtrodden classes. They also try to aid others where they can, believing that their noble acts will improve the reputation of the Seven and further spread their belief. Sometimes a septa will be commanded to set out on a task by those higher in her order, even by the High Septon himself.

Characteristics:

The Godsworn let their faith guide them in all things, and the Seven reward them with good luck in their actions. They cultivate relationships with faithful nobles, merchants, and smallfolk, allowing them to call upon considerable resources in times of dire need. The Godsworn are also known for the aid and comfort they can give their allies in even the most dire of circumstances.

Origin

The ranks of the Godsworn are filled from all walks of life. This may be the only path available for smallfolk who wish to walk the halls of great castles and mingle with nobles

and lords alike. Although all septons and septas are taught to read, they need not be educated in order to join the ranks.

Background

The Godsworn are commonly found in the castles of noble houses that worship the Seven. Most of the houses of the North still worship the old gods, yet sometimes a septon or septa can be found in their castles due to conversion or marriage of the lord or lady.

Examples of Godsworn: Septa Mordane, teacher to the children of House Stark; Septon Celladar, Godsworn of the Night's Watch.

Designer's Note: Other Godsworn

The septons and septas are the most formally educated of those who devote themselves to the Seven. There are many other orders of brothers and sisters, such as the begging brothers, who roam the land and preach but who lack formal education. They may know some things by rote, but are not literate. There are orders of brothers and sisters specifically devoted to a particular aspect of the Seven, such as the Silent Sisters who represent the Stranger, but the septons and septas are devoted to all aspects of the Seven, equally.

The Godsworn Class represents septons and septas. There is a formalised system of vows, and various institutions where they receive training. Septons are like real world priests, while septas are more like female priests than simply sisters; they have more influence than nuns, in part because their theology recognises three male aspects, three female aspects, and the sexless aspect in the Stranger.

Godsworn Duties

The Godsworn are trained septons and septas who have religious duties. They officiate ceremonies, oversee oaths, perform marriages, and those invested with enough authority can even release people from their oaths in special circumstances. Additionally, they often tutor and guide young nobles, pray over the sick, and officiate at trials (or at least add the Seven's blessings to the king's justice). Few of these are game effects, however, and these rites and services should be role-played rather than decided with dice.

Game Rule Information

Godsworn have the following game statistics.

Abilities

Charisma helps a Godsworn win over followers and comport him or herself in a manner that befits a representative of the Seven. Wisdom aids in his or her knowledge of healing, as well as interactions with others.

Hit Points

Godsworn gain 6 Hit Points at 1st Level, and 1 Hit Point per Level thereafter. The character's Constitution Modifier applies.

Class Skills

The Godsworn's Class Skills (and the key Ability for each Skill) are: Bluff (Cha), Craft: Alchemy (Int), Craft: Domestic Arts (Int), Decipher Script (Int), Diplomacy (Cha), Gather Information (Cha), Heal (Wis), Knowledge: Arcana (Int), Knowledge: Foreign Culture (Int), Knowledge: History (Int), Knowledge: Legends (Int), Knowledge: Local Area (Int), Knowledge: Nobility, Knowledge: Religion (Int), Knowledge: Stewardship (Int), Listen (Wis), Profession (Wis), Sense Motive (Wis), Speak Language (None).

Skill Points

At 1st Level, Godsworn gain (8 + Int Modifier) x 4; humans gain +4 bonus

At each additional Level, Godsworn gain 8 + Int Modifier; humans gain +1 bonus

Influence Points

At each Level, Godsworn gain 8 + Cha Modifier.

Godsworn and Social Status

The Faith may be an attractive option for 3rd and 4th sons and daughters of nobility, as well as a way up for the smallfolk. Characters with no Social Status (Rank 0) who enter the Faith and say their vows as septons or septas should be raised to Social Status Rank 1 (5 Influence Points over the Faith, Wealth Rank 1). Conversely, characters such as begging brothers would retain Social Status Rank 0.

As the septon or septa rises through the ranks, his or her Social Status should increase, usually as a reward for service or an acknowledgment of duties. The High Septon has Social Status Rank 5.

Godsworn characters who hail from a noble house do not sever their House Affiliation when they enter the Faith (unlike maesters, brothers of the Night's Watch, etc.). They do tend to lose some of their Influence Points over their house, however, as their religious duties take up more and more of their time. As a Godsworn character rises up the ranks, his or her house Influence Points should convert to Influence over the Faith.

Table 6-5: Godsworn Social Status

Godsworn Level	Position	Influence Points
1-2	Initiate of the Faith	5 (Faith)*
3-5	Junior Member of the Faith	10 (Faith)**
6-10	Senior Member of the Faith	15 (Faith)
11+	High Officer of the Faith	20 (Faith)
–	High Septon	25 (Faith)***

* A highborn character loses 5 Influence Points from his or her house upon joining the Faith.

** A highborn character loses another 5 Influence Points (10 total) from his or her house upon becoming a Junior member.

*** The High Septon gives up his name (so that commoners and nobles become equal). He loses any remaining Influence Points over his house, gained from Social Status.

Class Features

All of the following are Class features of the Godsworn.

Weapon and Armour Proficiency

Godsworn characters are proficient with all simple weapons.

Faith

A Godsworn's Faith in the Seven grants confidence in his or her actions and aids in times of stress. As a result, once per day the Godsworn character can draw upon Faith to gain a circumstance bonus based on the belief that the gods will guide his or her hands. The bonus ranges from +1 at 1st Level to +5 at 19th Level (see the Class progression chart for more information). The bonus can be applied to any Skill check, Ability check, Saving Throw, or attack or defence roll. The player may decide to use this Special Ability immediately after a die roll is made. This Special Ability may be used twice per day at 7th Level and three times per day at 16th Level.

Literacy

The Godsworn act as teachers and priests to the sons and daughters of noble lords and smallfolk alike. They learn to read and write so that they may better learn and pass on the knowledge that their order has taught them. Consequently, all Godsworn characters gain the Literacy Feat at 1st Level.

Bonus Class Skill

The Godsworn travel all over the Seven Kingdoms and beyond, and they never know what Skills they may need to survive and prosper once they accept a position. At 2nd and 12th Levels, the Godsworn character can designate any Cross-Class Skill as a Class Skill. Once designated, the Skill is always considered a Class Skill. For example, a Godsworn character living in the harsh lands of Dorne might designate Survival, but one who spends most of his time navigating the castles and intrigues of King's Landing might choose Appraise.

Prayer to the Seven

At 2nd, 4th, 6th, 8th, 10th, and 12th Levels, the Godsworn has perfected one of the Prayers to the seven faces of the gods. There is no Prayer to the Stranger, for it is the face of death. The Godsworn may learn any one of the following Prayers, but each may only be chosen once. The Godsworn can use a total number of Prayers per day equal to his or her Godsworn Level. Each Prayer takes one round to initiate, although the effects take place that round. If the Godsworn invokes the same Prayer multiple times to inspire several allies, the Prayer is considered unbroken for duration purposes. Note that a character may not be affected by more than one Prayer at a time.

Example: Septon Kardaine is a 4th Level Godsworn. To prepare for an attack by raiders, Kardaine prays to the Father to inspire courage. On the first round, Kardaine inspires Ser Ran. On the second round Kardaine inspires Brendal, and Morgan Snow on the third round. He continues to pray on the fourth round, but on the fifth round he prays to the Warrior to inspire a heroic effort in Ser Ran. Since this is a new prayer for Ran, the first benefits end immediately. Brendal and Morgan, however, remain influenced by the prayer to the Father for 5 rounds thereafter.

Prayer to the Father: A Godsworn can pray to inspire courage in an ally (including him or herself), bolstering him or her against fear and improving the character's combat abilities. To be affected, an ally must be able to hear the Prayer and must believe in the Seven. The effect lasts for the duration of the Prayer and for 5 rounds thereafter. An affected ally receives a +2 bonus on Will Saves and a +2 bonus on defence checks and weapon damage rolls. These bonuses increase to +3 at 8th Level, and to +4 at 16th Level.

Table 6-6: The Godsworn

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defence	Reputation	Special
1	+0	+2	+0	+2	+0	+1	Faith +1, Literacy
2	+1	+3	+0	+3	+1	-	Bonus Class Skill, Prayer to the Seven
3	+1	+3	+1	+3	+1	+1	Co-ordinate +2
4	+2	+4	+1	+4	+2	-	Faith +2, Prayer to the Seven
5	+2	+4	+1	+4	+2	+1	Blessings 1/day
6	+3	+5	+2	+5	+3	-	Bonus Feat, Prayer to the Seven
7	+3	+5	+2	+5	+3	+1	Faith 2/day
8	+4	+6	+2	+6	+4	-	Contact, Co-ordinate +4, Prayer to the Seven
9	+4	+6	+3	+6	+4	+1	Faith +3
10	+5	+7	+3	+7	+5	-	Devotion's Reward, Prayer to the Seven
11	+5	+7	+3	+7	+5	+1	Blessings 2/day
12	+6/+1	+8	+4	+8	+6	-	Bonus Class Skill, Prayer to the Seven
13	+6/+1	+8	+4	+8	+6	+1	Bonus Feat
14	+7/+2	+9	+4	+9	+7	-	Faith +4
15	+7/+2	+9	+5	+9	+7	+1	Co-ordinate +6
16	+8/+3	+10	+5	+10	+8	-	Faith 3/day
17	+8/+3	+10	+5	+10	+8	+1	Contact
18	+9/+4	+11	+6	+11	+9	-	Bonus Feat
19	+9/+4	+11	+6	+11	+9	+1	Faith +5
20	+10/+5	+12	+6	+12	+10	-	Blessings 3/day

Prayer to the Mother: A Godsworn can pray to aid an ally's recovery; the Godsworn can only improve his or her own recovery when also aiding an ally, as the relief is reflected positively upon the Godsworn. To be affected, the Godsworn must pray over the person, who must also believe in the Seven and be aware of the Godsworn's Prayer. An affected ally recovers at twice the normal rate as long as he or she remains in the Godsworn's care. The Godsworn can watch over 2 people at 5th Level, 3 people at 10th Level, and 4 people at 15th Level.

Prayer to the Warrior: A Godsworn can pray to inspire heroic feats in an ally (or in him or herself). The target must be able to hear the Prayer and must believe in the Seven. The effect lasts for the duration of the Prayer, and for 5 rounds thereafter. An affected ally receives +2 on attack rolls, and a +2 bonus on Fortitude Saves. These bonuses increase to +3 at 7th Level, and to +4 at 14th Level.

Prayer to the Smith: A Godsworn can pray to help an ally succeed at a task. The ally must be able to hear the Prayer and must believe in the Seven. The ally gets a +4 bonus on Craft Skill checks, or +2 with any other Skill for the duration of the Prayer, and for 10 minutes or until the first check (whichever comes first) thereafter. Certain applications of this Prayer may not make sense or be allowed, at the GM's discretion.

Prayer to the Maid: A Godsworn can pray to gain confidence or to be more compelling. This Prayer often takes the form of a song, which can inspire an ally (or him or herself). To be affected, the ally must be able to hear the song and must believe in the Seven. The effect lasts for the duration of the song and for 1 hour thereafter. An affected ally receives a +2 bonus on all Bluff, Diplomacy, and Gather Information checks, and a +3 bonus on all Perform checks.

Prayer to the Crone: A Godsworn can pray to gain wisdom and direction when all seems dark and lost. This Prayer only affects the Godsworn. He or she gains a +2 bonus to Wisdom-based checks; this effect lasts for the duration of the Prayer and for 1 hour thereafter. Additionally, if the character makes a Wisdom check (DC 15) the Crone may drive the Godsworn in the "right" direction. The "right" direction is not always the desired direction, however.

Blessings

A certain number of times per day, the Godsworn character can bolster others with the strength of his or her Faith. The character may grant a bonus equal to half his or her Faith bonus (round down) to one ally who can hear and see the Godsworn and is of the Faith. This bonus applies only to a specific action chosen by the Godsworn during either the same round or the round following. The Godsworn character must name the action to receive the Blessing at the time this Special Ability is used. The bonus can be applied to any Skill check, Ability check, Saving Throw, or attack roll, but a Blessing is no help to someone who does not believe in the Seven. If the action is not taken within one round, the bonuses are lost.

Co-ordinate

The Godsworn character is a born helper, lending aid to those who need it. As a result, the Godsworn can aid a character by granting the assisted ally an additional bonus to the normal +2 bonus for aiding an ally. See the Level progression chart for the specific bonuses to be applied at a given Level. This Special Ability may only be used to aid with such non-aggressive actions as Skill checks, Ability checks, Saving Throws, and so forth.

Bonus Feat

At 6th, 13th, and 18th Level, the Godsworn character may choose a bonus Feat from the following list: Authority; Favoured; Fortune's Favour; Leechcraft; Noble Spirit; Political Connections; and Skill Mastery.

Contact

The Godsworn character learns to call upon whatever resources he or she can during his or her career. Over time, the Godsworn gains valuable contacts throughout the sphere of his or her activities. At 8th and 17th Levels, the character gains a Contact, which the GM should develop as a supporting character. The player can suggest the type of Contact the character wants to gain, but the GM has final say over who is allowed.

A Contact will not usually accompany a Godsworn on a mission or put him or herself at great risk to aid the character, but he will provide information or expert skills. The more powerful the Contact, the less time he or she has to spend aiding the character. Whatever the case, the Godsworn should not normally be allowed to call upon the same Contact more than once per adventure.

Devotion's Reward

At 10th Level, the Godsworn is rewarded for his or her good service by the Faith. The Godsworn gains a bonus Feat from the following list: Authority; Fame; Favoured; Noble Spirit; Political Connections; or Wealth. The Godsworn can take this Feat whether or not he or she has meets the Feat's prerequisites, although the player and GM should work together to ensure the choice is appropriate to the campaign.

Hunter

Hunters range the forests and plains of the Seven Kingdoms, whether lawful men plying their trade or poachers intent on stealing a deer or boar from a noble's private forest. These men – and sometimes women – are stealthy in the wilderness, swift with arrow and blade. They can sense their prey with a keen awareness. Some Hunters enlist with noble lords and ladies, accompanying them on planned hunting excursions and keeping their storehouses filled with game. Others prefer an independent life, living off the wild and using their sharp instincts to survive.

Adventures

Hunters are often out in the wilderness for long periods of time, which can lead them into many unexpected adventures. Not much can surprise them, however, thanks to their finely honed senses and ability to move stealthily in their native environment. Hunters are quite patient and are used to hiding in place for hours; they make excellent scouts and spies in wilderness territories. An experienced Hunter is often a better outrider than a lifelong soldier, thanks to his or her keen ears and eyes and patience to wait out an enemy patrol. Hunters may also be used as a sly strike force in wilderness areas, sent in groups to waylay enemy units, then attacking hard and fast before retreating to the safety of the wilderness, where no soldier can hope to find them.

Characteristics

Hunters are swift and silent in their favoured terrain. They can live off the land for as long as necessary, whether forced to do so by pursuit or in search of game to take back to the home fire. They can track beast or man over the hardest ground and through the wettest swamp. A good Hunter knows how to use the terrain to the best advantage in a fight, and can hold his or her own against any soldier when fighting in familiar surroundings.

Origin

Sport Hunters are often born of noble blood, since only the rich have time to make hunting a leisure activity. Many smallfolk learn the art of hunting as a means of survival. They specialise in bringing in food for supper and trading hides or preserved meat for other goods and services. Most children, especially in Dorne and the North, are taught at least the basics of hunting given the harshness of their surroundings.

Background

All of the houses of Westeros, both great and small, employ Hunters to train their children and keep their stocks full of fresh meat. Great Hunters often enjoy friendships with lords and their children, not only because of their prowess but because they possess freedom a noble can rarely know.

Examples of Hunters: Will, former poacher, brother of the Night's Watch; Lord Randyll Tarly.

Game Rule Information

Hunters have the following game statistics.

Abilities

Dexterity is important to Hunters for stealth. Strength is also important, especially for sport Hunters who confront boars with longspears; they must ensure a savage first strike, so that the boars do not gore them to death. Strong Hunters can often run, jump, and climb nearly as well as their prey. Wisdom is also important for a Hunter, who relies on his or her razor sharp senses to detect and track prey.

Hit Points

Hunters gain 8 Hit Points at 1st Level, and 2 Hit Points per Level thereafter. The character's Constitution Modifier applies.

Class Skills

The Hunter's Class Skills (and the key Ability for each Skill) are: Balance (Dex), Climb (Str), Craft: Carpentry (Dex), Craft: Fletcher (Int), Disable Device (Int), Escape Artist (Dex), Handle Animal (Cha), Hide (Dex), Jump (Str), Knowledge: Local Area (Int) Knowledge: Nature (Int), Knowledge: Navigation (Int), Listen (Wis), Move Silently (Dex), Profession (Wis), Ride (Dex), Speak Language (None), Spot (Wis), Survival (Wis), Swim (Str), Use Rope (Dex).

Skill Points

At 1st Level, Hunters gain (7 + Int Modifier) x 4; humans gain +4 bonus

At each additional Level, Hunters gain 7 + Int Modifier; humans gain +1 bonus

Influence Points

At each Level, Hunts gain 2 + Cha Modifier.

Class Features

All of the following are Class features of the Hunter.

Weapon and Armour Proficiency

Hunters are proficient with all simple weapons, as well as the following martial and exotic weapons: handaxe, longbow (including double-curved bows), net, and shortbow (including double-curved bows), and trident. Hunters are proficient with light armour.

Native Terrain

At 1st Level, the Hunter may select a region in which he or she has exceptional experience. The most common region types are: aquatic, cold forest, cold plains, desert, temperate forest, hills, marshland, mountains, and plains. The character's first choice should reasonably coincide with his or her Background – where did the character grow up and learn to hunt?

When a Hunter is in a chosen region, he or she gains a +2 dodge bonus to Defence. If the Dexterity bonus to Defence is lost for any reason, this bonus is lost as well. Furthermore, the character gains a +2 bonus to any Knowledge: Nature, Search, Spot, or Survival checks made within a chosen region. Additionally, when hunting an animal native to the chosen region, the Hunter acts as if he or she had the Critical (Improved) Feat. These bonuses only apply out of doors.

As the Hunter's experience grows, he or she may select other regions with which he or she has acquired experience during the course of life's adventures. The Hunter chooses a new Native Terrain region at both 8th and 16th Levels. Each time he or she does so, the Skill and Defence bonuses for any previous regions are increased by +1. The selection should be appropriate to the character's experiences and the campaign. Note that these bonuses do not stack with the Raider's or Night's Watch Ranger's Native Terrain Special Abilities; the Hunter must always choose a new region.

For example, Arden chooses cold forest as his region at 8th Level, since he's been adventuring north of the Wall for several years. He was already exceptionally experienced in temperate forests from his childhood hunting in his father's lands. His bonuses in temperate forests increase to +3, while he now has +2 bonuses in cold forests as well.

Quick To Arms

Hunters train their senses to a keen level of acuity, which allows them to react to danger with surprising speed. At 2nd Level, a Hunter gains a +4 bonus to Initiative as long as he or she is wearing light or no armour.

Track

At 2nd Level, the Hunter gains a +2 bonus on all Survival checks made when tracking. At 5th Level, the Hunter gains an additional +2 bonus.

Wilderness Stealth

The Hunter can become like a ghost when moving through the wilderness. At 3rd Level, any time the Hunter is moving through his or her Native Terrain, he or she gains the listed bonus to all Hide and Move Silently checks.

In addition, at 11th Level, the Hunter can move his or her full speed while making Hide and Move Silently checks in any chosen region.

Bonus Feat

At 4th, 9th, 14th, and 19th Level, the Hunter may choose a bonus Feat from the following list: Accuracy; Accuracy (Improved); Combat Agility; Far Shot; Granted Status; Initiative (Improved); Mounted Archery; Point Blank Shot; Political Connections; and Precise Shot.

Weapon Specialisation

At 6th Level, the Hunter gains the Weapon Specialisation Feat (ignoring prerequisites). He or she may apply it to any weapon with which he or she is proficient.

Endurance

At 7th Level, the Hunter gains the Endurance Feat.

Stalking Strike

At 7th Level, a Hunter learns to ambush his or her foes in Native Terrain. Anytime the Hunter's target is caught flat-footed, the Hunter's attack deals extra damage. The extra damage is +1d6 at 7th Level, +2d6 at 13th Level, and +3d6 at 20th Level. Should the Hunter score a critical hit with a Stalking Strike, this extra damage is not multiplied.

Ranged attacks can only count as Stalking Strikes if the target is within Short Range. The Hunter can't strike with deadly accuracy from beyond that range.

A Hunter can only Stalking Strike a living creature with a discernible anatomy, and only within the Hunter's Native Terrain. Any creature that is immune to critical hits is also invulnerable to Stalking Strikes. The Hunter must be able to see the target well enough to pick out a vital spot and must then be able to reach it. The extra damage stacks with similar Special Abilities, such as a Knave's Sneak Attack.

Wild Empathy

At 10th Level, a Hunter can improve the attitude of an animal. This Special Ability functions just like a Diplomacy check to improve the attitude of a person. The Hunter rolls 1d20 and adds his or her Hunter Level plus Charisma bonus to determine the check result. To use Wild Empathy, the Hunter and animal must be able to study each other clearly; influencing an animal in this manner takes an average of 1 minute, but it may take more or less time as reasonable.

Camouflage

At 12th Level, the Hunter can use the Hide Skill in any sort of natural terrain, even if the terrain doesn't grant cover or concealment.

Hide in Plain Sight

At 17th Level, the Hunter can use the Hide Skill even while being observed in any Native Terrain.

Trackless Step

At 18th Level, a Hunter learns how to leave no trail in natural surroundings. The Hunter cannot be tracked in his or her Native Terrain, except by another Hunter of equal or higher Level. The Hunter can choose to leave a trail if desired.

Knave

Knaves live in the shadows, whether in the back alleys of King's Landing or deeply hidden within a lord's retinue. They steal what they can to survive, be it gold, horses, or information. Some use stealth to their advantage, while others use strength and intimidation to take what they want from the weak and cowardly. Knaves are resourceful and adaptable, always seeming to have the skills necessary to get them out of any situation.

Table 6-7: The Hunter

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defence	Reputation	Special
1	+1	+2	+2	+0	+0	-	Native Terrain
2	+2	+3	+3	+0	+1	-	Quick to Arms, Track
3	+3	+3	+4	+1	+1	+1	Wilderness Stealth +2
4	+4	+4	+4	+1	+2	-	Bonus Feat
5	+5	+4	+4	+1	+2	-	Track
6	+6/+1	+5	+5	+2	+3	+1	Weapon Specialisation
7	+7/+2	+5	+5	+2	+3	-	Endurance, Stalking Strike +1d6
8	+8/+3	+6	+6	+2	+4	-	Native Terrain
9	+9/+4	+6	+6	+3	+4	+1	Bonus Feat
10	+10/+5	+7	+7	+3	+5	-	Wild Empathy
11	+11/+6/+1	+7	+7	+3	+5	-	Wilderness Stealth (full movement)
12	+12/+7/+2	+8	+8	+4	+6	+1	Camouflage
13	+13/+8/+3	+8	+8	+4	+6	-	Stalking Strike +2d6
14	+14/+9/+4	+9	+9	+4	+7	-	Bonus Feat
15	+15/+10/+5	+9	+9	+5	+7	+1	Wilderness Stealth +4
16	+16/+11/+6/+1	+10	+10	+5	+8	-	Native Terrain
17	+17/+12/+7/+2	+10	+10	+5	+8	-	Hide in Plain Sight
18	+18/+13/+8/+3	+11	+11	+6	+9	+1	Trackless Step
19	+19/+14/+9/+4	+11	+11	+6	+9	-	Bonus Feat
20	+20/+15/+10/+5	+12	+12	+6	+10	-	Stalking Strike +3d6

Adventures

Knaves most often take up the life of adventure in order to better scrounge a living. Sometimes angry victims or a clever patrol of the watch will drive a Knave from an area. Some go in search of larger and larger rewards for their larceny, while others simply grow bored with their surroundings and seek a change.

Characteristics

Knaves are highly skilled, and may follow many different tracks in their life. Some develop their stealth skills to the point where they can slip into and out of almost any building completely undetected. Others focus on social skills, using their network of contacts, intimidation, and charm to trade up for better things. Some rogues infiltrate the lives of others, acting the friend while all the while undermining and stealing from their marks.

Origin

Knaves come from all walks of life, but are most prevalent among the smallfolk, many of whom have nothing to lose by turning away from the law. They may have grown up in the dirtiest slums of cities and towns, scratching out a living by thieving and catching rats or pigeons for their suppers. Some Knaves are born into high families, however, and simply ply their trade out of boredom or spite. They may seduce the children of nobles or steal from their own family to vex their lords.

Background

As mentioned, sometimes the sons and daughters of nobles will turn to lawlessness as a way to rebel against their parents. No house, great or small, is immune to such treacheries, and often a noble finds the skills he or she can learn outside a maester's study are far more valuable than those learned from the house tutors.

Examples of Knaves: Lord Petyr Baelish; Varys, the king's master of whisperers.

Game Rule Information

Knaves have the following game statistics.

Abilities

Dexterity is important for many of a Knave's Skills as well as for keeping him or her safe from harm. A talented Knave can dodge a sword thrust, jump onto a clothesline, and tumble to safety in the streets below. Intelligence is also important to a Knave, whose keen mind must be able to master many Skills in order to survive on the streets. A good Charisma helps a Knave deal with others and create successful disguises when he or she needs to disappear.

Hit Points

Knaves gain 6 Hit Points at 1st Level, and 1 Hit Point per Level thereafter. The character's Constitution Modifier applies.

Class Skills

The Knave's Class Skills (and the key Ability for each Skill) are: Appraise (Int), Balance (Dex), Bluff (Cha), Climb (Str), Craft: Artisan (Dex), Decipher Script (Int), Diplomacy (Cha), Disable Device (Int), Disguise (Cha), Escape Artist (Dex), Forgery (Int), Gather Information (Cha), Hide (Dex), Intimidate (Cha), Jump (Str), Knowledge: Local Area (Int), Knowledge: Stewardship (Int), Knowledge: Underworld (Int), Listen (Wis), Move Silently (Dex), Open Lock (Dex), Perform (Cha), Profession (Wis), Search (Int), Sense Motive (Wis), Sleight of Hand (Dex), Speak Language (None), Spot (Wis), Swim (Str), Tumble (Dex), Use Rope (Dex).

Skill Points

At 1st Level, Knaves gain (9 + Int Modifier) x 4; humans gain +4 bonus

At each additional Level, Knaves gain 9 + Int Modifier; humans gain +1 bonus

Influence Points

At each Level, Knaves gain 3 + Cha Modifier.

Class Features

All of the following are Class features of the Knave.

Weapon and Armour Proficiency

Knaves are proficient with all simple weapons, short swords, and shortbows. Knaves are proficient with light armour.

Illicit Barter

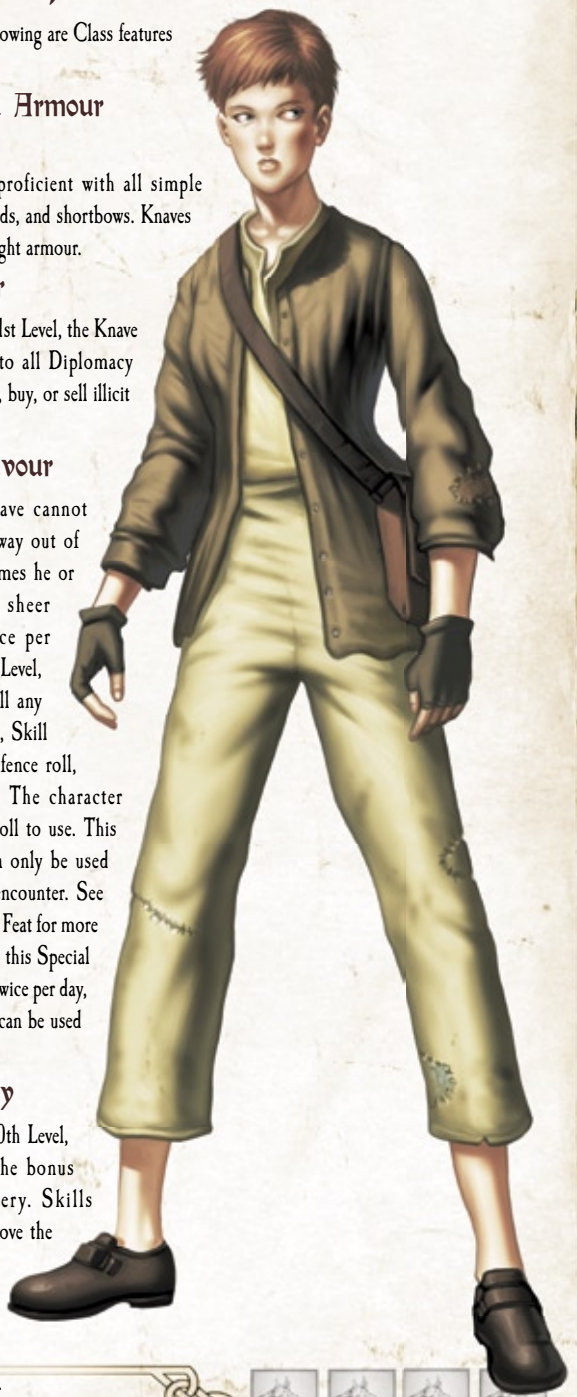
Beginning at 1st Level, the Knave gains a +5 bonus to all Diplomacy checks made to find, buy, or sell illicit or illegal goods.

Fortune's Favour

When a Knave cannot finesse or bluff a way out of a situation, sometimes he or she must rely on sheer luck instead. Once per day starting at 2nd Level, the Knave can reroll any failed Ability check, Skill check, attack or defence roll, or Saving Throw. The character can choose which roll to use. This Special Ability can only be used once in any given encounter. See the Fortune's Favour Feat for more details. At 9th Level this Special Ability can be used twice per day, and at 16th Level it can be used three times per day.

Skill Mastery

At 5th and 10th Level, the Knave gains the bonus Feat, Skill Mastery. Skills cannot be raised above the maximum based on the Knave's current Level.



Sneak Attack

Anytime the Knave's target is caught flat-footed, the Knave's attack deals extra damage. The extra damage is +1d6 at 3rd Level, with an additional 1d6 every four Levels thereafter. Should the Knave score a critical hit with a Sneak Attack, this extra damage is not multiplied.

Ranged attacks can only count as Sneak Attacks if the target is within Short Range. The Knave can't strike with deadly accuracy from beyond that range.

With a sap (blackjack) or an unarmed strike, the Knave can make a Sneak Attack that deals non-lethal damage instead of normal damage. The Knave cannot use a weapon that deals normal damage to deal non-lethal damage in a Sneak Attack.

A Knave can only Sneak Attack a living creature with a discernible anatomy. Any creature that is immune to critical hits is also invulnerable to Sneak Attacks. The Knave must be able to see the target well enough to pick out a vital spot and must then be able to reach it. The extra damage stacks with similar Special Abilities, such as a Hunter's Stalking Strike.

Bonus Feat

At 4th, 8th, 14th, and 18th Levels, the Knave character may choose a bonus Feat from the following list: Brawler; Fortune's Favour; Great Fortitude; Iron Will; Lightning Reflexes; Noble Spirit; Political Connections; Savage Fighter; Skill Mastery; and Stern Visage.

Special Ability

At 6th, 12th, 17th, and 20th Level, the Knave can choose a Special Ability from the following options: Crippling Strike, Defensive Roll, Skill Expertise, or may alternatively select a bonus Feat.

Crippling Strike: When the Knave damages an opponent with a Sneak Attack, the target also takes 1 point Strength damage (this Ability damage recovers at a rate of 1 point per day).

Defensive Roll: Once per day, when a Knave would be reduced to 0 Hit Points or fewer by damage in combat, the Knave can attempt to roll with the damage. He or she makes a Reflex Saving Throw (DC = damage dealt); if successful, the Knave takes only half damage from the blow. The Knave must be aware of the attack and able to react to it in order to execute the defensive roll – if the Dexterity bonus to AC is denied, the Knave can't roll.

Skill Expertise: The Knave selects a number of Skills equal to 2 + Intelligence Modifier (minimum 1). When making a Skill check with one of these Skills, the Knave may Take 10 even if stress and distractions would normally prevent the Knave from doing so. The Knave may gain this Special Ability multiple times, selecting additional Skills for it to apply to each time.

Bird Watching

A Knave learns to watch people, and realises that his or her life may depend on knowing who is loyal to whom. At Level 13, a Knave may discover another character's Influences by spending time and resources.

In the Knave's native territory, the Knave needs 10 days – Wis or Cha Modifier (minimum of 1 day) to study a target. In a new land or unfamiliar territory, the Knave needs 30 days – Wis or Cha Modifier x2 (minimum of 5 days) to effect a target. The Knave is also assumed to be spending freely on bribes and gifts, and the Knave's Wealth Level is reduced temporarily by 1 during this period. The Knave then makes a Sense Motive check (DC 25), with a success revealing the identify of one Influence (person or organisation). The GM should also provide a rough idea of how much Influence the target character has invested, such as Low Influence (1-5 Influence Points), Moderate Influence (6-10 Influence Points), Significant Influence (11-15 Influence Points), or Tremendous Influence (16+).

The Knave cannot Take 10 or 20 on this roll, and Secret Influences cannot normally be determined.

Table 6-8: The Knave

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defence	Reputation	Special
1	+0	+0	+2	+0	+1	-	Illicit Barter
2	+1	+0	+3	+0	+2	+1	Fortune's Favour 1/day
3	+2	+1	+3	+1	+3	-	Sneak Attack +1d6
4	+3	+1	+4	+1	+4	-	Bonus Feat
5	+3	+1	+4	+1	+5	+1	Skill Mastery
6	+4	+2	+5	+2	+6	-	Special Ability
7	+5	+2	+5	+2	+7	+1	Sneak Attack +2d6
8	+6/+1	+2	+6	+2	+8	-	Bonus Feat
9	+6/+1	+3	+6	+3	+9	-	Fortune's Favour 2/day
10	+7/+2	+3	+7	+3	+10	+1	Skill Mastery
11	+8/+3	+3	+7	+3	+11	-	Sneak Attack +3d6
12	+9/+4	+4	+8	+4	+12	+1	Special Ability
13	+9/+4	+4	+8	+4	+13	-	Bird Watching
14	+10/+5	+4	+9	+4	+14	-	Bonus Feat
15	+11/+6/+1	+5	+9	+5	+15	+1	Sneak Attack +4d6
16	+12/+7/+2	+5	+10	+5	+16	-	Fortune's Favour 3/day
17	+12/+7/+2	+5	+10	+5	+17	+1	Special Ability
18	+13/+8/+3	+6	+11	+6	+18	-	Bonus Feat
19	+14/+9/+4	+6	+11	+6	+19	-	Sneak Attack +5d6
20	+15/+10/+5	+6	+12	+6	+20	+1	Special Ability

Maester

Maesters are often referred to as "knights of the mind," and their broad learning and experience is useful to nobles and lords across the Seven Kingdoms. Maesters are trained in a grand fortress, the Citadel of Oldtown, in a number of different arts. They wear a chain, each link made of a different metal to signify mastery over a different art. Once a Maester dons his chain, he takes a vow of chastity and service for the rest of his life. The Maesters are the secular advisors to kings and lords just as the Godsworn are their spiritual advisors. They believe that magic and monsters are extinct in the Seven Kingdoms, and are sceptics who seek material and measurable explanations for the world's wonders.

Adventures

A Maester adventures when there is knowledge to be gained or a mystery to be solved. They prepare extensively for any adventure they might undertake, because without forethought they are at the mercy of stronger and faster men. Adventuring Maesters seek to expand their understanding of the world or to procure exotic substances and secrets that they can take back to their towers for further study.

Characteristics

Maesters have a breadth of knowledge unrivalled in the Seven Kingdoms. As a Maester grows older his insight and knowledge become even more vast, and individual Maesters are often known for their specialities, whether poison, the stars, or the history of the realm. Even if a Maester does not have knowledge of a certain area, he can often find information in his personal library or at the Citadel. They spend their lives mastering several arts, adding links to the chains they wear around their neck. In addition, Maesters are skilled raven trainers, and they oversee the rookeries in most of the castles of the Seven Kingdoms.

Origin

Maesters are chosen for training based on talent rather than upbringing; the children of nobles are far more likely to be noticed by an existing Maester, but social class is not a factor. A new student at the Citadel is considered a novice. When a novice believes he has mastered a subject, he goes before an archmaester – the supreme authority on a topic. If the student successful answers the archmaester's questions and tests, he acquires a link. Upon receiving his first link, the novice becomes an acolyte (normally 2nd or 3rd Level). Once an acolyte has acquired enough links to form a collar (yes, this does disadvantage acolytes with larger necks!), he may choose to become a Maester (normally 3rd to 5th Level).

Once a Maester takes his vows and dons his collar, he forever forsakes any house name he may have had. Maesters are dedicated to their knowledge and their arts, not bound by familial loyalties or political ties.

A Maester's Chain

A Maester's collar is worn throughout his life, and never removed. Each link signifies a different sort of learning, including:

- Gold for the study of money and accounts
- Silver for healing
- Iron for warcraft
- Black iron for ravenry
- Valyrian steel for the higher mysteries

Background

Most of the houses of the Seven Kingdoms have a Maester to keep their rookery and advise their lords on all matters. Maesters are first and foremost bound to the Citadel, and may be called upon to act on the Citadel's behalf. The Grand Maester is the Maester sent to serve the king.

Examples of Maesters: Maester Luwin, Maester of Winterfell; Grand Maester Pycelle, Grand Maester and councillor at King's Landing.

Maesters and Scholars

The Maester Class represents the academics and scholars of Westeros. Because there is no dedicated "Scholar Class," and because the Citadel does allow non-maesters to study there, the following guidelines are suggested.

- Any character can take up to Level 2 Maester. Although the Citadel does not allow women to study there, it is obviously not impossible to find a teacher.
- A character can take Maester Level 3 or 4 without saying the vows, but only if he studies at the Citadel.
- A character cannot take Maester Level 5 or higher unless he says his vows.

Social Status and Vows

A character who studies at the Citadel may initially retain his name and House Affiliation, with the GM's permission. A baseborn character, or one with No House Affiliation, normally has Social Status Rank 0. When a student acquires his first link (normally 2nd Level), he is known as an acolyte, and gains Social Status Rank 1 (Citadel +5). If he already has a higher Social Status (a highborn character), he retains his House Affiliation and any associated Influence Points, and simply gains the Influence Points (Citadel +5).

When a Maester says his vows (normally somewhere around Level 3 to 5), he forsakes his family name and any noble House Affiliation he may have had; he loses any Influence Points associated with the house based on his Social Status. As an initiated Maester, however, he achieves Social Status Rank 2. He receives a further 5 Influence Points (beyond Citadel +5), which are normally assigned to whatever house or organisation to which he is posted. Maesters who are assigned to serve a lord may rise in Social Status, but will normally be two Ranks lower than their lords. In exceptional circumstances they may wield tremendous power in a particular domain (see Lord's Service, page 90). Maesters can never rise above Social Status Rank 5, however.

Limiting Students (Optional)

Although some students may study at the Citadel well into their advanced years, GMs may wish to limit characters who do not say their vows to Level 5 Maester. Alternatively, if GMs accept the notion of lifelong students, they may let characters take any number of Levels of Maester without saying their vows. It is suggested that the following Masteries be denied, however: Arch-loremaster, Arch-counsellor, Poisoner; and that their Influence Points be reduced to 3 per Level due to their cloistered lifestyles.

Breaking Vows

Once a Maester has said his vows, he can no longer multiclass. If a Maester character decides to learn a Level in another Class, he has broken his vows in some fashion. GMs may waive this prohibition as appropriate. A Maester who has broken his vows may never learn any more Levels of Maester, and will be outcast from the Citadel.

Game Rule Information

Maesters have the following game statistics.

Requirements

The Citadel, where all Maesters are trained, traditionally bars women from studying there. All Maester characters must be male.

Abilities

Intelligence is important to a Maester, for it grants him the ability to learn more Skills and thus excel at more of the Maester's arts. Many of his Skills are Intelligence-based as well. Wisdom is also important for a Maester, who must act as counsellor to kings and nobles. A Maester's perceptions and ability to read people's emotions and thoughts is a vital tool in his arsenal. Charisma is a necessary Ability as well, for any Maester who hopes to have an influence on his lord.

Hit Points

Maesters gain 6 Hit Points at 1st Level, and 1 Hit Point per Level thereafter. The character's Constitution Modifier applies.

Class Skills

The Maester's Class Skills (and the key Ability for each Skill) are: Appraise (Int), Bluff (Cha), Craft: Alchemy (Int), Craft: Artisan (Dex), Craft: Blacksmithing (Str), Craft: Carpentry (Dex), Craft: Domestic Arts (Int), Craft: Fletcher (Int), Decipher Script (Int), Diplomacy (Cha), Disable Device (Int), Disguise (Cha), Forgery (Int), Gather Information (Cha), Handle Animal (Cha), Heal (Wis), Knowledge: Arcana (Int), Knowledge: Architecture (Int), Knowledge: Foreign Culture (Int), Knowledge: History (Int), Knowledge: Legends (Int), Knowledge: Local Area (Int), Knowledge: Nature (Int), Knowledge: Navigation (Int), Knowledge: Nobility (Int), Knowledge: Religion (Int), Knowledge: Stewardship (Int), Knowledge: Warfare (Int), Listen (Wis), Open Lock (Dex), Perform (Cha), Profession (Wis), Search (Int), Sense Motive (Wis), Speak Language (None), Survival (Wis).

Skill Points

At 1st Level, Maesters gain (9 + Int Modifier) x 4; humans gain +4 bonus

At each additional Level, Maesters gain 9 + Int Modifier; humans gain +1 bonus

Influence Points

At each Level, Maesters gain 5 + Cha Modifier.

Class Features

All of the following are Class features of the Maester.

Weapon and Armour Proficiency

Maesters are proficient with all simple weapons.

Literacy

Maesters learn to read and write at the Citadel in order to fulfil their duties as masters of the rookery in their lord's abode, gaining the Literacy Feat at 1st Level.

Rookery

A Maester may send messages by raven, allowing him to control the fastest form of communication in the Seven Kingdoms. He must make a Handle Animal check (DC 15) to successfully send a raven.

Bonus Feat

At 1st, 5th, 9th, 13th and 17th Level, the Maester may choose a bonus Feat from the following list: Authority; Fame; Favoured; Leechcraft; Political Connections; and Skill Mastery.

Star-Gazing

A Maester learns how to study the stars, moon, and sun in order to chart the passage of days, and more importantly the changing of seasons. A Maester gains a +4 bonus to any Skill checks that can be influenced by studying the skies, such as Knowledge: Nature (based on seasons or weather), or Knowledge: Navigation (based on the stars).

Research

At 3rd Level, iven time and access to a library or other source of information, a Maester can answer questions even if they go beyond his areas of expertise. The Maester can make a familiar Knowledge check on any subject as long as he is able to research it for at least one hour. In addition, the Maester gains a +2 bonus on his roll for every hour of Research, up to a maximum bonus equal to double his Intelligence Modifier. The first hour of Research does not grant a bonus if the Maester has no Ranks in a related Knowledge Skill.

Mastery

At 2nd Level, and every two Levels thereafter, the Maester has perfected one of his arts. He may choose any one of the following arts to master, but each may only be chosen once (unless otherwise noted).

Superior Leechcraft: A Maester with the Leechcraft Feat may improve his knowledge of healing. Treating a wounded character with Superior Leechcraft takes an entire day, but if the Maester's Heal Skill check is successful, the character recovers an additional +4 Hit Points. The Maester must have the Leechcraft Feat before selecting Superior Leechcraft.

Loremaster: A Maester may make a special Loremaster knowledge check with a bonus equal to his Maester Level + Intelligence Modifier to see whether he knows relevant information about local notable people, famous items, or noteworthy places. (If the Maester has 5 or more Ranks in an appropriate Knowledge, he gains a +2 bonus on this check).

A Maester may not Take 10 or 20 on this check; this sort of knowledge is essentially random.

Arch-loremaster: A Maester with the Loremaster Special Ability may draw an inference from history and apply it to a current situation, perhaps noting a similar tactical or political situation and being inspired by the resolution that occurred thousands of years back. If the Maester makes a successful Loremaster knowledge check, he gains a circumstantial bonus on a relevant Skill, such as Bluff, Diplomacy, Knowledge, or Sense Motive. This bonus is equal to one-half the Maester's Level + Intelligence Modifier. The Maester must have Loremaster before selecting Arch-loremaster.

Table 6-9: The Maester

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defence	Reputation	Special
1	+0	+2	+0	+2	+0	+1	Literacy, Rookery, Bonus Feat
2	+1	+3	+0	+3	+1	-	Mastery, Star-Gazing *
3	+1	+3	+1	+3	+1	+1	Link in the Chain, Research **
4	+2	+4	+1	+4	+2	-	Mastery
5	+2	+4	+1	+4	+2	+1	Logic and Reason +1/+0, Bonus Feat
6	+3	+5	+2	+5	+3	-	Logic and Reason +2/+1, Mastery
7	+3	+5	+2	+5	+3	+1	Link in the Chain, Logic and Reason +3/+1
8	+4	+6	+2	+6	+4	-	Logic and Reason +4/+2, Mastery
9	+4	+6	+3	+6	+4	+1	Bonus Feat, Logic and Reason +5/+2
10	+5	+7	+3	+7	+5	-	Logic and Reason +6/+3, Mastery
11	+5	+7	+3	+7	+5	+1	Link in the Chain, Logic and Reason +7/+3
12	+6/+1	+8	+4	+8	+6	-	Logic and Reason +8/+4, Mastery
13	+6/+1	+8	+4	+8	+6	+1	Bonus Feat, Logic and Reason +9/+4
14	+7/+2	+9	+4	+9	+7	-	Logic and Reason +10/+5, Mastery
15	+7/+2	+9	+5	+9	+7	+1	Link in the Chain, Logic and Reason +11/+5
16	+8/+3	+10	+5	+10	+8	-	Logic and Reason +12/+6, Mastery
17	+8/+3	+10	+5	+10	+8	+1	Bonus Feat, Logic and Reason +13/+6
18	+9/+4	+11	+6	+11	+9	-	Logic and Reason +14/+7, Mastery
19	+9/+4	+11	+6	+11	+9	+1	Link in the Chain, Logic and Reason +15/+7
20	+10/+5	+12	+6	+12	+10	-	Logic and Reason +16/+8, Mastery

Note: * A Maester normally acquires his first link at 2nd Level. When this occurs, he becomes known as an acolyte, with Social Status Rank 1 and has 5 Influence Points for the Citadel.
** A Maester normally says his vows somewhere between 3rd and 5th Level. When he does this, he forsakes his name. As an initiate, however, he has Social Status Rank 2, and gains 5 more Influence Points (normally spent on the house to which he is assigned).

Table 6-10: Loremaster Checks

DC	Type of Knowledge
15	Common, known by at least a substantial minority of the local population; common stories of heroism and infamy.
20	Uncommon, known by only a few people; a noble's minor misdeeds and extravagances.
25	Obscure, known by few, hard to come by; a knight's family history.
30	Extremely obscure, known by very few today; the origins of a generational blood feud.

Linguist: The Maester gains 3 Skill Points, all of which must be spent on Speak Language Skills, although they can be used to become literate in another language. This art may be chosen more than once.

Herald: The Maester gains a +4 bonus on all Knowledge: Nobility checks.

Counsellor: The Maester gains a +2 bonus on all Diplomacy and Sense Motive checks.

Arch-counsellor: Once a Maester has acquired the Counsellor Special Ability, he may learn superior ways in which to advise his lord. If the Maester counsels someone for an hour, the character gains a +2 bonus to one of the following Skills (chosen as the time of counselling): Bluff, Diplomacy, Knowledge (Any appropriate), or Sense Motive. The bonus lasts for 1 hour. The Maester must have Counsellor before selecting Arch-counsellor.

These bonuses increase to +4 at 10th Level (requiring 2 hours of counselling), and to +6 at 16th Level (requiring 3 hours of counselling).

The Maester can counsel 2 people at 8th Level, 3 people at 12th Level, and 4 people at 18th Level.

Poisoner: The Maester has access to a wide variety of poisons, either in his personal collection, or simply knows where to obtain obscure and rare varieties. There is no social stigma for a Maester possessing poisons. In addition, the Maester never risks poisoning himself when using poison.

The Maester gains access to a greater and more exotic "library" of poisons as he gains experience. The value of the poisons in the library equals the Maester's Class Level multiplied by 200 silver stags. When poisons must be acquired from distant regions, it takes 1d4 fortnights for them to arrive.

Raven Taming: The Maester gains a +8 bonus on Handle Animal checks made to train (DC 20) and send a raven, and can teach the birds simple and even unusual tasks without requiring a check.

Higher Mysteries: The Maester has studied the history and philosophy of magic, or "the higher mysteries" as it is know in the Citadel. A Maester may make a special knowledge check with a bonus equal to his Maester Level + Intelligence Modifier to see whether he knows relevant information about legends, mysteries, artefacts, or strange creatures. If the Maester has 5 or more Ranks in an Knowledge: Arcane, he gains a +2 bonus on this check.

A Maester may not Take 10 or 20 on this check; this sort of knowledge is essentially random. See Table 6-11: Higher Mysteries Checks.

Link in the Chain

At 3rd, 7th, 11th, 15th, and 19th Levels, the character adds a link to his Maester's chain. He selects one Skill from the following list: Appraise, Craft: Any, Decipher Script, Heal, Knowledge: Any, Profession: Any. He gains a +4 bonus to any relevant Skill checks.

Table 6-11: Higher Mysteries Checks

DC	Type of Knowledge
15	Common, known by a small minority of most populations; folk tales and wet nurses' stories.
20	Uncommon, known by only a few people; knowledge of dragons and Valyrian steel.
25	Obscure, known by few, hard to come by; history of the children of the forest and giants.
30	Extremely obscure, known by very few today; knowledge of Valyria and the Others.

Logic and Reason

Starting at 5th Level, the Maester gains a bonus on Int Skills equal to the Skills' Ranks, up to the maximum bonus indicated on the Table. The Maester also gains a bonus to Wis and Cha Skills equal to half the Skills' Ranks (round down), up to the maximum bonus indicated on the Table.

Example, Maester Heldan has reached 5th Level. The Table indicated Logic and Reason +1/+0. For any Int Skill that Heldan has at least 1 Rank in, he gains a bonus equal to the Skill, up to the maximum (or a +1). At this Level, he does not gain any bonuses to Cha or Wis Skills.

If Maester Heldan reaches Level 14, his Logic and Reason bonuses go up to +10/+5. For this example, Heldan has Appraise 5 Ranks, Craft: Alchemy 10 Ranks, Heal 17 Ranks, and Intimidate 3 Ranks. For Int Skills, he gains a bonus equal to the Skills' Ranks up to a maximum of +10 – thus he would gain +5 to Appraise checks, and +10 to Craft: Alchemy checks. For Wis and Cha Skills, he gains a bonus equal to half the Skills' Ranks, up to a maximum of +5. Thus he gains +5 to Heal checks, and +1 (half of 3 Ranks) to Intimidate checks.

Man-at-arms

Bannermen in service to their lord; wandering sellswords looking to trade their martial prowess for a bit of coin; feral wildlings tearing into their enemies with tooth and dagger – these are but a few of the types of Men-at-arms to be found across the Seven Kingdoms. They form the core of any lord's army, and find work across the continent in city watches and castle guards.

There is a marked difference between a trained warrior and a peasant forced to pick up a sword to defend his or her home. One fights because he or she has no choice, while to the Man-at-arms it is a profession. Men-at-arms may be known by many names across the Seven Kingdoms – sellswords, freeriders, adventurers, marauders, or soldiers. They can be found in every town and castle, using their strength and skill to advance themselves through life.

Adventures

Wars, insurrections, hunting criminals, and playing at tournaments are the common professions of the Man-at-arms. Many Men-at-arms use their skills to help maintain order in the land, whether they are members of a city watch or just concerned citizens in small frontier towns. Even Men-at-arms turned brigands are still welcomed on the Wall, where the Night's Watch can make use of every available sword arm it can obtain.

Characteristics

Men-at-arms are the most common soldiers in the Seven Kingdoms. They master many different weapons, and most are as comfortable fighting in armour as without it. As Men-at-

arms gain experience, they are better able to command others in battle and to keep track of everything that happens in the fog of war. Prowess at arms can get a Soldier far in life, but the ability to command others can help a Man-at-arms transcend his or her birth and achieve new heights of success.

Origin

Men-at-arms come from all walks of life, from the lowliest of smallfolk to the noble bannerman. Both men and women can be trained at swordplay by a variety of teachers, each imparting a unique style of fighting that can then be passed on. Some are trained from birth to become knights, learning to joust and fight in grand melees. Others learn the back-alley arts of streetfighting in order to survive in the harsh underworld of the city.

Background

All of the houses of the Seven Kingdoms have many uses for Men-at-arms, from the sellswords that accompany their armies and caravans to the loyal house watch that guard their castle walls. Men-at-arms can become trusted advisors and loyal friends to the noblemen that they protect.

Examples of Men-at-arms: Bronn, the sellsword; Robb Stark, King in the North.

Game Rule Information

Men-at-arms have the following game statistics.

Abilities

Strength is what puts food on the Man-at-arms' table. It is important in all aspects of melee combat but especially for inflicting damage. Dexterity is important in allowing Men-at-arms to avoid hits in combat, while Intelligence allows them to more effectively learn the arts of warfare and maintenance of armour and weapons.

Hit Points

Men-at-arms gain 10 Hit Points at 1st Level, and 3 Hit Points per Level thereafter. The character's Constitution Modifier applies.

Class Skills

The Man-at-arms' Class Skills (and the key Ability for each Skill) are: Climb (Str), Craft: Blacksmithing (Str), Craft: Fletcher (Int), Escape Artist (Dex), Gather Information (Cha), Hide (Dex), Intimidate (Cha), Jump (Str), Knowledge: Architecture (Int), Knowledge: Local Area (Int),Knowledge: Underworld (Int), Knowledge: Warfare (Int), Profession (Wis), Ride (Dex), Speak Language (None), Spot (Wis), Swim (Str).

Skill Points

At 1st Level, Men-at-arms gain (3 + Int Modifier) x 4; humans gain +4 bonus

At each additional Level, Men-at-arms gain 3 + Int Modifier; humans gain +1 bonus

Influence Points

At each Level, Men-at-arms gain 4 + Cha Modifier.

Class Features

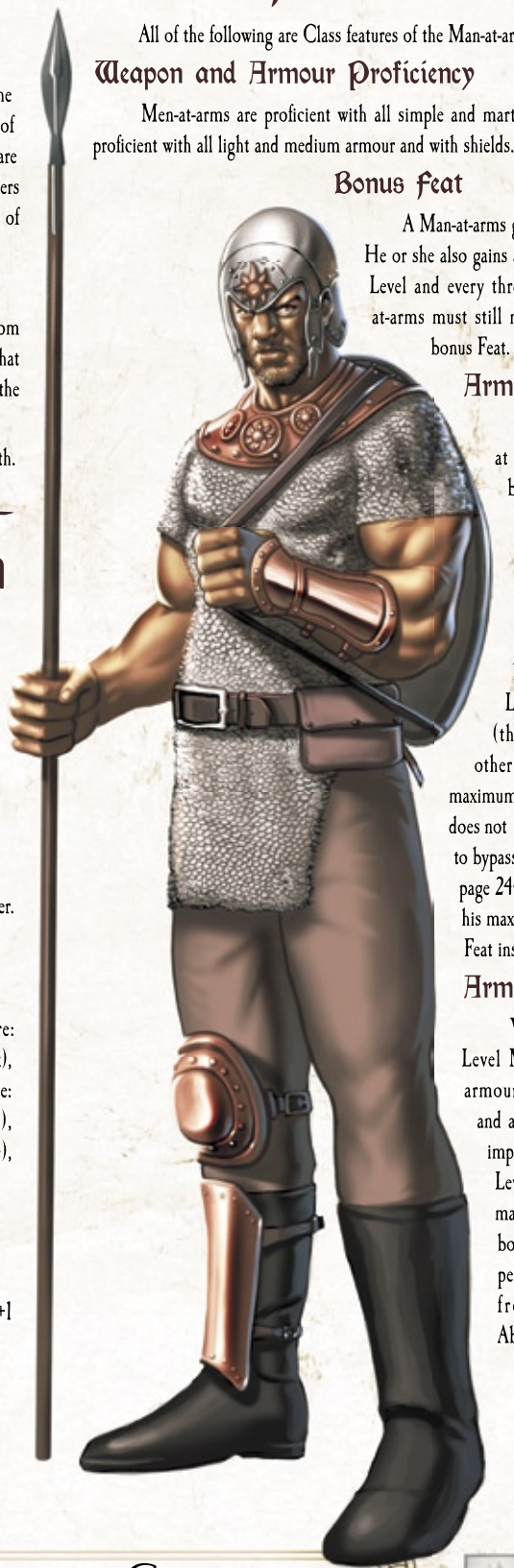
All of the following are Class features of the Man-at-arms.

Weapon and Armour Proficiency

Men-at-arms are proficient with all simple and martial weapons. Men-at-arms are proficient with all light and medium armour and with shields.

Bonus Feat

A Man-at-arms gains a bonus Feat at 1st Level. He or she also gains an additional Feat from at 2nd Level and every three Levels thereafter. A Man-at-arms must still meet all prerequisites for any bonus Feat.



Armour Compatibility

The Man-at-arms is skilled at using his armour to deflect blows and lessen their impact. As a result, at 3rd Level the character gains a +1 bonus to the Armour Rating of any armour he or she is wearing and proficient with. This bonus increases to +2 at 10th Level and +3 at 16th Level (these bonuses stack with any other Armour Compatibility to a maximum of +3). Note that this bonus does not penalise an enemy's called shot to bypass the Man-at-arms' armour (see page 244). If the character has reached his maximum bonus, he gains a Bonus Feat instead.

Armour Mastery

Whenever the 7th or higher Level Man-at-arms is wearing any armour, the maximum Dex bonus and armour check penalty are both improved by one point. Thus, a 7th Level Man-at-arms in full plate mail would have a maximum Dex bonus of +2 and an armour check penalty of -5. Armour Mastery from other Class Special Abilities stacks.

Table 6-12: The Man-at-arms

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defence	Reputation	Special
1	+1	+2	+0	+0	+0	-	Bonus Feat
2	+2	+3	+0	+0	+1	+1	Bonus Feat
3	+3	+3	+1	+1	+2	-	Armour Compatibility +1
4	+4	+4	+1	+1	+3	-	
5	+5	+4	+1	+1	+3	+1	Bonus Feat
6	+6/+1	+5	+2	+2	+4	-	
7	+7/+2	+5	+2	+2	+5	+1	Armour Mastery
8	+8/+3	+6	+2	+2	+6	-	Bonus Feat
9	+9/+4	+6	+3	+3	+6	-	
10	+10/+5	+7	+3	+3	+7	+1	Armour Compatibility +2
11	+11/+6/+1	+7	+3	+3	+8	-	Bonus Feat
12	+12/+7/+2	+8	+4	+4	+9	+1	
13	+13/+8/+3	+8	+4	+4	+9	-	
14	+14/+9/+4	+9	+4	+4	+10	-	Bonus Feat
15	+15/+10/+5	+9	+5	+5	+11	+1	
16	+16/+11/+6/+1	+10	+5	+5	+12	-	Armour Compatibility +3
17	+17/+12/+7/+2	+10	+5	+5	+12	+1	Bonus Feat
18	+18/+13/+8/+3	+11	+6	+6	+13	-	
19	+19/+14/+9/+4	+11	+6	+6	+14	-	
20	+20/+15/+10/+5	+12	+6	+6	+15	+1	Bonus Feat

Noble

The Noble lords of the great houses of Westeros control the fate of the Seven Kingdoms, affecting all those beneath them with every decision and action made. Nobles may be fat merchants sitting behind the thick walls of a granted keep or men born of noble blood, whose lineage spans thousands of years. Nobles rule over the smallfolk within their territory through a system of fealty and sworn oaths that further divides their kingdoms. Not all Nobles rule over great kingdoms, though; there are minor lords scattered in keeps and holdfasts in every region of the Seven Kingdoms. Also, being highborn does not give one a noble heart, as Nobles are responsible for some of the most heinous acts in the history of the realm, corrupted by the power intrinsic to their station.

Adventures

Nobles are always in danger from the intrigues of other nobility as well as the unrest of the smallfolk that fall under their banners. The former is far more dangerous, as influential enemies know and have access to more devious ways to harm a noble than do the smallfolk – methods that even an army of loyal knights cannot stop. This leads them to either isolate themselves as best they can from the politics of the Seven Kingdoms, or to throw themselves fully into the game of thrones. In either case, the life of a Noble is never far from adventure and danger.

Characteristics

Nobles can call upon the vast resources of their houses to see them through dangerous situations, and the support of other noble houses can almost always be counted upon in lean times. Nobles have many loyal followers that will do as they ask, willing even to give their lives in defence of their lord.

Becoming a Noble

If a player wants his or her lowborn character to enter the nobility, a significant deed or service should be required during the story, whereby the character earns a granted title and possibly lands. Normally, only the king may raise someone's status so high, but if a major lord is championing the character's cause this may be only a formality.

In game terms, the character needs a Social Status of least Rank 3 before he or she can take a Level in the Noble Class. A character's Social Status Rank can be increased through the Raised Status and Wealth Feats, which may be acquired normally, or may be given by the GM either for free, or in return for a Defect (or Defects) of equivalent value.

If a character is rewarded with lands and titles during the course of the campaign, the character should take at least one Level in the Noble Class when he or she gains the next Level; alternatively, the character may become a Noble "in name only," (i.e., he or she does not gain a Class Level and is likely seen as upjumped rabble). See Gaining Titles, page 192.

A character whose Wealth is lower than the rest of his or her family may be regarded as an impoverished cousin. Similarly, it is rare for a character to be welcomed into a noble family whose status is higher than the character's, but if this were to happen due to special circumstances, the character would likely be seen as a distant cousin or from a cadet branch of the house.

Sons vs. Daughters

Most Noble sons will be given martial training. This means that after 1st Level, many will multiclass into Man-at-arms. Those who follow the path of the warrior will often train for either the Knight or Commander Prestige Class. If he doesn't multiclass early on, the Noble should consider gaining the Weapon Proficiency (Martial) Feat.

Noble daughters will often use Feats for Political Connections and other social Feats. They rarely learn how to use martial weapons or heavier armours, unless they are wilful and overly adventurous. Noble daughters will often multiclass to Artisan, Knave, or the Spy Prestige Class. Those with a calling to the Faith may become Godsworn. Of course, those that defy expectations may take Levels in Hunter, Man-at-arms, Commander, or Water Dancer.

Origin

Some Nobles are born into the legacy of one of the great houses of the Seven Kingdoms, while others are granted title and lands for service to the King. Nobles must play a dangerous game of intrigue, however, and the closer one is to power, the more deadly the game becomes.

Background

All highborn characters should take at least 1 Level of Noble as their first Class. Nobles are the rulers of their great houses, commanding all beneath them. Sons lean towards skill at arms while daughters learn the courtly virtues, but both can be equally deadly in the games of politics. Even the smallest of lords commands great respect among the smallfolk, while the world seems to tremble beneath the boots of the great lords.

Examples of Nobles: Queen Cersei Lannister; Lord Eddard Stark.

Game Rule Information

Nobles have the following game statistics.

Abilities

Charisma determines the strength of a Noble's charm and personality, something every Noble must hone if he or she hopes to further his or her interests. Strength and Dexterity are important if a Noble seeks to prove his puissance of arms in a grand melee or tournament joust. These traits also help the Noble on the battlefield when he is called to support his lord, or when he must lead his bannermen into battle to protect his claims and interests. Intelligence and Wisdom, meanwhile, are of crucial importance for those who wish to play the game of thrones.

Hit Points

Nobles gain 8 Hit Points at 1st Level, and 2 Hit Points per Level thereafter. The character's Constitution Modifier applies.

Class Skills

The Noble's Class Skills (and the key Ability for each Skill) are: Appraise (Int), Bluff (Cha), Craft: Domestic Arts (Int), Decipher Script (Int), Diplomacy (Cha), Forgery (Int), Gather Information (Cha), Intimidate (Cha), Knowledge: Foreign Culture (Int), Knowledge: History (Int), Knowledge: Legends (Int), Knowledge: Local Area (Int), Knowledge: Nobility (Int), Knowledge: Religion (Int), Knowledge: Stewardship (Int), Knowledge: Warfare (Int), Perform (Cha), Ride (Dex), Search (Int), Sense Motive (Wis), Speak Language (None), Swim (Str).

Skill Points

At 1st Level, Nobles gain (6 + Int Modifier) x 4; humans gain +4 bonus

At each additional Level, Nobles gain 6 + Int Modifier; humans gain +1 bonus

Influence Points

At each Level, Nobles gain 8 + Cha Modifier.

Class Features

All of the following are Class features of the Noble.

Weapon and Armour Proficiency

Nobles are proficient with all simple weapons. Nobles are proficient with light armour. Note: Noble daughters may choose to substitute an alternate Feat for Armour Proficiency (Light). Also see Inept Attack, page 201.

Bonus Class Skill

Nobles learn a variety of Skills from the Maesters and Godsworn that tend to them as they grow up. Sometimes these Skills are superfluous to the Noble's goals, but other

times they aid the Nobles in unexpected ways. Thus, at 1st Level, the Noble character can designate any two Cross-Class Skills as Class Skills. Once designated, these Skills are always considered Class Skills.

Literacy

Nobles must be able to communicate effectively with other lords and Nobles across the land, gaining the Literacy Feat at 1st Level.

Noble Education

Nobles are trained in the proper courtly forms from an early age. Both sons and daughters are tutored in both intellectual pursuits and social arts. At 1st Level, the Noble character gains the following Skill Ranks: Knowledge: History 2 Ranks, Knowledge: Nobility 3 Ranks, Knowledge: Stewardship: 2 Ranks, and Perform (any) 2 Ranks. The character can designate any Specialisations, and may spend additional Points on these Skills up to the character's maximum Skill Rank.

Bonus Feat

Nobles have greater opportunities than the common folk of Westeros. Consequently, at 2nd Level, they may choose any bonus Feat for which they meet all prerequisites. The Noble chooses another bonus Feat at 8th, 11th, 13th, and 19th Levels.

Noble Standing

Nobles are well connected to many individuals and groups, providing them with additional Influence. At 2nd, 6th, 10th, 15th, and 18th Level, the Noble gains +4 additional Influence Points to allocate as desired.

Mandate

Nobles wield tremendous power in the Seven Kingdoms. They have many allies who command influence, wealth, and military might. At 3rd Level, Nobles have improved their ability to call upon their Influences. They gain a +1 bonus to all Influence checks, and also reduce the penalties in situations where they have no Influence by 1. The Noble's Mandate bonus increases to +2 at 5th Level, +3 at 7th, +4 at 12th, and +5 at 16th.

Command

The Noble can co-ordinate a small group of characters in a co-operative task by making a Charisma check (DC 15 + the number of characters commanded). This increases the bonus granted by the aid another action by an additional +2. This increase goes up by two (+4, +6, and so forth) each time it is gained again. Commanding other characters takes as long as the task they are attempting (minimum one full round).

Raider

Raiders live on the fringes of Westerosi society – sometimes self-styled lords, other times wildmen, but always dangerous to the houses that control the Seven Kingdoms. Raiders rarely holds any allegiances beyond those they forge with blood and iron. Raiders bend their knees only grudgingly, and even then, their loyalty is born more of fear than fealty, respect rather than chivalric pact. They are considered unlawful savages by most of the Seven Kingdoms, but both lords and smallfolk privately fear the havoc a Raider incursion can play on the lands.

Adventures

Raiders were born into adventure, and they live it until they die – from pillaging the outlying lands of minor bannermen to raising armies in rebellion against a king they do not support. Raiders cannot bear the mundane activities of civilised society, making poor guards and even worse citizens. They would rather be on the move, fighting against those who have offended them in some way or seeking adventure for its own sake.

Table 6-13: The Noble

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defence	Reputation	Special
1	+0	+0	+0	+2	+0	+1	Bonus Class Skill, Literacy, Noble Education
2	+1	+0	+0	+3	+1	+1	Bonus Feat, Noble Standing +4
3	+2	+1	+1	+3	+2	+1	Mandate +1
4	+3	+1	+1	+4	+3	+1	Command +2
5	+3	+1	+1	+4	+3	+1	Mandate +2
6	+4	+2	+2	+5	+4	+1	Noble Standing +4
7	+5	+2	+2	+5	+5	+1	Mandate +3
8	+6/+1	+2	+2	+6	+6	+1	Bonus Feat
9	+6/+1	+3	+3	+6	+6	+1	Command +4
10	+7/+2	+3	+3	+7	+7	+1	Noble Standing +4
11	+8/+3	+3	+3	+7	+8	+1	Bonus Feat
12	+9/+4	+4	+4	+8	+9	+1	Mandate +4
13	+9/+4	+4	+4	+8	+9	+1	Bonus Feat
14	+10/+5	+4	+4	+9	+10	+1	Command +6
15	+11/+6/+1	+5	+5	+9	+11	+1	Noble Standing +4
16	+12/+7/+2	+5	+5	+10	+12	+1	Mandate +5
17	+12/+7/+2	+5	+5	+10	+12	+1	Command +8
18	+13/+8/+3	+6	+6	+11	+13	+1	Noble Standing +4
19	+14/+9/+4	+6	+6	+11	+14	+1	Bonus Feat
20	+15/+10/+5	+6	+6	+12	+15	+1	Command +10

Characteristics

Raiders are wild fighters who tear into their opponents with reckless abandon, trading their own safety for the thrill of causing havoc in the ranks of the enemy. They are not always straightforward in their tactics, however, often preferring to approach unseen and stealthily kill those who stand in the way of their goals. They are often forced to do with makeshift or improvised weapons. Some prefer to take to the seas as a means of unexpected attack and quick escape, while others are masters of the mountains, forests, or plains, respectively.

Origin

Raiders live on the edges of society, neither peasant nor noble, but somewhere in between. They are often poor, relying on their own senses and prowess to make their way in the world, but occasionally Raiders will be shunned former nobles or successful pirates with a wealth of gold and resources from which to draw. The latter often declare themselves kings of the outlands, and sometimes must be put down by lords or the king before their hubris rages out of control. Many Raiders find themselves on the run, or at the very least wanted by the crown for their crimes.

Background

Most Raiders live outside of normal society and do not take part in the noble games that are the purview of the great houses of the Seven Kingdoms. Occasionally, a noble house will find itself driven away or shunned for some reason, becoming known as a haven for pirates and bastards. More often than not, however, Raiders are simple outlaws and wilderness warriors living on the fringes of Westeros.

Examples of Raiders: Shagga, son of Dolf; Osha, wildling captive of Winterfell.

Game Rule Information

Raiders have the following game statistics.

Abilities

Dexterity helps a Raider remain hidden when on a foray, and helps him or her avoid blows from more heavily armed and armoured warriors. Wisdom helps a Raider see enemies before being seen, and Strength is important for carrying heavy loads through the wilderness, and delivering killing strikes.

Dothraki Raiders

In addition to the wildings, mountain men, and ironborn, the Dothraki are also exemplar of the Raider Class. Most Dothraki male warriors should take the Raider Class, and emphasise abilities that focus on the plains and riding. The horsemen of the Dothraki Sea follow this style – lightly armoured warriors able to strike and disappear – much more closely than that of the heavily armed and armoured Men-at-arms.

Note: Instead of proficiency with light armour and shields, Dothraki should take the Beyond Your Station Defect, 6BP.

Hit Points

Raiders gain 10 Hit Points at 1st Level, and 3 Hit Points per Level thereafter. The character's Constitution Modifier applies.

Class Skills

The Raider's Class Skills (and the key Ability for each Skill) are: Climb (Str), Craft: Fletcher (Int), Escape Artist (Dex), Handle Animal (Cha), Hide (Dex), Intimidate (Cha), Jump (Str), Knowledge: Legends (Int), Knowledge: Local Area (Int), Knowledge: Nature (Int), Knowledge: Navigation (Int), Knowledge: Warfare (Int), Listen (Wis), Move Silently (Dex), Profession (Wis), Ride (Dex), Speak Language (None), Spot (Wis), Survival (Wis), Swim (Str), Use Rope (Dex).

Skill Points

At 1st Level, Raiders gain (4 + Int Modifier) x 4; humans gain +4 bonus

At each additional Level, Raiders gain 4 + Int Modifier; humans gain +1 bonus

Influence Points

At each Level, Raiders gain 1 + Cha Modifier.

Class Features

All of the following are Class features of the Raider.

Weapon and Armour Proficiency

Raiders are proficient with all simple and martial weapons. Raiders are proficient with light armour and with shields.

Fast Movement

Raiders learn to move swiftly to avoid being captured or killed during an incursion. As a result, the Raider's base speed +10 feet when wearing light armour or no armour.

Weapon Focus

At lst Level, the Raider gains the Weapon Focus Feat with a single weapon of his or her choice.

Danger Sense

Raiders must always be on the lookout for trouble, and must learn to react without thinking in times of danger. At 2nd Level, a Raider gains a +2 bonus to Initiative.

Foe Hunter

At 3rd Level, the character chooses a house or group, such as black brothers, wildlings, or Starks, that is opposed to his or her own. The Raider gains a +2 bonus to Listen, Search, and Spot checks against that particular group. In addition, the Raider gains a +1 bonus to melee attack rolls and ranged attack rolls when within Short Range against his or her specific foe; the attack weapon is treated as though he or she had the Critical (Improved) Feat for that weapon.

Stealthy Movement

At 4th Level, the Raider can move his full base speed while Taking 10 on Hide and Move Silently checks.

Bonus Feat

At 6th, 8th, 11th, 14th, 18th, and 20th Level, the Raider may choose a bonus Feat from the following list: Armour Proficiency (Medium); Blind Fighter; Brawler; Endurance; Fortune's Favour; Weapon Focus; Weapon Focus (Greater); and Veteran. The Raider must still meet all prerequisites for any bonus Feat.

Raider Ability

Throughout a Raider's Class progression (starting at 5th Level), he or she is granted one or more Raider Special Abilities of choice.

Seamanship: The Raider gains a +1 circumstance bonus to all Balance, Climb, Profession (Sailor), and Use Rope checks, and to his or her Defence Bonus, so long as the Raider is aboard a ship or boat at sea. These bonuses increase to +2 at 10th, +3 at 15th, and +4 at 20th Levels.

Mountain (Forest) Man: The Raider gains a +1 circumstance bonus to all Balance, Climb, Handle Animal, and Use Rope checks and to his or her Defence Bonus, so long as the Raider is in mountainous terrain. These bonuses increase to +2 at 10th, +3 at 15th, and +4 at 20th Levels.

Alternatively, the player can specify forest terrain rather than mountain terrain. The Raider can select this Special Ability again and apply it to the alternate terrain.

Plains Man: The Raider gains a +1 circumstance bonus to Handle Animal, Listen, Ride, and Spot checks and to his or her Defence Bonus, so long as the Raider is in the plains. These bonuses increase to +2 at 10th, +3 at 15th, and +4 at 20th Levels.

Ferocious Fighter: The Raider gains a +2 bonus to Initiative. The Raider may choose to make a ferocious attack once during an encounter. The ferocious attack grants a +2 to all attack and damage rolls that round. The character cannot defend him or herself very effectively during the ferocious attack, and suffers a -2 penalty to defence rolls until his or her next action. Furthermore the character may not use Combat Expertise, defensive fighting, or any other inappropriate Feat or manoeuvre with a ferocious attack.

Native Terrain: The Raider may select a region in which he or she has exceptional experience. The most common region types are: coastline, cold forest, temperate forest, hills, lakes, mountains, and plains. The character's choice should reasonably coincide with his or her Background – where did the character grow up and learn the land?

When a Raider is in a chosen region, he or she gains a +2 dodge bonus to defence. If the Dexterity bonus to defence is lost for any reason, this bonus is lost as well. Furthermore, the character gains a +2 bonus to any Knowledge: Nature, Search, Spot, or Survival checks made within a chosen region. Additionally, when hunting an animal native to the chosen region, the Raider acts as if he or she had the Critical (Improved) Feat. These bonuses only apply while in the wilderness. Note that these bonuses do not stack with the Hunter's or Night's Watch Ranger's Native Terrain Abilities; the Raider must choose a new region.

Wild Warrior: The Raider is capable of picking up nearly any weapon and using it effectively. The Raider suffers only a -1 penalty when using a weapon with which he or she is not proficient.

Running Shadow: The Raider learns to conceal him or herself while on the run. The Raider can run at full speed while making Hide and Move Silently checks in any Native Terrain.

Son of the Sea: A Raider learns how to pilot a ship safely and quickly, even through wild waters. The Raider can track his or her movement at sea while out of sight of land. The Raider gets a +2 bonus on any Profession: Sailor and Knowledge: Navigation checks having to do with the sea.

The Raider can also increase the speed of any boat that he or she is piloting by 10%; if there is additional crew the Raider can influence, the bonus is increased by the Raider's Cha bonus x 3% (minimum 3%).

A Raider must have the Seamanship Special Ability before he or she can select Son of the Sea.

Son of the Mountains (Forest): A Raider learns how to traverse the mountain peaks swiftly and surely. The Raider is always aware of his or her bearing, even in terrible weather. The Raider gets a +2 bonus on any Knowledge: Nature and Knowledge: Navigation checks while in mountainous terrain.

The Raider moves faster than most travellers in mountainous regions. He or she may move through any sort of hilly terrain at normal speed without suffering impairment, and through any mountainous region as if it were hills (highway x1 movement speed; road x 3/4 movement speed; trackless x 1/2 movement speed).

The Raider can also increase the speed of companions travelling under his or her supervision. The Raider can guide a number of characters equal to his or her Wis bonus x2 (minimum of 2).

A Raider must have the Mountain Man Special Ability before he or she can select Son of the Mountains.

Alternatively, a player may select forest terrain instead of mountains. In this case, the bonuses to bearing, Knowledge: Nature, Survival apply to forest, and the Raider may move through forest terrain far more quickly (treat trackless terrain as a road; x1.5 movement speed on a road, and x2 movement speed on a highway). The Raider can also increase the speed of companions travelling under his or her supervision, as above.

Son of the Plains: The Raider is an expert rider and born to the grassy plains. The Raider always knows his or her direction on the plains, even under a starless sky. The Raider gets a +2 bonus on any Knowledge: Nature and Knowledge: Navigation checks while in the plains.

The Raider can also urge his or her steed to faster movement, achieving x2 movement across the plains. The Raider can only do this for his or her own mount. Additionally, the Raider gains a +2 bonus to any Ride checks.

A Raider must have the Plains Man Special Ability before he or she can select Son of the Plains.

Greater Ferocity: The Raider's bonus to Initiative is increased to +4. Additionally, the Raider's ferocious attack now has +4 to attack and +4 damage, and the penalty to defence increases to -4. Furthermore, the Raider gains an additional attack on the round he or she initiates Greater Ferocity, at his or her highest attack bonus.

A Raider must have the Ferocious Fighter Special Ability before he or she can select Greater Ferocity.

King on His Ship: A Raider commands tremendous respect when he or she captains a ship. The Raider inspires courage and passion in his or her allies, and all crewmembers gain a +2 circumstance bonus on all relevant boating Skills when on a ship with the Raider.

Additionally, if on a ship or along the coast, the Raider can inspire the crew to ferociousness. By taking one round to whip up the crew, the Raider grants them a +2 morale bonus to attack and damage rolls. These bonuses last for as long as the allies are within 50 feet of the Raider.

A Raider must have the Son of the Sea Special Ability before selecting King on His Ship.

King of the Mountains (Forest): The Raider is feared as master of the savage mountains. The Raider inspires confidence and determination in his or her allies, and all companions gain a +2 circumstance bonus on all relevant Skills (such as Balance, Climb, Knowledge: Nature, or Survival checks, as appropriate) when within sight of the Raider.

Additionally, if in the Raider's chosen terrain, the Raider can inspire allies to ferociousness. By taking one round to whip up the party, the Raider grants them a +2 morale bonus to attack and damage rolls. These bonuses last for as long as the allies are within 50 feet of the Raider.

Alternatively, a player may select forest terrain instead of mountains. In this case, the bonuses Skills apply to forest.

A Raider must have the Son of the Mountains Special Ability before selecting King of the Mountains.

King of the Plains: The Raider's renown as a mounted warrior becomes tremendous. The Raider gains +2 Reputation Points, and a bonus to his or her Ride Skill equal to half the character's Level. The Raider also gains a +1 Defence Bonus while mounted.

Additionally, if in the Raider's Native Terrain, the Raider can inspire allies to ferociousness. By taking one round to whip up the party, the Raider grants them a +1 morale bonus to attack and damage rolls. These bonuses last for as long as the allies are within immediate sight of the Raider.

A Raider must have the Son of the Plains Special Ability before he or she can select King of the Plains.

Terrible Presence

At 9th Level, a Raider is known as a terrible figure, living outside the laws of the land. This terrible presence can cause fear in his or her enemies. The Raider gains the Stern Visage Feat (see page 181), even if he or she does not have the prerequisites. In addition, the Raider can use this Special Ability outside of combat, in which case the shaken character suffers a -2 all other Skill checks or appropriate rolls when dealing with the Raider.

At 12th Level, a character of lower Level than the Raider becomes frightened, rather than just shaken. In social situations, the character suffers a -4 to all checks and rolls.

At 17th Level, a character of lower Level than the Raider becomes panicked. Additionally, a character of the same or higher Level may become shaken. Game mechanics for shaken, frightened, and panicked characters are on page 484-485.

Table 6-14: The Raider

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defence	Reputation	Special
1	+1	+2	+2	+0	+0	-	Fast Movement, Weapon Focus
2	+2	+3	+3	+0	+1	-	Danger Sense
3	+3	+3	+3	+1	+2	+1	Foe Hunter
4	+4	+4	+4	+1	+3	-	Stealthy Movement
5	+5	+4	+4	+1	+3	-	Raider Ability
6	+6/+1	+5	+5	+2	+4	+1	Bonus Feat
7	+7/+2	+5	+5	+2	+5	-	Raider Ability
8	+8/+3	+6	+6	+2	+6	-	Bonus Feat
9	+9/+4	+6	+6	+3	+6	+1	Terrible Presence
10	+10/+5	+7	+7	+3	+7	-	Raider Ability
11	+11/+6/+1	+7	+7	+3	+8	+1	Bonus Feat
12	+12/+7/+2	+8	+8	+4	+9	-	Terrible Presence
13	+13/+8/+3	+8	+8	+4	+9	+1	Raider Ability
14	+14/+9/+4	+9	+9	+4	+10	-	Bonus Feat
15	+15/+10/+5	+9	+9	+5	+11	+1	Raider Ability
16	+16/+11/+6/+1	+10	+10	+5	+12	-	Raider Ability
17	+17/+12/+7/+2	+10	+10	+5	+12	+1	Terrible Presence
18	+18/+13/+8/+3	+11	+11	+6	+13	-	Bonus Feat
19	+19/+14/+9/+4	+11	+11	+6	+14	-	Raider Ability
20	+20/+15/+10/+5	+12	+12	+6	+15	+1	Raider Ability

Prestige Classes

Prestige Classes offer a new form of multiclassing. Unlike the basic Classes, characters must meet Requirements before they can take their first Level of a Prestige Class. The rules for Level advancement apply as normal. If a character does not meet the Requirements for a Prestige Class before that first step, that character cannot take the 1st Level of that Prestige Class.

The eight Prestige Classes are:

Bloodrider: Horselords and bodyguards of the Dothraki *khals*, united by a bond stronger than words or honour. They are blood of his blood in name, thought, and deed.

Commander: Soldiers and martial lords aspire to lead great armies and rule the battlefield. The Commander is a specialised warrior, trained to master strategy and logistics.

Brother of the Kingsguard: The seven Brothers of the Kingsguard are sworn to protect the king and the royal family from harm. They are the king's sword and shield, ostensibly drawn from the land's greatest Knights.

Knight: The embodiment of chivalry and valour, Knights are martial men, sworn in the Faith of the Seven. While rare in the North, they are what southron boys dream of becoming, and southron girls dream of marrying.

Night's Watch Ranger: A brother of the Night's Watch, the Rangers are the first line of defence. They traverse the wild lands north of the Wall, bringing battle to the wildlings and greater threats.

Night's Watch Steward: A brother of the Night's Watch, the Stewards are the caretakers, majordomos, tutors, and scholars of the Night's Watch. They keep the Watch's history, maintain the domestic arts, and in some cases, squire or apprentice to the high officers.

Spy: In Westeros, where sword and shield rule, Spies are seen as loathsome, cowardly, and weak. Of course, by dismissing them, Spies – whether ladies, lords, or eunuchs – become invisible, and their influence can raise and shatter great lords in the game of thrones.

Water Dancer: The best of the Bravos – perhaps one in a hundred, perhaps less – learn the water dance, a style of fighting that relies on speed, finesse, and perception. They are artists as much as soldiers, and hone their craft as an art.

Designer's Note: Changes to Prestige Classes

In most fantasy d20 games, Prestige Classes can only be taken at higher Levels. In Westeros, however, young adults and even children may have significant titles and command tremendous influence and power. Robb Stark is 14 when *A Game of Thrones* begins, Ser Loras is 16, and so forth. Thus most Prestige Classes can be taken at a relatively low Character Level.

In addition, while it is unusual for a specific Ability Score value to be a requirement in fantasy d20 games, we felt it was appropriate for certain AGOT d20 Prestige Classes. If GMs dislike this rule, it is suggested they substitute the Ability Score Requirement with a suitable Feat.

Titles, Appointments, and Class

Some Prestige Classes are as much about titles as they are professions. A warrior can only become a Knight if he is knighted, obviously ... but what if the story calls for the character to be knighted, but he doesn't meet the Requirements? What if he is made a Brother of the Kingsguard before he has advanced a Level?

Many Prestige Classes have a Special Requirement that involves a plot point in the campaign. A warrior has to be knighted, a Knight has to be invited into the Kingsguard, a Bloodrider is chosen by the *khal*. These help restrict characters when it does not make sense for them to take a Prestige Class. In other cases, where it does make sense but the character fails to meet a Requirement, the character should take the Favoured Feat (page 177).

In exceptional circumstances where the character should gain the title or appointment, but cannot yet advance a Level, the GM might allow the character to become the Prestige Class "in name only," (i.e., he or she does not gain a Class Level at this time, but upon advancing this is the only Class the character can take at next Level). See Gaining Titles, page 192.

Bloodrider

I ask your oath, that will live and die as blood of my blood,
riding at my side to keep me safe from harm.
— Ritual invitation by a khal

"Blood of my blood." This oath, given when a *khal* asks a man to be a Bloodrider, is the essence of the Bloodrider's calling. Better horsemen than the mounted Knights of Westeros, the Bloodriders are the consummate warrior elite of the Dothraki Sea. They are the best riders in the eastern lands of the horselords and the most honourable caste within Dothraki society. They are ranked only below the *khal* (and ostensibly the *khaleesi*) in the tribe's hierarchy.

Bloodriders are sworn to one *khal* and one *khalasar*. To understand a Bloodrider, one must understand the relationship between a Bloodrider and his *khal*. While reminiscent on the surface to the bond between Kingsguard and king in Westeros, the trust, joining, and friendship that mark the bond between Bloodrider and *khal* could not be more dissimilar. The Kingsguard are loyal to the position of king and are primarily guardians of that position, while Bloodriders are like kin to the man who is the *khal*.

There is no one in a Dothraki *khalasar* closer to the *khal* than his Bloodriders, not even the *khaleesi*. The Dothraki bias against women is evident here, for although the Bloodriders may participate in the rituals associated with the *khaleesi*, at no time are they completely answerable to her (depending on her relationship to the *khal*). They are like blood brothers to the *khal* and are kept closer to the centre of the *khalasar* than anyone else. The Bloodriders are like a shadow – always there to help him in his duties, to share his joys, and to vanquish his enemies. They are a *khal*'s fiercest friends; they are blood of his blood. They have been known to share nearly everything that the *khal* owns: his wine, his tent, even his wives. The only exception is the *khal*'s horse, for a mount belongs to only one man.

The ancient traditions of the Dothraki hold that when a *khal* dies, his Bloodriders are to die with him, to ride at his side in the night lands. When a *khal* falls in battle, his Bloodriders live with vengeance in their hearts and attempt to avenge their fallen leader. When their revenge for their fallen *khal* is complete, however, their lives are also at an end. The last ritual that a Bloodrider is expected to perform is to bring the *khaleesi* to Vaes Dothrak.

Examples of Bloodriders: Haggo, Cohollo, Qotho

Requirements

To become a Bloodrider, a character must fulfil all the following criteria.

Gender: Male

Base Attack Bonus: +5

Feats: Mounted Warrior, Mounted Archery

Skills: Listen 4 Ranks, Ride 6 Ranks, Spot 4 Ranks

Background: Dothraki

Special: Must be in the service of a *khal* and be chosen to become a Bloodrider.

Note: In the case of the *khal*'s death, the Bloodrider is required to escort the *khaleesi* to Vaes Dothrak, and then join his *khal* in death. Failure to do so results in a loss of the following Class Abilities: *Khalasar*'s Might, Bloodguard, Bloodguard's Vigilance, Blood of My Blood. Additionally, the Bloodrider earns the Defect Stigma at 3 BP, and may lose some or all Influence Points. The character can gain no further Levels in Bloodrider, since no other *khalasar* will accept him.

Game Rule Information

Bloodriders have the following game statistics.

Hit Points

Bloodriders gain 2 Hit Points + Constitution Modifier per Level.

Class Skills:

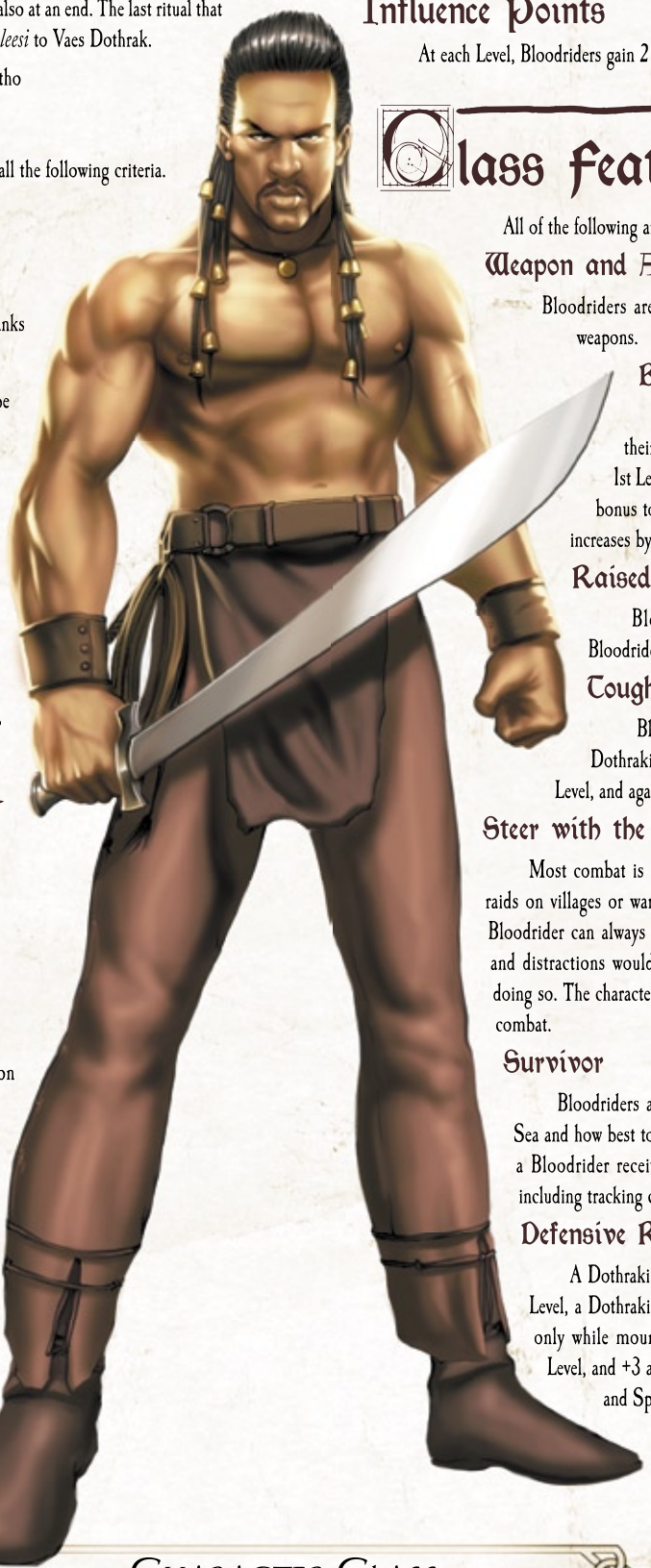
The Bloodrider's Class Skills (and the key ability for each Skill) are: Balance (Dex), Climb (Str), Handle Animal (Cha), Intimidate (Cha), Jump (Str), Knowledge: Local Area (Int), Listen (Wis), Profession (Wis), Ride (Dex), Spot (Wis), Survival (Wis) and Use Rope (Dex).

Skill Points

At each Level, Bloodriders get 3 + Int Modifier; humans gain +1 bonus

Influence Points

At each Level, Bloodriders gain 2 + Cha Modifier.



Class Features

All of the following are Class features of the Bloodrider.

Weapon and Armour Proficiency

Bloodriders are proficient with all simple and martial weapons.

Born to the Saddle

Barring infirmity, the Dothraki spend their entire lives on horseback. Beginning at 1st Level, a Bloodrider receives a +1 competence bonus to all Ride checks (see Table). This bonus increases by +1 at every Level.

Raised Status

Bloodriders get this Feat for free. See Bloodriders and Social Status, page 130.

Tough

Bloodriders are amongst the hardiest of all Dothraki. They gain the Bonus Feat Tough at 1st Level, and again at 7th Level.

Steer with the Knees

Most combat is done primarily from horseback, whether raids on villages or wars with other *khalasars*. At 2nd Level, a Bloodrider can always Take 10 on a Ride check, even if stress and distractions would normally prevent the Bloodrider from doing so. The character can also Take 10 on Ride checks during combat.

Survivor

Bloodriders are intimately familiar with the Dothraki Sea and how best to subsist in that harsh land. At 2nd Level, a Bloodrider receives a +4 bonus to all Survival checks, including tracking checks, made in the Dothraki Sea.

Defensive Riding

A Dothraki depends on his steed in combat. At 3rd Level, a Dothraki gains a +1 bonus to defence checks, but only while mounted. This bonus increase to +2 at 6th Level, and +3 at 9th Level, and stacks with similar Feats and Special Abilities.

Khalasar's Might

While the prowess of individual Dothraki warriors is legendary, the might of the combined *khalasar* is greater still. At 3rd Level, a Bloodrider performing an aid another action (page 237) for a Dothraki gains a +1 bonus to the effect. This bonus increases to +2 at 6th Level and +3 at 9th.

Mount's Defender

Horses are the lifeblood of the Dothraki community. Dothraki are as adept at defending their mounts as they are at protecting themselves. Beginning at 4th Level, a Bloodrider may make one extra defencecheck per round to deflect any successful melee attack against his horse. This action may be taken even if the Dothraki has used Mounted Warrior to defend his horse, and is made at the full Defence Bonus. At 6th Level, the Bloodrider gains a +2 bonus to this defence roll, which increases to +4 at 8th Level, and +6 at 10th Level. This Special Ability cannot be used to parry missile weapons.

Bloodriders and Social Status

Bloodriders are considered Social Status Rank 2 in the *khalasar*, equal to one who is named *ko*. They normally also have the Raised Status Feat for free, raising their Base Influence to 15, on par with many *khaleesi*.

Although especially strong-willed *khaleesi* (like Daenerys) may gain more Influence over the *khal* or *khalasar*, this is quite rare. As an optional rule, GMs may give Bloodriders a +2 to social Skill checks.

Ko (Optional Prestige Class)

Dothraki who are named *ko* are braided warriors who have proven their loyalty and worth to the *khal*. This should not be an easy badge of honour to acquire, but GMs may wish to allow certain characters to be raised to *ko* during the game. Such characters might simply take Levels of Commander to represent their ability to command various parts of the *khalasar*, or the GM may allow a variant of the Bloodrider Prestige Class.

The requirements would be the same, although the Special Requirement should be awarded more easily. The Ko Prestige Class would not get the Abilities Bloodguard, Bloodguard's Vigilance, Blood of My Blood, but should instead substitute one Bonus Feat for each.

Bonus Feat

A Bloodrider gains a bonus Feat at each Level from 5th through 10th, though all prerequisites must be met as normal.

Horseman's Leap

At 5th Level, a Bloodrider may make a Ride check (DC 20) to leap from horseback and land adjacent to the horse, provided his mount is moving no more than twice its base speed. If an enemy is within reach, the Bloodrider may make a charge attack against the target.

Bloodguard

Bloodriders are sworn protectors of the *khal*, the *khaleesi*, and anyone else the *khal* places under their protection. Beginning at 7th Level, a Bloodrider may specify one person as his ward. This ward must be selected before Initiative is rolled and cannot be changed for the duration of the combat. If the Bloodrider is within 5 feet of the ward, he may switch places with the designated person before any attack on the ward is rolled. As long as there is sufficient clearance, the Bloodrider may intercept up to four attacks against the ward – each extra defence is made with the standard cumulative -2 penalty.

Bloodguard's Vigilance

At 8th Level, a Bloodrider who has a designated ward may add +4 to Initiative rolls in any situation in which the ward is threatened. This bonus stacks with Improved Initiative and any other Initiative bonuses.

Blood of my Blood

Whenever a Bloodrider is working towards a task directly for the *khal*, either on the *khal*'s direct orders or an action that directly benefits the *khal*, he receives a +4 circumstance bonus on such efforts. The player may need to justify how an action is relevant to the *khal* to receive the bonus, and the GM is the final arbiter of when it applies.

Additionally, should the *khal* die, the Bloodrider gains a +8 bonus on any task that leads to a completion of his duties: to revenge the *khal*'s death, and to see the *khaleesi* to Vaes Dothrak.

Table 6-16: The Bloodrider

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defence	Reputation	Special
1	+1	+2	+2	+0	+0	+1	Raised Status, Ride +1, Tough
2	+2	+3	+3	+0	+1	–	Ride +2, Steer with the Knees, Survivor
3	+3	+3	+3	+1	+2	–	Defensive Riding +1, Khalasar's Might +1, Ride +3
4	+4	+4	+4	+1	+3	–	Mount's Defender, Ride +4
5	+5	+4	+4	+1	+3	–	Bonus Feat, Horseman's Leap, Ride +5
6	+6/+1	+5	+5	+2	+4	+1	Bonus Feat, Defensive Riding +2, Khalasar's Might +2, Mount's Defender +2, Ride +6
7	+7/+2	+5	+5	+2	+5	–	Bloodguard, Bonus Feat, Ride +7, Tough
8	+8/+3	+6	+6	+2	+6	–	Bloodguard's Vigilance, Bonus Feat, Mount's Defender +4, Ride +8
9	+9/+4	+6	+6	+3	+6	–	Bonus Feat, Defensive Riding +3, Khalasar's Might +3, Ride +9
10	+10/+5	+7	+7	+3	+7	+1	Blood of my Blood, Bonus Feat, Mount's Defender +6, Ride +10

Brother of the Kingsguard

The Kingsguard serve the king of the Seven Kingdoms; there is no more important noble assignment anywhere in Westeros. They are sworn to defend the king – and his secrets – along with the royal family and anyone else whom the king orders them to protect. By tradition, there are always seven Sworn Brothers of the Kingsguard.

The Brothers of the Kingsguard pledge themselves to the order for life. Their service to the king is absolute; they may not inherit or have wives or children, pledging their lives and blood solely to the king's service. They are sworn to celibacy, as well, though indiscretions have been known to happen. The Kingsguard is sworn to serve the crown, rather than the individual who wears it, regardless of that individual's actions. This is why Ser Jaime Lannister's decision to slay Mad King Aerys II Targaryen was appalling, earning him the moniker "Kingslayer."

Brothers of the Kingsguard are most often highborn sons of great or powerful families who have been knighted, but seldom the heirs of great fortunes or estates. It is customary for a Brother of the Kingsguard to enter the service of the king having already accomplished a number of other worthy deeds – commoners or green, inexperienced Knights have been appointed to this prominent position, but rarely. The king alone chooses the appointees to the Kingsguard, and as such has full authority to choose whom he will.

A Kingsguard is not by nature any more fearsome an opponent than any other Knight. It is true that they are skilled warriors, as awesome in battle as they are in the political arena. It is also true that they are more determined than a typical Knight. The hallmark of the Kingsguard, though, is their tenacious defence of those in their care. Once a Kingsguard takes a ward under his care, the sworn Brother will do almost anything in his or her service. The retribution of a Kingsguard is a frightening thing to behold.

In addition to the considerable number of their martial duties, a Kingsguard might also be expected to conduct a variety of quests in the service of the king. These quests can be of almost any nature and can take the Kingsguard away from King's Landing or home for extended periods. Since the Kingsguard are in the service of the king, they are frequently expected to be available in King's Landing for other political or courtly functions. Once a Knight is taken into the Kingsguard, he serves for life. Even a crippled or aged Brother is allowed to stay, with his Brothers taking up his duties. This tradition was broken by King Joffrey Baratheon.

Examples of Brothers of the Kingsguard: Ser Barristan Selmy, Ser Jaime Lannister

Requirements

Gender: Male

Base Attack Bonus: +6

Special: Must be a Knight and chosen by the king.

Game Rule Information

Brothers of the Kingsguard have the following game statistics.

Hit Points

Brothers of the Kingsguard gain 3 Hit Points + Constitution Modifier per Level

Class Skills

The Brother's Class Skills (and the key Ability for each Skill) are Climb (Str), Diplomacy (Cha), Handle Animal (Cha), Intimidate (Cha), Knowledge: Nobility (Int), Knowledge: Local Area (Int), Knowledge: Religion (Int), Knowledge: Stewardship (Int), Knowledge: Warfare (Int), Listen (Wis), Profession (Wis), Ride (Dex), Sense Motive (Wis), Spot (Wis),

Skill Points

At each Level, Brothers of the Kingsguard get 3 + Int Modifier; humans gain +1 bonus

Influence Points

At each Level, Brothers of the Kingsguard gain 4 + Cha Modifier.

Class Features

Weapon and Armour Proficiency

Brothers of the Kingsguard are proficient with all simple and martial weapons, as well as all armour (light, medium, and heavy) and with shields.

Appointed to the Kingsguard

A Brother of the Kingsguard gives up his house, wealth, and rights. His Wealth is reduced to Rank 1, but anything he needs is provided by the crown. His Social Status is considered Rank 4, and he gains 20 Influence Points (Kingsguard).

Favoured

The Brother gains the bonus Favoured Feat, and his patron is the king.

Knight's Training (Ride)

A Brother of the Kingsguard is still a Knight, and thus maintains his status as a mounted warrior. At 2nd Level, he gains a +1 competence bonus to all Ride checks. This bonus increases by one every 2 Levels. This stacks with similar bonuses.

Protector

Beginning at 2nd Level, a Brother may specify one person as his ward (and this must fit within his terms of duty; GM's approval). This ward must be selected before Initiative is rolled and cannot be changed for the duration of the combat. If the Brother is within 5 feet of the ward, he may switch places with the designated person before any attack on the ward is rolled. As long as there is sufficient clearance, the Brother may intercept up to four attacks against the ward – each extra defence is made with the standard cumulative -2 penalty.

Knight's Training (Lance)

As Knights, a Brother of the Kingsguard constantly hones his martial abilities. At 3rd Level he gains a +1 to attack with a lance during mounted combat. This bonus increases to +2 at 6th Level. This bonus stacks with similar bonuses.

Armour Compatibility

The Brother is skilled at using his armour to deflect blows and lessen their impact. As a result, at 3rd Level the character gains a +1 bonus to the Armour Rating of any armour he is wearing and proficient with. This bonus increases to +2 at 9th Level (these bonuses stack with any other Armour Compatibility to a maximum of +3). Note that this bonus does not penalise an enemy's called shot to bypass the Brother's armour (see page 244).

Knight's Training (Sword)

Ultimately, a Brother of the Kingsguard becomes a master of the sword. At 4th Level he gains a +1 to attack with a sword (the type of sword is specified when this ability is first gained), although only when mounted. This bonus increases to +2 at 8th Level. Alternatively, the GM may allow a player to substitute a different weapon. This bonus stacks with similar bonuses.

Guardian

Beginning at 5th Level, if a Brother is within 10 feet of his ward, he may make one extra defence roll per round to deflect a successful melee attack against his ward. This action may be taken even if the Brother has defended himself this round, and is made at the full Defence Bonus. At 7th Level, the Brother gains a +2 bonus to this defence roll, which increases to +4 at 10th Level. This Special Ability cannot be used to parry missile weapons.

Defender's Vigilance

At 6th Level, a Brother who has a designated ward may add +2 to Initiative rolls in any situation in which the ward is threatened. This bonus stacks with Improved Initiative, and any other Initiative bonuses.

Defender's Retribution

At 7th Level, a Brother gains an immediate, free attack (similar to the Cleave Feat) upon anyone who strikes his ward in melee. The Brother must be within 5 feet of the ward to take this attack.

Sword Duty

At 10th Level, when defending his ward or any member of the royal family, the Brother gains a bonus of +2 to attack and +4 to damage. Additionally, in any battle that threatens the royal family or his ward, he gains a +4 bonus to Save against Shock.

Commander

In dark times of betrayal, controversy, and deception, a strong Commander is critical to the maintenance of a house's influence and authority. A house is not just a family, but a political and military organisation. War and uncertainty require men and women of influence, charm, insight, and skill to lead their adherents to safety and success. Commanders are not limited to the great houses, but can be in any position of leadership, from the Night's Watch to a city guard. A poor Commander can mean the ruin of all who follow; a seasoned

Table 6-16: The Brother of the Kingsguard

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defence	Reputation	Special
1	+1	+2	+2	+0	+0	+1	Appointed to the Kingsguard, Favoured
2	+2	+3	+3	+0	+1	–	Protector, Ride +1
3	+3	+3	+3	+1	+2	+1	Armour Compatibility +1, Lance +1
4	+4	+4	+4	+1	+3	+1	Ride +2, Sword +1
5	+5	+4	+4	+1	+3	–	Guardian +1
6	+6/+1	+5	+5	+2	+4	+1	Defender's Vigilance, Lance +2, Ride +3
7	+7/+2	+5	+5	+2	+5	+1	Defender's Retribution, Guardian +2
8	+8/+3	+6	+6	+2	+6	–	Ride +4, Sword +2
9	+9/+4	+6	+6	+3	+6	+1	Armour Compatibility +2
10	+10/+5	+7	+7	+3	+7	+1	Sword Duty, Defender +4, Ride +5

Commander can triumph despite the odds, winning wealth and prestige for all involved. Succeed or fail, they are known throughout the realm, their deeds remembered in song and story – though whether to their credit or infamy depends entirely on the strength of their actions and the singer.

In times of both war and peace, the Commander is a vital part of the health and well being of his culture, be it a noble house or a mercenary company. On the battlefield, a Commander's presence has been known to give heart to the fearful, rally the routed, and stave off total collapse. A Commander alone might make the difference between standoff and victory. In the king's court, their political acumen can mean the difference between loss and gain, feast and famine. They must be able to negotiate the game of thrones as a player, not a pawn, if they are to lead their people to greatness.

When in battle, a Commander stands as the embodiment of his or her army, ancestors, and house – a living banner whose behaviour sets the tone for the entire fighting force. A Commander's ability to rally his or her men is legendary. The most skilled and experienced Commanders have a lightning-like effect on the troops under their command; it is as if they can transfer a bit of their bravery and martial knowledge to their men.

Great Commanders abound in the military history of Westeros. Some, like the Young Dragon who conquered Dorne, were able to win through against breathtaking odds. These noble warriors win their unlikely victories because of their ability to rally their men to sacrifice themselves for the cause of the house.

The other side of a Commander's prowess takes place not with sword and shield, but with wine and flattery. In the complex world of Westerosi politics, a Commander must take on far more personal struggles in an effort to secure the best possible position for both house and the realm at large. Because the politics of Westeros are based heavily on personal relationships, a Commander's native gifts of charisma, charm, reputation, and fame may win wars before the battle lines are even drawn. Commanders with the most political sway are those who have a reputation for following through, who use their personal influences to the benefit of their house, who keep their own counsel, and who can rely on their knowledge and intuition to correctly predict their rivals' actions.

It should not be assumed that Commanders must be honest or noble. Rather, to maintain their status with their own people, they must have the reputation of doing what is necessary to assure victory. Similarly, the art of the well-told story, even if embellished or even an outright lie, is an essential part of the Commander's craft.

Examples of Commanders: Lord Tywin Lannister, Lord Eddard Stark, Lord Commander Jeor Mormont.

Requirements

To become a Commander, a character must fulfil all the following criteria.

Ability Scores: Cha 13

Base Attack Bonus: +5

Feats: Weapon Focus

Skills: Diplomacy 6 Ranks, Intimidate 6 Ranks, Knowledge: Warfare 6 Ranks

Special: Characters must have Social Status Level 3 or the Authority Feat.

Game Rule Information

Commanders have the following game statistics.

Hit Points

Commanders gain 2 Hit Points + Constitution Modifier per Level

Class Skills

The Commander's Class Skills (and the key Ability for each Skill) are: Bluff (Cha), Diplomacy (Cha), Intimidate (Cha), Knowledge: History (Int), Knowledge: Nobility (Int), Knowledge: Warfare (Int), Listen (Wis), Profession (Wis), Ride (Dex), Search (Int), Sense Motive (Wis), Spot (Wis).

Skill Points

At each Level, Commanders get 5 + Int Modifier; humans gain +1 bonus

Influence Points

At each Level, Commanders gain 8 + Cha Modifier.

Class Features

Weapon and Armour Proficiency

Commanders are proficient with all simple and martial weapons, as well as all light and medium armour and with shields.

Rallying Cry

The Commander is a beacon of inspiration for his or her troops. If the Commander shouts encouragement to the troops, all within earshot (approximately 100 feet) gain a +1 bonus to hit and damage for as long as the Commander shouts, plus a number of rounds equal to Commander's Charisma bonus +1 (minimum of 2). This is a free action. This Ability can be used once a day. At 8th Level, it provides a +2 bonus.

Table 6-17: The Commander

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defence	Reputation	Special
1	+0	+2	+0	+2	+0	+1	Military History +2, Rallying Cry +1
2	+1	+3	+0	+3	+1	+1	Armour Compatibility +1
3	+2	+3	+1	+3	+2	–	Military History +4, Tactician +1
4	+3	+4	+1	+4	+3	+1	Command +2
5	+3	+4	+1	+4	+3	+1	Military Advisor +2
6	+4	+5	+2	+5	+4	–	Tactician +2
7	+5	+5	+2	+5	+5	+1	Military History +6
8	+6/+1	+6	+2	+6	+6	+1	Command +4, Rallying Cry +2
9	+6/+1	+6	+3	+6	+6	–	Military Advisor +4, Military History +8
10	+7/+2	+7	+3	+7	+7	+1	To the Last Man

Military History

At 1st Level, the Commander has begun to study military history. He or she gains a bonus of +2 to the following Skills: Knowledge: History, Knowledge: Warfare, Knowledge: Nobility. These bonuses increase to +4 at 3rd Level, +6 at 7th Level, and +8 at 9th Level.

Armour Compatibility

The Commander is skilled at using his armour to deflect blows and lessen their impact. As a result, at 2nd Level the character gains a +1 bonus to the Armour Rating of any armour he or she is wearing and proficient with, which stacks with any other Armour Compatibility (to a maximum of +3). Note that this bonus does not penalise an enemy's called shot to bypass the character's armour (see page 244).

Tactician

Combat experience has gifted the Commander with a shrewd, calculating mind. At 3rd Level, the Commander gains a +1 competence bonus to any opposed tests dealing with battle or warfare, including attack and defence rolls. The Commander's bonus raises to +2 at 6th Level.

Command

At 4th Level, a Commander can co-ordinate other characters in a co-operative task by making a Charisma check (DC 15 + the number of characters commanded). This increases the bonus granted by the aid another action by an additional +2 (see page 237). This increase goes up to +4 at 8th Level. Commanding other characters takes as long as the task they are attempting (minimum one full round).

Military Advisor

By 5th Level, a Commander has learned how to advise an ally. If the Commander counsels someone for an hour, the character gains a +2 bonus to one of the following Skills (chosen as the time of counselling): Bluff, Knowledge: History, Knowledge: Warfare, Knowledge: Nobility, or Sense Motive. The bonus lasts for 1 hour. This bonus increase to +4 at 9th Level (requiring 2 hours of counselling).

To the Last Man

At 10th Level, a Commander may inspire such valour that all allies within 30 feet of the Commander can continue fighting even while dying or disabled. Those allies so inspired gain a +2 to any Shock Value Saving Throws, and may continue on until they reach -10 HP (at which point they die).

Knight

The Knight represents the best and most noble that Westeros has to offer. He is an armoured and mounted combat specialist, usually sworn to the service of one of the great houses. Traditionally chivalrous, a Knight can inspire the commons to great accomplishments, nobility, and awe – or sweep away those illusions with a single act of thoughtless cruelty.

A Knight in Westeros is typically highborn and a member of a noble house. He may have served as a squire in his youth, but this is not a necessity. Knights can be made by any other Knight, although when done with full pageantry this involves a nightlong vigil and a septon who anoints the aspiring Knight with the seven holy oils. Knights do not have to be highborn, and lowborn individuals with great promise may be raised to this station. Knights also do not have to be in the service of a great house, and may instead be either hedge Knights in search of service, or lords of their own domain. Knights are typically the most loved of all of the nobles by the common folk, in part because a very lucky commoner might someday aspire to such title and fame himself.

All Knights in Westeros have achieved a mastery of equestrian skills. Their riding ability is second to only the Dothraki, honed daily in contests and conflict. They are specialists in mounted combat and are skilled with the use of the lance and sword. Their primary duty is to defend the realm, or at least their liege lord. Consequently, battle suits them well, and is their best opportunity to raise their status. In times of peace, however, there is still a forum that Knights may use to sharpen their skills: the tournament.

The tournament has a long history and tradition in Westeros. Frequently sponsored by the king or a noble house, the tournament is an opportunity to engage in status challenges without the threat of death. Conflict is stylised; while death is always a possibility, it is not the focus of these contests. Tournaments often take place over many days and attract the attention of Knights and their attendants from across the land. Victory in a tournament is highly desired.

Defeating a house rival in tournament is an important way to further the interests of the victor's house. Low-ranking Knights have been known to make a name and an entire career for themselves after achieving victories at tournaments. It is conversely true that losing in a tournament can be quite damaging to status and reputation. The songs that tell the tales of old tournaments are among the most popular in Westeros; for this reason, the title of Knight is passionately desired and highly prized – even those who lose get a kind of immortality.

Examples of Knights: Ser Loras Tyrell, Ser Jorah Mormont, Ser Gregor Clegane

Requirements

Gender: Male

Base Attack Bonus: +3

Feats: Mounted Warrior, Spirited Charge, Weapon Focus (Lance or sword)

Special: Must be dubbed a Knight by another Knight

Game Rule Information

Knights have the following game statistics.

Hit Points

Knights gain 3 Hit Points + Constitution Modifier per Level

Class Skills

The Knight's Class Skills (and the key Ability for each Skill) are Climb (Str), Diplomacy (Cha), Handle Animal (Cha), Intimidate (Cha), Knowledge: Local Area (Int), Knowledge: Nobility (Int), Knowledge: Religion (Int), Knowledge: Stewardship (Int), Knowledge: Warfare (Int), Listen (Wis), Profession (Wis), Ride (Dex), Sense Motive (Wis), Spot (Wis)

Skill Points

At each Level, Knights get 3 + Int Modifier; humans gain +1 bonus

Influence Points

At each Level, Knights gain 5 + Cha Modifier.

Class Features

Weapon and Armour Proficiency

Knights are proficient with all simple and martial weapons, as well as all armour (light, medium, and heavy) and with shields.

Knight's Training (Ride)

A Knight is first and foremost a mounted warrior. He gains a +1 competence bonus to all Ride checks. This bonus increases by one every 2 Levels. This stacks with similar bonuses.

Knight's Training (Lance)

As the pinnacle of noble warriors, a Knight constantly hones his martial abilities. At 2nd Level he gains a +1 to attack with a lance during mounted combat. This bonus increases to +2 at 5th Level. This stacks with similar bonuses.

Knight's Training (Sword)

Ultimately, Knights become masters of the sword. At 3rd Level he gains a +1 to attack with a sword (the type of sword is specified when this Ability is first gained), although only when mounted. This bonus increases to +2 at 7th Level. Alternatively, the GM may allow a player to substitute a different weapon. This stacks with similar bonuses.

Armour Compatibility

The Knight is skilled at using his armour to deflect blows and lessen their impact. As a result, at 3rd Level the character gains a +1 bonus to the Armour Rating of any armour he is wearing and proficient with. This bonus increases to +2 at 9th Level (these bonuses stack with any other Armour Compatibility to a maximum of +3). Note that this bonus does not penalise an enemy's called shot to bypass the Knight's armour (see page 244).

Quick to the Saddle

At 4th Level, a Knight can always make a fast mount or dismount as a free action (no check is required). Additionally, in any combat where he is either mounted or able to immediately mount his steed, he gains a +2 Initiative bonus.

Armour Mastery

Whenever the 4th or higher Level Knight is wearing any armour, the maximum Dex bonus and armour check penalty are both improved by one point. Thus, a 7th Level Knight in full plate mail would have a maximum Dex bonus of +2 and an armour check penalty of -5. This stacks with similar bonuses.

Knight's Spurs

At 5th Level, a Knight may urge his horse to double normal charge movement once per day. For each additional attempt, the mount must make a successful Fort Save (DC 15) to avoid collapsing. Every further attempt increases the DC by +2. If the horse fails a Save, it is blown and cannot run or even double move anymore that day.

Mandate

At 6th Level a Knight improves his ability to call upon his Influences. He gains a +1 bonus to all Influence checks, and also reduces the penalties in situations where he has no Influence by 1.

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Table 6-18: The Knight

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defence	Reputation	Special
1	+1	+2	+2	+0	+0	+1	Ride +1
2	+2	+3	+3	+0	+1	–	Lance +1
3	+3	+3	+3	+1	+2	+1	Armour Compatibility +1, Ride +2, Sword +1
4	+4	+4	+4	+1	+3	–	Armour Mastery, Quick to the Saddle
5	+5	+4	+4	+1	+3	+1	Knight's Spurs, Lance +2, Ride +3
6	+6/+1	+5	+5	+2	+4	–	Mandate +1
7	+7/+2	+5	+5	+2	+5	+1	Ride +4, Steer with the Knees , Sword +2
8	+8/+3	+6	+6	+2	+6	–	Dread Charge
9	+9/+4	+6	+6	+3	+6	+1	Armour Compatibility +2, Ride +5
10	+10/+5	+7	+7	+3	+7	–	Knight's Onslaught

Steer with the Knees

Knights are masters of the horse. At 7th Level, a Knight can always Take 10 on a Ride check, even if stress and distractions would normally prevent the Knight from doing so. The character can also Take 10 during combat.

Dread Charge

After years spent jousting in tournaments, Knights develop a mighty prowess when striking opponents from horseback. Beginning at 8th Level, a mounted and charging Knight increases the damage he does in an attack. A sword or other melee weapon does +1d6 damage, while a lance does an extra +1d8 damage. This damage is not multiplied in the case of a critical hit.

Knight's Onslaught

At 10th Level, a Knight may make a full attack, even if his mount charges. The onslaught ends the Knight's action, however, and he cannot move after taking his attacks. He gains standard charge bonuses (plus bonuses for Dread Charge) to his first attack.

Night's Watch Ranger

In the far north of Westeros, a mighty barricade serves as the first and last line of defence against the barbarian wildlings who range across the icy wastes, the last of the giants, and even the Others of legend. Were it not for the Wall, the defence of the realm would be vastly more difficult – perhaps impossible. Wildlings would roam unchallenged throughout the north, striking into the very heart of Westeros if not for the wall of ice and stone that keeps the barbarians at bay.

Despite its admirable construction, the Wall alone could not hope to preserve the peace in the north. For that, Westeros has the Night's Watch. Like the Wall, however, the Night's Watch is primarily a defensive force. When the Night's Watch wants to take the battle to the wildlings, it turns to the Rangers. While this is a dangerous calling, it can be a glorious one.

The Rangers of the Night's Watch are a special group within the black brothers. They share the brotherhood of the Night's Watch and are bound by the same oaths. Since the Night's Watch is strictly egalitarian, they are not an elite corps, yet younger recruits see them as a first among equals. Since their jobs are more dangerous and more demanding than the average man of the Watch, they are accorded a certain degree of respect. It is the task of the Night's Watch Rangers to travel beyond the Wall and prowl the frozen wastes that the wildlings call home. Their reasons for doing so are manifest, but chief amongst them is information gathering.

The training of Rangers in the Night's Watch always includes surviving in the wilderness (be it snowy, forested, coastal, inland plains, mountainous) for weeks on end. Even the least experienced Rangers have a wariness that is unlike that of their brothers on the Wall. All Rangers have a great deal of experience in combating the wildlings and have more knowledge of their tactics than anyone else. Even solitary Rangers can wreak havoc within wildling territory. Rangers are experts at finding and tracking wildlings and analysing their camps and leavings. A single mistake can kill, and thus the Rangers are also capable of moving silently in even adverse circumstances. Because of their skills, the Night's Watch Rangers are roundly hated and feared beyond the Wall.

Examples of Night's Watch Rangers: Benjen Stark, Ser Jaremy Rykker, Grenn.

Requirements

To become a Ranger, a character must fulfil all the following criteria.

Gender: Male

Base Attack Bonus: +2

Skills: Hide 4 Ranks, Ride 4 Ranks, Spot 5 Ranks, Survival 5 Ranks

Special: Be appointed by the high officers and say the vows of the order.

Game Rule Information

Night's Watch Rangers have the following game statistics.

Hit Points

Night's Watch Rangers gain 2 Hit Points + Constitution Modifier per Level

Class Skills

The Night's Watch Ranger's Class Skills (and the key Ability for each Skill) are: Balance (Dex), Climb (Str), Craft: Fletcher (Int), Handle Animal (Cha), Hide (Dex), Intimidate (Cha), Jump (Str), Knowledge: Local Area (Int), Knowledge: Nature (Int), Knowledge: Warfare (Int), Listen (Wis), Move Silently (Dex), Profession (Wis), Ride (Dex), Search (Int), Sense Motive (Wis), Spot (Wis), Survival (Wis), Use Rope (Dex).

Skill Points

At each Level, Night's Watch Rangers get 5 + Int Modifier; humans gain +1 bonus

Influence Points

At each Level, Night's Watch Rangers gain 2 + Cha Modifier.

Class Features

All of the following are Class features of the Night's Watch Ranger:

Weapon and Armour Proficiency

Rangers are proficient with all simple and martial weapons, as well as all light and medium armour and with shields.

Brotherhood

As a member of the Night's Watch, the Ranger need never worry for food or shelter, and any basic equipment will be supplied by the Watch. He must abide by the oaths of the Night's Watch, however, and give up any name, house, or other affiliation. His Wealth Rank is modified to Rank 0 (any ties are lost, and any debts erased), although the Watch provides him with his daily needs. His Social Status is modified to Rank 1, and he gains +5 Influence Points (Night's Watch).

A veteran of the Night's Watch is considered to have Social Status Rank 2, and +10 Influence Points (Night's Watch). A high officer of the Night's Watch is considered to have Social Status Rank 3, and +15 Influence Points (Night's Watch). Normally, a brother's Wealth Rank does not rise, although an experienced brother may gain access to better equipment, small luxuries, or specialised tools.

NOTE: GMs should allows Night's Watch Rangers to take the In Service Defect, page 201.

Native Terrain

From exposure to the harsh lands of the North, Rangers of the Night's Watch become proficient at operating in such unforgiving environments. At lst Level a Ranger may select one terrain to be his Native Terrain. This terrain must be chosen from cold forest, cold plains, or mountains.

While in his Native Terrain, the Ranger gains a +2 dodge bonus to his Defence. If, for whatever reason, the Ranger loses his Dexterity bonus to his Defence, this bonus is lost as well. The Ranger also gains a +2 to all Knowledge: Nature, Search, Spot and Survival checks relevant to his terrain. Additionally, when hunting animals native to that region the Ranger may act as though he possesses the Critical (Improved) Feat. These bonuses only apply out of doors.

A Ranger chooses a new region at both 5th and 9th Levels. Each time he does so, the Skill and Defence bonuses for the previous terrain are increased by +1. The selection should be appropriate to the character's experiences and the campaign. Note that these bonuses do not stack with the Hunter's or Raider's Native Terrain Abilities; the Ranger must always choose a new region.

Wildling Foe

Due to endless conflicts with the bands of wildlings that roam north of the Wall, the Rangers have become expert at battling them. At 3rd Level the Ranger gains a +2 competence bonus to Listen, Search, and Spot checks against wildlings, as well as a +1 competence bonus to melee attack rolls, ranged attack rolls, and damage rolls, when within Short Range against wildlings. Additionally, the attack weapon is treated as though the Ranger had the Critical (Improved) Feat for that weapon.

Bonus Feat

A Ranger of the Night's Watch gains a bonus Feat at 2nd Level. He gains an additional Feat at Levels 4, 6, and 8. A Ranger must still meet all prerequisites for a Feat.

Ranger's Wariness

The hard life on the Wall encourages Rangers to become extremely cautious, for one wrong move spells death. Beginning at 4th Level a Ranger gains a +2 competence bonus to all Hide, Listen, Move Silently, and Spot checks made while in a Native Terrain. At 8th Level, this bonus increases to +4.

Swift Tracking

The Ranger's keen eyes and experience allow him to pick up signs of a trail without having to slow his speed. At 6th Level a Ranger gains the ability to track in a Native Terrain at normal speed without suffering the usual -5 penalty. Additionally, he gains a +2 circumstance bonus on all Survival checks made when tracking.

Ranger's Cunning

The dangers of the North soon condition Rangers to react quickly to any situation. At 7th Level Rangers gain a +2 bonus to Initiative rolls, or a +4 if wearing light or no armour. This bonus stacks with the bonus granted by Improved Initiative, and other Initiative bonuses.

Ranger's Stealth

A truly experienced Ranger is able to blend seamlessly into the wild. At 8th Level the Ranger can move his full speed while making Hide and Move Silently checks in any Native Terrain.

Table 6-19: The Night's Watch Ranger

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defence	Reputation	Special
1	+1	+2	+0	+0	+0	–	Brotherhood, Native Terrain
2	+2	+3	+0	+0	+1	–	Bonus Feat
3	+3	+3	+1	+1	+2	+1	Wildling Foe
4	+4	+4	+1	+1	+3	–	Bonus Feat, Ranger's Wariness +2
5	+5	+4	+1	+1	+3	–	Native Terrain
6	+6/+1	+5	+2	+2	+4	+1	Bonus Feat, Swift Tracking
7	+7/+2	+5	+2	+2	+5	–	Ranger's Cunning
8	+8/+3	+6	+2	+2	+6	–	Bonus Feat, Ranger's Stealth, Ranger's Wariness +4
9	+9/+4	+6	+3	+3	+6	+1	Native Terrain
10	+10/+5	+7	+3	+3	+7	–	Shield of Men

Shield of Men

At 10th Level, a Ranger can make a tremendous sacrifice in order to accomplish an important task. The Ranger chooses not to avoid a blow; he can then apply a bonus equal to the damage he took to any task within the scene. If the blow would kill the Ranger (or reduce him to less than 0 HP), he may make one last action with this bonus – this free action is taken immediately.

For example, Hagen is guarding a rope bridge, ensuring that a band of wildings do not cross. Sensing he will falter soon, he chooses not to defend the next attack, and is hit by a wicked axe blade. 6 points of damage gets through his armour, but he can now apply a +6 bonus to any one action within the scene. It could be to an attack, damage, or defence roll. It could be to a Saving Throw, or a Climb check, or an attempt to wreck the bridge. If the 6 points of damage would kill Hagen or at least reduce him to below 0 HP, he would get one last, immediate response before falling.

If the GM allows, the Ranger can instead choose to fail a Saving Throw instead of taking a hit. This Special Ability should be used sparingly, no more than once a session at most.

Night's Watch Steward

The Night's Watch is as old as the Wall it guards, some eight millennia in all. Within the Watch, specialised duties are divided into three orders, each of which has a different mission. Wise is the order of the Stewards. While the Rangers are the warriors and scouts, and the Builders are the masons, craftsmen, and carpenters who maintain what is left in the Watch's care, the order of the Stewards are perhaps those who undertake the most important work. It is they who ensure that the Night's Watch survives from day-to-day, and remember their history.

The Stewards are responsible for an assortment of critical functions. They hunt and farm, tend to the horses, milk the cows, churn butter, prepare animals for slaughter, bake bread, and cook all of the meals. They gather firewood and split logs. They make all of the clothing worn by the Night's Watch. Lastly, they conduct trade with the south, bringing back to the Wall all of the supplies needed by the Night's Watch.

None of these tasks are light or easy, though many go unremarked. Without the order of the Stewards, however, the Night's Watch could not function. They are responsible for the daily care and well-being of all who stand on the Wall and guard against the forces that would destroy it. While their duties may seem humble, they require a good degree of skill and talent, appealing to many who might never be able to carry a sword or fight with any skill.

Among the Stewards, those with skill in sums or reading or writing might be given specialised tasks as well. Few enough are literate, and the Watch has a purpose for every man. Stewards also serve as attendants and squires for the high officers of the Watch, such as the Lord Commander. In short, the entire administration of the Night's Watch is in the hands of the Stewards. They are also the ones who keep the Night's Watch's history, though much has been lost over the centuries.

Because the Stewards are responsible for so many critical tasks, it is fair to say that the other orders are dependent on them. Without their work in so many different fields, the Night's Watch would not be able to function. It may seem that, on inspecting their work, the Stewards have little to do that would appeal to a member of the Night's Watch. Their jobs have little glory in them – no wildlings to fight off or castles to build. Not everyone who becomes a Sworn Brother yearns to fight, though. Many smallfolk could dream of no better life than that of a Steward, where food is plentiful enough and beds and clothing are regularly in supply.

It is important to keep in mind that everyone is responsible for walking the Wall and taking up arms in defence of the Wall and all of Westeros. A Steward is still able to protect himself and the rest of the brotherhood on the Wall. Sometimes, a Steward surprises himself and the rest of the brothers with acts of sacrifice, bravery, and courage.

Those trained to be Stewards have all of the lore of the brotherhood at their disposal; this makes them invaluable during times of crisis. Also, their broad-based training gives them a host of skills that are critical to survival in the far north. Stewards have even been known to rise to the highest rank in the Night's Watch: Lord Commander.

Examples of Night's Watch Stewards: Samwell Tarly, Dareon, Jon Snow.

Requirements

To become a Steward, a character must fulfil all the following criteria.

Gender: Male

Base Attack Bonus: +2

Skills: Craft (Any) 4 Ranks, Knowledge (Any combination) 4 Ranks

Special: Be appointed by the high officers and say the vows of the order.

Game Rule Information

Night's Watch Stewards have the following game statistics.

Hit Points

Night's Watch Stewards gain 2 Hit Points + Constitution Modifier per Level

Class Skills

The Steward's Class Skills (and the key Ability for each Skill) are: Appraise (Int), Bluff (Cha), Craft: Artisan (Dex), Craft: Fletcher (Int), Decipher Script (Int), Diplomacy (Cha), Gather Information (Cha), Handle Animal (Cha), Heal (Wis), Knowledge: Foreign Culture (Int), Knowledge: History (Int), Knowledge: Legends (Int), Knowledge: Local Area (Int), Knowledge: Nature (Int), Knowledge: Nobility (Int), Knowledge: Stewardship (Int), Knowledge: Warfare (Int), Listen (Wis), Perform (Cha), Search (Int), Sense Motive (Wis), Speak Language (None), Survival (Wis).

Skill Points

At each Level, Night's Watch Stewards get 7 + Int Modifier; humans gain +1 bonus

Influence Points

At each Level, Night's Watch Stewards gain 4 + Cha Modifier.

Class Features

All of the following are Class features of the Night's Watch Steward.

Weapon and Armour Proficiency

Stewards are proficient with all simple weapons, and any two martial weapons. Stewards are also proficient with all light and medium armour and with shields.

Brotherhood

As a member of the Night's Watch, the Steward need never worry for food or shelter, and any basic equipment will be supplied by the Watch. He must abide by the oaths of the Night's Watch, however, and give up any name, house, or other affiliation. His Wealth Rank is modified to Rank 0 (any ties are lost, and any debts erased), although the Watch provides him with his daily needs. His Social Status is modified to Rank 1, and he gains +5 Influence Points (Night's Watch).

A veteran of the Night's Watch is considered to have Social Status Rank 2, and +10 Influence Points (Night's Watch). A high officer of the Night's Watch is considered to have Social Status Rank 3, and +15 Influence Points (Night's Watch). Normally, a brother's Wealth Rank does not rise, although an experienced brother may gain access to better equipment, small luxuries, or specialised tools.

NOTE: GMs should allows Night's Watch Stewards to take the In Service Defect, page 201.

Steward's Rank

The Stewards are the administrators of the Night's Watch and wield authority over the black brothers. At 2nd Level a Steward gains a +2 circumstance bonus to all Diplomacy and Intimidate checks made when dealing with other members of the Night's Watch. This bonus increases by +2 every 2 Levels.

Steward's Duties

At 3rd Level, and every 2 Levels thereafter, the Steward has mastered a duty. He may choose one of the following Special Abilities to master, but each may only be chosen once (unless otherwise noted).

Rookery: A Steward may send messages by raven, allowing him to control the fastest form of communication in the Seven Kingdoms. He must make a Handle Animal check (DC 15) to successfully send a raven.

Research: Given time and access to a library or other source of information, a Steward can answer questions even if they go beyond his areas of expertise. The Steward can make a familiar Knowledge check on any subject as long as he is able to Research it for at least one hour. In addition, the Steward gains a +1 bonus on his roll for every hour of Research, up to a maximum bonus equal to his Intelligence Modifier. The first hour of Research does not grant a bonus if the Steward has no Ranks in a related Knowledge Skill.

Herald: The Steward gains a +4 bonus on all Knowledge: Nobility checks.

Counsellor: The Steward gains a +2 bonus on all Diplomacy and Sense Motive checks.

Raven Taming: The Steward gains a +8 bonus on Handle Animal checks made to train (DC 20) and send a raven, and can teach the birds simple and even unusual tasks without requiring a check. The Steward must have Rookery before he can learn Raven Taming.

Loremaster: A Steward may make a special Loremaster knowledge check with a bonus equal to his Steward Level + Intelligence Modifier to see whether he knows relevant information about local notable people, famous items, or noteworthy places. (If the Steward has 5 or more Ranks in an appropriate Knowledge, he gains a +2 bonus on this check).

A Steward may not Take 10 or 20 on this check; this sort of knowledge is essentially random.

Table 6-20: The Night's Watch Steward

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defence	Reputation	Special
1	+0	+2	+0	+2	+0	–	Brotherhood
2	+1	+3	+0	+3	+1	–	Steward's Rank +2
3	+1	+3	+1	+3	+1	+1	Steward's Duties
4	+2	+4	+1	+4	+2	–	Command +2, Steward's Rank +4, Wall's Defender +1
5	+2	+4	+1	+4	+2	–	Authority, Steward's Duties, Wall's Defender +1
6	+3	+5	+2	+5	+3	+1	Command +4, Steward's Rank +6, Wall's Defender +1
7	+3	+5	+2	+5	+3	–	Steward's Duties, Wall's Defender +1
8	+4	+6	+2	+6	+4	–	Command +6, Steward's Rank +8, Wall's Defender +1
9	+4	+6	+3	+6	+4	+1	Steward's Duties, Wall's Defender +1
10	+5	+7	+3	+7	+5	–	Steward's Rank +10, Wall's Defender +1

Command

At 4th Level, a Steward can co-ordinate other characters in a co-operative task by making a Charisma check (DC 15 + the number of characters commanded). This increases the bonus granted by the aid another action by an additional +2. This increase goes up to +4 at Level 6, and +6 at Level 8. Commanding other characters takes as long as the task they are attempting (minimum one full round).

Table 6-21: Loremaster Checks

DC	Type of Knowledge
15	Common, known by at least a substantial minority of the local population; common stories of heroism and infamy.
20	Uncommon, known by only a few people; a noble's minor misdeeds and extravagances.
25	Obscure, known by few, hard to come by; a knight's family history.
30	Extremely obscure, known by very few today; the origins of a generational blood feud.

Wall's Defender

Stewards must learn to defend the Wall, as must all brothers. Starting at 4th Level, Stewards gain a +1 that they must assign to either their Base Attack Bonus or to their Defence Bonus. The character's Base Attack Bonus and Defence Bonus cannot be greater than his Class Level. They gain another +1 at each Level, which may be assigned to either attack or defence, but must be chosen when the Special Ability is gained.

For example, Tymen is a Steward. At 5th Level his BAB is +2 and his Defence Bonus is +2. Wall's Defender gives him a +1, but he must decide whether it will always apply to attack or defence. He chooses defence, so now his BAB is +2 and his Defence Bonus is +3 (2 + 1). At 6th Level, Stewards have a BAB of +3 and a Defence Bonus of +3, which raises Tymen to BAB +3 and Defence +4 (3 + 1). In addition he gains another +1 that may be applied to attack or defence, and this happens at every Level.

Authority

At 5th Level, the Steward gains the Authority Feat (ignoring prerequisites). If the Steward already has selected this Feat, he may substitute another, although he must meet any prerequisites.

Spy

It is perhaps a truism that the politics of Westeros are both complex and personal. Since the earliest days of the Seven Kingdoms, the conflicts between the great houses have been based at least as much on noble combat and tournament challenges as it has been on subterfuge and deceit. When military action will not serve the interests of a house, it may be necessary to call upon the services of a Spy. Spies, or "whisperers" as they are sometimes known, are employed by the king and by many if not all of the great houses. Spies are responsible for learning things that no man, or woman, should know. They unearth the plans of rivals, and can spell doom with a measured word.

The Spies of Westeros are divided into two camps – travelling Spies and courtly Spies. Those Spies who roam the country are frequently in the service of a courtly Spy or a great house and have been sent to wander; their purpose is to gather information and to spread rumours (true or otherwise) about the success of their lord or institution. Those Spies who travel have excellent "vanishing" skills, and are able to cover their tracks and disappear. Courtly Spies, because their service requires them to stay rooted in place, tend to have better diplomatic skills. Many Spies master the use of poison, for although it is known as the weapon of women, cowards, and eunuchs, it can be more devastating than a hundred swords. So too, many women and eunuchs become Spies, for it is one path they have open to them in a world dominated by lords and knights.

The most important task for any Spy is the gathering of information. The best Spies have contacts throughout the realm and a personal web that feeds them nuggets of truth and story from the furthest reaches of Westeros, and even the lands beyond. Courtly Spies frequently have the most sophisticated layers of contacts in the world, putting even the maesters' ravens to shame. A veteran Spy may learn the most guarded secrets – a trait others regard with suspicion and distrust, even believing the Spy to command some dark art. An aged and wise Spy is a great resource indeed, but the profession does not breed friendship.

Westerosi Spies are masters of deception. The ability to tell a convincing lie, or to spin a story that has just enough truth to seem plausible is a crucial ability for any Spy. This skill goes beyond the telling of tales, however. There are many occasions when a whisperer is called on to disguise him or herself, or to disguise another. The most capable Spies in Westeros can stand unseen in plain sight, listening calmly to the singing of little birds.

Examples of Spies: Lord Petyr Baelish, Varys

Requirements

To become a Spy, a character must fulfil all the following criteria.

Base Attack Bonus: +3

Feats: Literacy

Skills: Bluff 8 Ranks, Gather Information 8 Ranks, Hide 8 Ranks, Move Silently 8 Ranks

Game Rule Information

Spies have the following game statistics.

Hit Points

Spies gain 1 Hit Point + Constitution Modifier per Level

Class Skills

The Spy's Class Skills (and the key Ability for each Skill) are: Appraise (Int), Bluff (Cha), Decipher Script (Int), Diplomacy (Cha), Disable Device (Int), Disguise (Cha), Escape Artist (Dex), Forgery (Int), Gather Information (Cha), Hide (Dex), Intimidate (Cha), Knowledge: Foreign Culture (Int), Knowledge: Local Area (Int), Knowledge: Nobility (Int), Knowledge: Underworld, Listen (Wis), Move Silently (Dex), Open Lock (Dex), Profession (Wis), Search (Int), Sense Motive (Wis), Sleight of Hand (Dex), Speak Languages, and Spot (Wis).

Skill Points

At each Level, Spies get 9 + Int Modifier; humans gain +1 bonus

Influence Points

At each Level, Spies gain 7 + Cha Modifier.

Class Features

All of the following are Class features of the Spy:

Weapon and Armour Proficiency

Spies are proficient with all simple weapons, short swords, and shortbows. Spies are also proficient with light armour.

Dissembler

A Spy is a master of deceit. At 1st Level he or she gains a +2 competence bonus to all Bluff and Disguise checks. This increases to +4 at 4th Level, +6 at 7th Level, and +8 at 10th Level.

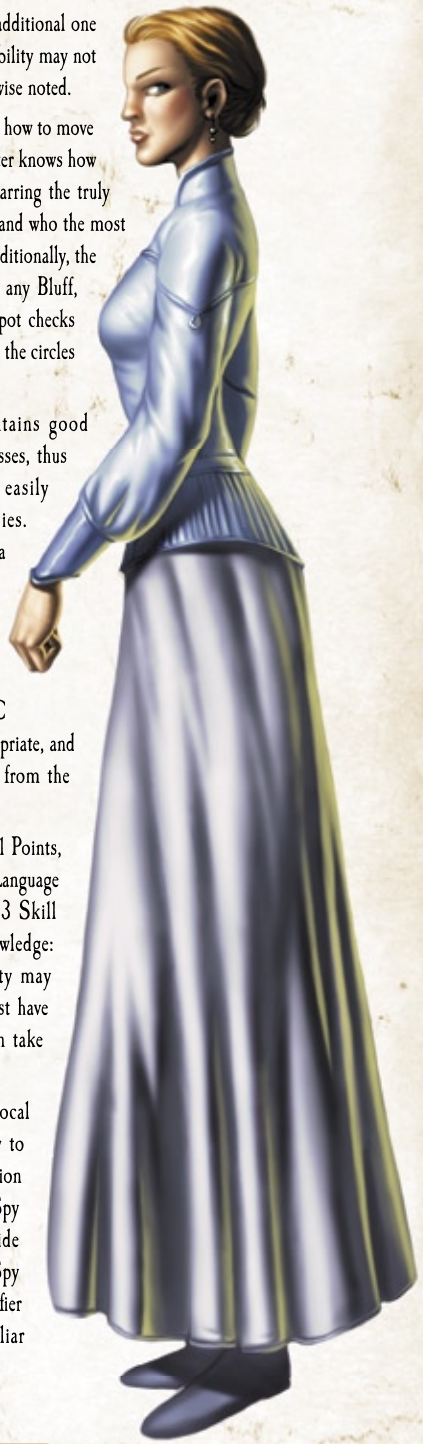
Contact

The Spy learns to call upon whatever resources he or she can during his or her career. Over time, the Spy gains valuable contacts throughout the sphere of his or her activities. At 2nd, 5th and 9th Levels, the character gains a Contact, which the GM should develop as a supporting character. The player can suggest the type of Contact the character wants to gain, but the GM has final say over who is allowed.

A Contact will not usually accompany a Spy on a mission or put him or herself at great risk to aid the character, but he or she will provide information or expert skills. The more powerful the Contact, the less time he or she has to spend aiding the character. Whatever the case, the Spy should not normally be allowed to call upon the same Contact more than once per adventure.

Special Ability

The impromptu education a Spy receives allows him or her to develop a unique focus. At 2nd Level a Spy may learn one of the Special Abilities in the list below. He or she may select an additional one at every two Levels, however a Special Ability may not be selected more than once unless otherwise noted.



Courtly Spy: The Spy has learned how to move amongst nobility. This means the character knows how to acquire invitations to most events (barring the truly exclusive), how to act in proper fashion, and who the most important people are at any occasion. Additionally, the Spy gains a +2 circumstance bonus to any Bluff, Diplomacy, Sense Motive, Listen, or Spot checks that are directly connected to travelling in the circles of high society (GM's discretion).

Eavesdropper: The Spy maintains good contact with the servants and lower classes, thus allowing him or her to move more easily underneath the eyes of lords and ladies. When the Spy is in need of aid, there is a very high chance that a friendly servant or commoner will be in a position to help to the best of his or her ability. This is treated like the Twins Feat (page 170), with an Influence check (DC 10). The help must be logical and appropriate, and the character should not demand help from the same source more than once a fortnight.

Cultured: The Spy gains 3 Skill Points, all of which must be spent on Speak Language Skills. He or she additionally gains 3 Skill Points, which must be spent on Knowledge: Foreign Culture. This Special Ability may be chosen more than once. A Spy must have the Literacy Feat before he or she can take Cultured.

Phantom: Having studied the local guards and watch the Spy learns how to move about unseen more easily in a region with which he or she is familiar. The Spy gains a +4 circumstance bonus to Hide and Move Silently checks. It takes a Spy 5 days minus his or her Wisdom Modifier (minimum of 1 day) to become familiar with an area.

Table 6-22: The Spy

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defence	Reputation	Special
1	+0	+0	+2	+2	+0	–	Dissembler +2
2	+1	+0	+3	+3	+1	–	Contact (1), Special Ability
3	+1	+1	+3	+3	+2	+1	Bird Watching
4	+2	+1	+4	+4	+3	–	Dissembler +4, Special Ability
5	+2	+1	+4	+4	+3	–	Contact (2), Little Birds
6	+3	+2	+5	+5	+4	+1	Special Ability
7	+3	+2	+5	+5	+5	–	Dissembler +6, Little Birds
8	+4	+2	+6	+6	+6	–	Special Ability
9	+4	+3	+6	+6	+6	+1	Contact (3)
10	+5	+3	+7	+7	+7	–	Dissembler +8, Little Birds, Special Ability

Poisoner: The Spy has access to a wide variety of poisons, either in his or her personal collection, or simply knows where to obtain obscure and rare varieties. In addition, the Spy never risks poisoning him or herself when using poison.

The Spy gains access to a greater and more exotic "library" of poisons as he or she gains experience The value of the poisons in the library equals the Spy's Class Level multiplied by 200 silver stags. When poisons must be acquired from distant regions, it takes 1d4 fortnights for them to arrive.

Web of Contacts: The Spy has set up a veritable Web of Contacts, layered and scattered across the realm. This allows the Spy to use Gather Information checks on distant locals with appropriate delays. Additionally, the Spy receives a +4 circumstance bonus to Gather Information checks made locally.

Wolf in the Fold: The Spy has created a number of false identities that he or she can slip into with ease. Since these disguises are so convincing, they cannot physically be that different from the Spy's natural look. The Spy can create a distinct identity for every Craft or Profession Skill he or she has at 2 or more Ranks. When disguised, the Spy gains a +4 Disguise bonus, and +2 circumstance bonus to Bluff and Gather Information checks.

Sheep in Wolf's Clothing: The Spy has become a true virtuoso of disguise, able to create drastically different identities. The role may be one of the opposite sex, show an extreme weight difference, etc. All bonuses provided by Wolf in the Fold are doubled. A Spy must have the Wolf in the Fold Special Ability before he or she can take Sheep in Wolf's Clothing.

Bird Watching

At 3rd Level, a Spy learns to watch people, and realises that his or her life may depend on knowing who is loyal to whom. The Spy may discover another character's Influences by spending time and resources.

In the Spy's native territory, the Spy needs 10 days – Wis or Cha Modifier (minimum of 1 day) to study a target. In a new land or unfamiliar territory, the Spy needs 30 days – Wis or Cha Modifier x2 (minimum of 5 days) to effect a target. The Spy is also assumed to be spending freely on bribes and gifts, and the Spy's Wealth Level is reduced temporarily by 1 during this period. The Spy then makes a Sense Motive check (DC 25), with a success revealing the identify of one Influence (person or organisation). The GM should also provide a rough idea of how much Influence the target character has invested, such as Low Influence (1-5 Influence Points), Moderate Influence (6-10 Influence Points), Significant Influence (11-15 Influence Points), or Tremendous Influence (16+ Influence Points).

The Spy cannot Take 10 or 20 on this roll, and Secret Influences cannot normally be determined.

Little Birds

An established Spy can be a powerful political figure. He or she travels in the best circles, and is viewed with alternating envy, fear, and loathing, for wise lords know that with a well-chosen word, the Spy can enhance or diminish a target's Influence. At 5th Level, a Spy can modify a target's Influence towards one group by +2/-2, given sufficient time to lay the groundwork for rumours, whispers, and gossip to take effect.

In the Spy's native territory, the character needs 10 days – Cha Modifier (minimum of 1 day) to effect a target. In a new land or unfamiliar territory, the Spy needs 30 days – Cha Modifier x2 (minimum of 5 days) to effect a target. The effect is temporary, but continues for as long as the Spy works at it.

At 7th Level the Spy can affect 2 targets' Influences simultaneously.

At 10th Level the Spy can affect an Influence by +4/-4. This Special Ability stacks with others of a similar nature, to a maximum range of +6/-6.

Water Dancer

The traditions of the Free Cities are fundamentally different from those of Westeros. Nowhere is this more clear than in the manners and skills of the Water Dancer. The term "water dancer" is used to describe the fluid motions and lightning reflexes of the great warriors of Braavos, the greatest of the nine Free Cities; the name derives from their seeming ability to walk on water. These particular bravos are warriors of consummate skill and grace, whose training is radically different from that of Westeros, focusing on speed and balance over strength and size.

In Braavos, the best of the bravos attempt the water dance, which derives its name from a public pool where such duels are fought. The water dance demands exquisite balance, quickness, and grace. It is an art as much as it is a form of combat. The fighters appear to "dance on water" as they glide across the Moon Pool. Only one bravo in a hundred is good enough to attempt the water dance, and those who master it are even fewer.

The water dance is principally a study in balance, perception, and the dextrous use of the blade. To the Water Dancers, the blade is indistinct from the person wielding it. The goal of the Water Dancer is to become the sword, to be so certain of one's movements, position, and balance that there is no hesitation.

The first task of an apprentice is to master all of the emotions that threaten to overwhelm in battle. A Water Dancer cannot be ruled by anger or fear, but must learn to calm him or herself and concentrate on the task at hand. Since their training focuses first on this aspect of the warrior's craft, trained Water Dancers seldom make mistakes. It is rare indeed for a Water Dancer to defeat him or herself through error.

As a Water Dancer learns, he or she takes cues from the natural world. By embracing the traits of the wild, he or she beings to react instantly; the abilities become second nature to the Water Dancer. Although they are some of the deadliest fighters across the realm, their true talent is perception. If they use all their sense to see true, nothing can surprise them, and no enemy can take them off-guard.

Once a person has embraced learning the craft of the water dance, there are few in Westeros who could defeat them one-on-one. Their commitment often deepens, and many spend their entire lives devoted to the study of their chosen combat style. A master of the form is one of the most formidable opponents in the world, while their ability to strike with deadly accuracy makes them highly prized allies.

Example of a Water Dancer: Syrio Forel

Requirements

To become a Water Dancer, a character must fulfil all the following criteria.

Ability Scores: Dexterity 16

Base Attack Bonus: +6

Skills: Balance 8 Ranks, Move Silently 3 Ranks, Tumble 5 Ranks

Feats: Dodge, Combat Expertise, Parry (Any light melee weapon), Weapon Focus (Any light melee weapon), Weapon Specialisation (Any light melee weapon)

Special: Taught by a Water Dancer.

Note: Most Water Dancers are from the Free Cities, specifically Braavos. However, a Westerosi can learn the water dance if he or she can find an appropriate master.

Game Rule Information

Water Dancers have the following game statistics.

Hit Points

Water Dancers gain 2 Hit Points + Constitution Modifier per Level

Class Skills

The Water Dancer's Class Skills (and the key Ability for each Skill) are Balance (Dex), Intimidate (Cha), Jump (Str), Listen (Wis), Move Silently (Dex), Profession (Wis), Search (Int), Sense Motive (Wis), Spot (Wis) and Tumble (Dex).

Skill Points

At each Level, Water Dancers get 3 + Int Modifier; humans gain +1 bonus

Influence Points

At each Level, Water Dancers gain 4 + Cha Modifier.

Class Features

All of the following are Class features of the Water Dancer:

Weapon and Armour Proficiency

Water Dancers are proficient with all simple and martial weapons, and one exotic weapon of the player's choice (this is often the Braavosi blade), as well as light armour.

Fear Cuts Deeper than Swords

A Water Dancer learns first to steel his or her emotions when facing danger. Beginning at 1st Level, the Water Dancer may make a Will Save (DC 10) to focus his or her mind against the fear of failure. This can be done as a free action in any encounter where the character should be afraid, anxious, or unnerved. This grants the Water Dancer a +1 bonus per Level to any one Skill check per day. This additionally grants the Water Dancer a +2 bonus to Save against Fear effects.

The Eyes See True

Persistent training hones the senses of a Water Dancer, so that he or she can seem to see with his or her ears, nose and even touch. At 1st Level a Water Dancer gains a +1 competence bonus to Listen, Search, and Spot checks as long as the character is wearing nothing heavier than light armour. This increases by +1 every 2 Levels.

Swift as a Deer

Water Dancers are thinking warriors, at all times aware of their surroundings. At 2nd Level, a Water Dancer can add his or her Int bonus to Initiative (minimum of +1). This stacks with any other Initiative bonuses. In addition, the Water Dancer's base speed increases by +10 feet. These bonuses only apply if the Water Dancer is wearing light or no armour.

Calm as Still Water

At 3rd Level, the Water Dancer gains a bonus Feat from the following list: Bravado; Canny; Finesse; or Tactics. It must be taken as a defensive option and can stack with any Feat on that list.

Quiet as a Shadow

At 4th Level, a Water Dancer gains a +2 bonus to Hide and Move Silently checks.

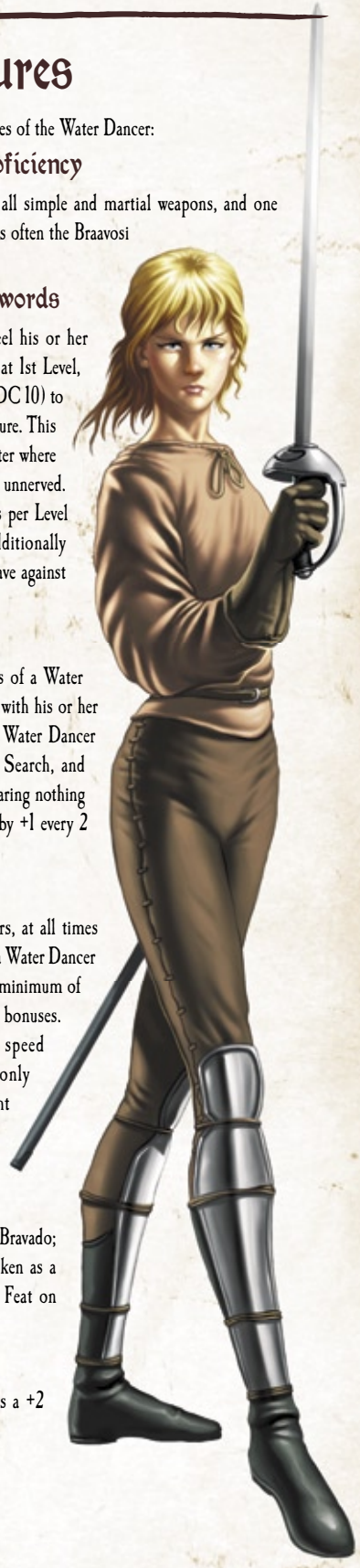


Table 6-23: The Water Dancer

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defence	Reputation	Special
1	+1	+0	+2	+2	+1	+1	Eyes See True +1, Fear Cuts Deeper than Swords
2	+2	+0	+3	+3	+2	–	Swift as a Deer
3	+3	+1	+3	+3	+3	+1	Calm as Still Water, Eyes See True +2
4	+4	+1	+4	+4	+4	–	Quiet as a Shadow, Strong as Bear
5	+5	+1	+4	+4	+5	+1	Eyes See True +3, Fierce as a Wolverine
6	+6/+1	+2	+5	+5	+6	–	Light as a Feather, Quick as a Snake
7	+7/+2	+2	+5	+5	+7	+1	Eyes See True +4
8	+8/+3	+2	+6	+6	+8	–	Bravo's Dance
9	+9/+4	+3	+6	+6	+9	+1	Dancer's Grace, Eyes See True +5
10	+10/+5	+3	+7	+7	+10	–	Fierce as a Wolverine, The Water Runs Out

Strong as a Bear

At 4th Level, the Water Dancer gains a bonus Feat from the following list: Bravado; Brute; Canny; or Tactics. It must be taken as an attack option and can stack with any Feat on that list.

Fierce as a Wolverine

The precise strikes of a Water Dancer allows him or her to attack in a particularly effective manner. At 5th Level a Water Dancer may deliver maximum damage to an opponent. This can be decided after an attack is confirmed, but before damage is rolled. The Water Dancer may perform this deadly attack once a day; at 10th Level, the Water Dancer can do this twice a day.

Light as a Feather

The constant development of his or her agility lend a high degree of grace to a Water Dancer's actions. At 6th Level a Water Dancer receives a +2 competence bonus to all Dexterity-based Skill checks. These bonuses only apply if the Water Dancer is wearing light or no armour.

Quick as a Snake

The finely tuned nerves of a Water Dancer soon allow him or her to react more quickly to any threat. Beginning at 6th Level, the Water Dancer gains a +2 bonus to all Initiative rolls, and retains his or her Dexterity and Defence Bonus even if caught flat-footed. These bonuses only apply if the Water Dancer is wearing light or no armour.

The Bravo's Dance

Experienced Water Dancers learn to hold their actions until their opponent is most vulnerable. An 8th Level Water Dancer gains a +2 circumstance bonus to attack and damage rolls when attacking on a delayed action. This is a full-round action and only allows the Dancer one attack, and can only be done if the Water Dancer is wearing light or no armour.

Dancer's Grace

The lithe muscles of a Water Dancer eventually allow the character to contort his or her body away from deadly strikes. At 9th Level a Water Dancer using the Full Defence action may add half his or her Class Level to Defence. This can only be done if the Water Dancer is wearing light or no armour.

The Water Runs Out

A master of the Water Dancer style is a deadly thing to confront. At 10th Level a Water Dancer may increase his or her critical hit multiplier by +1. He or she may do this 3 times per day, but this may be decided after a successful attack is achieved, but before damage is rolled.

Summary of Chapter 6

- Each player selects an appropriate Class for his or her character. There are eight core Classes.
- Since all characters in AGOT d20 are human, they all gain one bonus Feat, +4 Skill Points at 1st Level, and +1 Skill Point per Level. Additionally, their base speed is 30 feet per round, unless a dwarf or a young child (base speed 20 feet per round).
- Every three Character Levels (3rd, 6th, 9th, etc.) characters gain a new Feat.
- Every four Character Levels (4th, 8th, 12th, etc.) characters gain one to a single Ability Score.
- A character's XP is determined by his or her starting Level. A character with an ECL Modifier is treated as if he or she had more total Character Levels for purposes of starting XP.
- Female and smallfolk characters may have fewer options, if the campaign is true to the details of the novels.
- Certain Special Abilities or Skills are culturally inappropriate to some characters, if the campaign is true to the details of the novels.
- Class Levels determine a character's Base Attack Bonus, Defence Bonus, maximum Class and Cross-Class Skill Ranks, Hit Points, Skill Points, Influence Points, Reputation Points, and various Level dependent Class Special Abilities.
- Characters may eventually take Levels in Prestige Classes, as long as they meet all of the Classes Requirements.

Multiclass Characters

- When Multiclassing into a new Class, a character does not get 1st Level Hit Points or Skill Points, but instead gets the "per Level" progression.
- The first Base Attack Bonus is cumulative for Multiclass characters. This determines when the character gains additional attacks.
- Defence Bonuses stack for Multiclass characters.
- Saving Throw bonuses stack for Multiclass characters.
- Any Skill that is a Class Skill for any of a character's Classes is always considered a Class Skill.

Skills

Step 7: Select Skills

The following section outlines the rules for using Skills in *A Game of Thrones d20*.

Skill Points and Skill Ranks

Characters have a number of Skill Points based on their Class Levels (plus their Intelligence Modifier), as outlined in the Class descriptions (see Chapter 6, Classes, page 93). As determined by the Class descriptions, Skills pertaining to that Class's function are deemed "Class Skills," while the rest are considered "Cross-Class Skills" and are correspondingly harder to increase. Class Skills cost 1 Skill Point per Rank, while Cross-Class Skills require 2 Points per Rank.

Note: Remember that all characters in AGOT d20 are human, and thus gain an additional +4 Skill Points at 1st Level, and +1 Skill Point at each Level.

The maximum number of Ranks a character can have in a Class Skill is equal to that character's Level +3. The maximum number of Ranks a character can have in a Cross-Class Skill is equal to half that number (round down).

For example, Matt's character Sebastian begins as a 1st Level Man-at-arms. He has 24 Skill Points (3 + 2 Int Modifier = 5, 5 x 4 = 20, 20 + 4 bonus Skill Points for being human = 24). He raises Balance, Blacksmithing, Intimidate, Knowledge: Local Area, and Knowledge: Warfare to the maximum he can, which is 4 at 1st Level (Character Level +3). As these are all Class Skills, they cost 1 Point each, or 20 Points total. Sebastian is from the Stormlands, so his Favoured Skill is Knowledge: Warfare; as this is also a Class Skill, Sebastian gains a +2 bonus to the Skill.

With his remaining 4 Skill Points he selects Knowledge: History and Spot, both at Rank 1. Since these are Cross-Class Skills they cost 2 Points per Rank, thus using up his remaining Skill Points. Additionally, at 1st Level Sebastian's Cross-Class Skills are limited to Rank 2 (Character Level 1 + 3 = 4 ÷ 2 = 2).

Matt also chooses a Specialisation for each Skill, which provides a bonus of +1 in appropriate situations.

Sebastian's total Skills at 1st Level are Balance (Loose Ground) 4, Craft: Blacksmithing (Armoursmithing) 4, Intimidate (Combat) 4, Knowledge: History (Military) 1, Knowledge: Local Area (Kingswood) 4, and Knowledge: Warfare (Tactics) 4 (+2 Favoured Skill bonus), and Spot (Ambush) 1. This selection of Skills indicates that he's a smart fighter, perhaps squiring for a Knight and thus expected to have a good grounding in local history and the history of warfare.

Skills and the Multiclass Character

When a character earns a Level in another Class, he or she gains all of the new Skills as Class Skills, in addition to those he or she already had. If a Skill is a Class Skill for any of a multiclass character's Classes, then Character Level determines a Skill's maximum Rank. (The maximum Rank for a Class Skill is 3 + Character Level.) If a Skill is not a Class Skill for any of a multiclass character's Classes, the maximum Rank for that Skill is one-half the maximum for a Class Skill.

Example: Simone's character Logan Stark begins as a Ist Level Noble. She has 32 Skill Points (5 + 2 Int Modifier= 7, 7 x 4 = 28, 28 + 4 bonus Skill Points for being human = 32). Since Logan is from the North, her Favoured Skill is Survival. She uses the Noble Class Skill List and selects the following Skills: Bluff (Seduction) 4, Diplomacy (Nobility) 2, Gather Information (Contacts) 4, Intimidate (Old Blood) 4 (she also receives a +2 to Intimidate checks because of her Background), Knowledge: Local Area (Torrhen's Square) 4, Knowledge: Nobility (Heraldry) 4, Knowledge: Warfare (Tactics) 2, Ride (Light Horse) 4, and Sense Motive (Body Language) 4.

When she gains a new Level, Simone multiclasses Logan by taking a Level of Man-at-arms. She gains 3 Skill Points from the Man-at-arms Level, + 2 from her Int Modifier, + 1 for being human, for a total of 6 Skill Points. These can be spent on any Man-At-Arms Class Skill or any Noble Class Skill, and both lists are considered to make up Logan's Class Skill List.

She decides to spend the Skill Points on Balance (Slippery Surface) 2, Climb (Walls) 2, both of which are Man-at-arms Class Skills. Knowledge: Warfare is a Class Skill for both Man-at-arms and Nobles, so she raises it by 1 Rank to 3. Finally, she raises her Bluff Skill, a Noble Class Skill, by 1 Rank to 5 (her new maximum Rank, or 3 + 2 character Level).

Using Skills

When a character uses a Skill, a Skill check is made to see how well the character performs the action. The higher the result on the character's Skill check, the more successful the attempt. Based on the circumstances, the character's result must match or exceed a particular number (called a DC, or Difficulty Class) to use the Skill successfully. The harder the task, the higher the number the character needs to roll.

For more information on Skill checks, see Chapter 12, page 229.

Designer's Note: Raising Skill Caps (Optional)

Feats that simply raise Skills were removed from *A Game of Thrones d20*. Therefore players may find their characters have lower Skill Ranks. One optional rule is to increase the maximum number of Ranks a character can have in a Class Skill to Level + 3 + Int Modifier, and as usual, half of this for Cross-Class Skills.

Another option is to simply remove Skill limits entirely, but since certain Classes are Skill heavy, this may allow them to raise Skills to unbalancing limits.

Familiar Action, Unfamiliar Action, and Required Skill

Some Skills are familiar to a character, based on his or her background or upbringing, even if he or she has no formal training in it. Attempts to use these Skills, even without any Ranks, is considered a Familiar Action.

Actions that require more knowledge or understanding, but are still theoretically attainable, are considered Unfamiliar Actions. The character can attempt the activity, but suffers a penalty.

Certain Skills must be formally learned before the character can attempt to use them. Required Skills cannot be used for Skill checks by a character who has no Ranks in them.

See Unskilled Attempts, page 231, for specific rules on these types of Skills.

Synergy Bonuses

Synergy bonuses apply when a character has two Skills that work well together. When a character attempts a Skill check, if he or she has 5 or more Ranks in an appropriate complementary Skill, the character gains a +2 bonus on the original Skill check. Players and GMs should not feel limited regarding which Skills can provide bonuses, but they must make sense.

For example, if Paul wants maester Heldan to Appraise a sword, and Heldane has 5 Ranks in Craft: Blacksmithing, Heldan should get a +2 bonus to the Appraise check. Similarly, if Troy's character, septon Kardaine, wants to sweet talk the Tyroshi merchant, his 7 Ranks of Knowledge: Stewardship could give him a +2 bonus to his Diplomacy check.

For information on Synergy Skill Bonuses, see Game Mechanics, page 231.

Skills and Social Status

Higher Ranks of Social Status give one an edge in the deadly games of politics. When two characters conflict, the character with the higher Social Status gains a +4 bonus for every Rank above the other's Social Status. This bonus only applies to political situations (like Influence checks, page 264), or social Skills, such as Bluff, Diplomacy, Gather Information, Intimidate, Perform, and Sense Motive.

Relevant Ability

This is the Ability that modifies the Skill check.

NOTE: In some instances, GMs may allow a different Ability to be considered relevant to the situation. For example, a character renowned for physical prowess could use Strength rather than Charisma with the Intimidate Skill. If a player feels his character's Reputation (page 187) would allow such a substitution, he or she should discuss it with the GM. For example, Black Robb, a Raider, has the Reputation "Strong as an Aurochs +3." When he is trying to intimidate a young squire, his Str of 16 is much more important than his Charisma of 10.

Table 7-1: Class Skill Table

	Artisan	Godsworn	Hunter	Knave	Maester	Man-at-Arms	Noble	Raider
Appraise	x			x	x		x	
Balance			x	x				
Bluff	x	x		x	x		x	
Climb			x	x		x		x
Craft: Alchemy	x	x			x			
Craft: Artisan	x			x	x			
Craft: Blacksmithing	x				x	x		
Craft: Carpentry	x		x		x			
Craft: Domestic Arts	x	x			x		x	
Craft: Fletcher	x		x		x	x		x
Decipher Script	x	x		x	x		x	
Diplomacy	x	x		x	x		x	
Disable Device	x		x	x	x			
Disguise				x	x			
Escape Artist			x	x		x		x
Forgery	x			x	x		x	
Gather Information	x	x		x	x	x	x	
Handle Animal			x		x			x
Heal		x			x			
Hide			x	x		x		x
Intimidate				x		x	x	x
Jump			x	x		x		x
Knowledge: Arcana		x			x			
Knowledge: Architecture	x				x	x		
Knowledge: Foreign Culture	x	x			x		x	
Knowledge: History	x	x			x		x	
Knowledge: Legends	x	x			x		x	x
Knowledge: Local Area	x	x	x	x	x	x	x	x
Knowledge: Nature			x		x			x
Knowledge: Navigation			x		x			x
Knowledge: Nobility	x	x			x		x	
Knowledge: Religion		x			x		x	
Knowledge: Stewardship	x	x		x	x		x	
Knowledge: Underworld				x		x		
Knowledge: Warfare					x	x	x	x
Listen		x	x	x	x			x
Move Silently			x	x				x
Open Lock				x	x			
Perform	x			x	x		x	
Profession	x	x	x	x	x	x		x
Ride			x			x	x	x
Search	x			x	x		x	
Sense Motive	x	x		x	x		x	
Sleight of Hand				x				
Speak Language	x	x	x	x	x	x	x	x
Spot			x	x		x		x
Survival			x		x			x
Swim	x		x	x		x	x	x
Tumble				x				
Use Rope			x	x				x

Specialisations (Optional)

When a person learns a Skill, he or she will very often focus on a narrow aspect of the Skill in addition to gaining a broad application of knowledge. Each Skill has listed a number of associated Specialisations that describe the different ways in which the Skill may be used. Your character will be slightly better in the chosen Specialisation than he or she will be in the other aspects of the Skill. A Specialisation is usually recorded in parentheses after the Skill: for example, "Climb (Walls) Rank 3."

When a character gains a new Skill, he or she may select one Specialisation for free. Any time the character makes a Skill check where the Specialisation applies (a character attempting to balance on an icy lake using Balance: Slippery Surface, for example), the character gains a +1 bonus to his or her Skill check.

With GM permission, players may select a Specialisation that is not listed if it fits with their character concept. Several examples of new Specialisations include Viserys's Intimidate (Bullying), Joffrey's Bluff (Bravado), and Arya's Knowledge: History (The North) from the Character Chapter.

Also, GMs may allow characters to gain two additional Specialisations for a particular Skill by paying the normal cost associated with gaining a Rank in that Skill.

As with any rule, GMs may ignore it when running their own campaigns. The NPCs in Chapter 16, however, all have Specialisations indicated in parentheses in their stat blocks.

Designer's Note: Skills in Westeros

At first glance, it may appear that a number of changes have been made to the standard Skill rules used in fantasy d20 games. In reality, though, the differences are quite minor. Specialisations, as noted, are an optional rule and can be ignored (although some Skills, like Speak Languages, are not designed to use them). To better reflect the characters of Westeros, however, we felt it important to add several new crafts and knowledges. This added detail helps distinguish what characters know, rather than shoehorning them into other Skills.

Aside from adding the optional rule of Specialisations, the Concentration Skill and the Use Magic Device Skill have been eliminated from the standard available Skill list. The Relevant Ability Stats for each Skill have been provided, along with a list of suggested Specialisations.

Additionally, synergy bonuses still exist but are more liberally applied than in standard d20 games. Similarly, Skills are less rigidly detailed than in most other d20 games, to encourage imaginative uses during role-playing.

Skill Descriptions

Appraise

Relevant Ability: Intelligence
Specialisations: Common Objects, Exotic Objects, Historical Objects

The ability to ascertain the value of an item, determining whether it is common or rare, or if it has historical value.

Balance

Relevant Ability: Dexterity
Specialisations: Loose Ground, Shaking Surface, Slippery Surface, Tightrope

The ability to maintain balance under adverse conditions. Loose ground could be gravel or sand; a shaking surface could be the sway of a ship's deck; and a slippery surface could be icy or wet. A character with 5 or more Ranks in Balance isn't considered flat-footed while in a precarious position.

Bluff

Relevant Ability: Charisma
Specialisations: Acting, Fast-talk, Gambling, Misdirection, Seduction

The ability to make the untrue seem plausible. Gambling indicates a knack for bluffing in games of chance; misdirection includes misleading body language; and seduction is the art of gaining intimacy (physical or emotional) with another person.

A successful Bluff check indicates that the target reacts as the character wishes, at least for a short time (usually 1 round or less) or believes something that the character wants him or her to believe. A Bluff check is opposed by the target's Sense Motive check. If the bluff is hard to believe, or the target is asked to act against his or her self-interest, nature, personality, orders, etc., penalties apply.

Feinting in Combat: A character can also use Bluff to mislead an opponent in melee combat (so that the target can't dodge the character's next attack effectively). To feint, the character makes a Bluff check opposed by the target's Sense Motive check, but in this case, the target may add his or her Base Attack Bonus to the roll along with any other applicable Modifiers. This is a full-round action.

If the character's Bluff check result exceeds this special Sense Motive check result, the target is considered flat-footed against the character's next melee attack (which must be made on or before the attacker's next turn). Feinting against an animal suffers a -8 penalty.

Creating a Diversion to Hide: A character can use the Bluff Skill to help hide. A successful Bluff check gives a momentary diversion needed to attempt a Hide check while people are aware of the character.

Delivering a Secret Message: A character can use Bluff to get a message across to another without others understanding it. The DC is 15 for simple messages, or 20 for complex messages, especially those that rely on getting across new information. Failure by 4 or less means the character can't get the message across. Failure by 5 or more means that some false information has been implied or inferred. Anyone listening to the exchange can make a Sense Motive check to intercept the message (see Sense Motive).

Table 7-2: Bluff Check Modifiers

Circumstance	Sense Motive Modifier
The target wants to believe	-5
Bluff is believable and doesn't affect the target much	+0
Bluff is a little hard to believe or puts the target at some risk	+5
Bluff is hard to believe or puts the target at significant risk	+10
Bluff is extremely hard to believe	+20 (may be cumulative)
Bluff puts target in mortal danger	+20 (may be cumulative)
Bluff is incredible	+30 (may be cumulative)

Climb

Relevant Ability: Strength

Specialisations: Natural Surfaces, Poles, Ropes, Trees, Walls

The ability to scale vertical surfaces with or without the use of specialised climbing equipment. A Climb check is made at one-quarter normal speed.

Table 7-3: Climb Check Modifiers

DC	Example Surface or Activity
0	A slope too steep to walk up, or a knotted rope with a wall to brace against.
5	A rope with a wall to brace against, or a knotted rope.
10	A surface with ledges to hold on to and stand on, such as a very rough wall or a ship's rigging.
15	Any surface with adequate handholds and footholds (natural or artificial), such as a very rough natural rock surface or a tree, or an unknotted rope, or pulling oneself up when dangling by one's hands.
20	An uneven surface with some narrow handholds and footholds, such as a typical wall in ruins.
25	A rough surface, such as a natural rock wall or a brick wall.
+5	Surface is slippery.
-	A perfectly smooth, flat, vertical surface cannot be climbed.

Craft: Alchemy

Relevant Ability: Intelligence

Specialisations: Metallurgy, Poisons, Poppycraft, Pyromancy

The ability to work with arcane substances, and the secret ways of mixing exotic ingredients to concoct miraculous compounds. The craft of alchemy teaches the ways of infusing colours into metals; how to create wildfire (the substance used by Thoros to ignite his flaming sword); and how to distil milk of the poppy and dreamwine.

Craft: Artisan

Relevant Ability: Dexterity

Specialisations: Jewellery-making, Leatherworking, Metalworking, Pottery, Tailoring, Woodworking

The ability to work with a variety of materials to repair or produce useful or aesthetically pleasing objects. This does not denote the expertise of a blacksmith or carpenter.

Differentiating Artisans (Optional)

Some players may find Craft: Artisan too much of a catch-all. If a character has high Ranks in Craft: Artisan because he's good at metalworking, should he also be an expert jeweller as well? While this level of detail is unimportant for most adventuring campaigns, some groups – especially those that feature Artisan characters heavily (with mummers, stewards, and singers) – may wish to use a finer grain of distinction.

In this case, it is suggested that Craft: Artisan be broken down into numerous Skills: Jeweller, Leather Worker, Metal Worker, Potter, Tailor, Woodworker, etc. Further examples would be Dressmaker or Painter. This makes Craft: Artisan more like Perform, where each time the Skill is taken the player must choose a "style" or "interest." This is not a Specialisation, but a requirement of the Skill. The player may then further Specialise, such as Craft: Artisan – Painter (Portraits), or Craft: Artisan: Winemaker (Sweet Reds).

Note: The NPCs in Chapter 16 were not created using this rule to keep them simple.

Craft: Blacksmithing

Relevant Ability: Strength

Specialisations: Armoursmithing, Metal Repair, Weaponsmithing

This ability to forge and shape iron or other metals with an anvil and hammer.

Craft: Carpentry

Relevant Ability: Dexterity

Specialisations: Fortifications, Houses, Shipwright

The ability to make, finish, and repair wooden structures.

Craft: Domestic Arts

Relevant Ability: Intelligence

Specialisations: Child Rearing, Cleaning, Cooking, Entertaining, Household Affairs, Needlework

The ability to accomplish tasks necessary for the care and management of a household.

Craft: Fletcher

Relevant Ability: Intelligence

Specialisations: Arrowmaking, Bowmaking, Crossbows

The ability to make and repair bows and arrows.

Decipher Script

Relevant Ability: Intelligence

Specialisations: Ancient Languages, Code Cracking, Runes

The ability to decipher texts that are either encoded or written in an unfamiliar foreign tongue. This Skill also helps read maps (especially in foreign languages), and puzzle out the meaning of runes or symbolic markings.

Diplomacy

Relevant Ability: Charisma

Specialisations: Romance, Nobility, Merchants, Smallfolk, Free Cities

The knowledge concerning the proper way to interact during social situations and negotiations, including rules of conduct and persuasion.

A character can change the attitudes of others with a successful Diplomacy check; see Table 7-4: Influencing NPC Attitudes for basic DCs. Changing a target's attitude with Diplomacy generally takes at least 1 full minute (10 consecutive full-round actions). In some situations, this time requirement may greatly increase. A rushed Diplomacy check can be made as a full-round action, but suffers a -10 penalty on the check. Diplomacy is used to set a person's attitude; to get them to do something for the character, use Influence (see page 189). Player character attitudes cannot be changed in this manner.

The Diplomacy Skill

In standard fantasy d20, the Diplomacy Skill (and the Intimidate Skill) can be problematic. While they are sometimes seen as underpowered and ineffective, in the hands of the right players, they can be possibly too powerful. The following suggestions are optional rules that GMs may wish to use for these Skills. For more information, see A Problem of Diplomacy, page 267.

- If the target is Unfriendly or Hostile, the check requires a minimum of 10 minutes (and possibly much longer).
- A "rushed" attempted can be done in 1 minute, and incurs the standard -10 penalty.
- If the target is Indifferent or better, the 1 minute action can be compressed into a rushed full-round action (as per the standard rule).
- An NPC's attitude cannot normally be improved more than one category at a time.
- Diplomacy is often a matter of compromise, negotiation, and reading your opponent. It is not merely fast-talking someone into helping you. If characters actually compromise (such as giving up some resource, promising a future favour, arranging a marriage, etc.), they should get an appropriate modifier (+2 to +10) to their Diplomacy check.

Table 7-4: Influencing NPC Attitudes

Initial Attitude	New Attitude (DC to achieve)				
	Hostile	Unfriendly	Indifferent	Friendly	Helpful
Hostile	Less than 20	20	25	35	50
Unfriendly	Less than 5	5	15	25	40
Indifferent	–	Less than 1	1	15	30
Friendly	–	–	Less than 1	1	20
Helpful	–	–	–	Less than 1	1

Disable Device

Relevant Ability: Intelligence

Specialisations: Locks, Mechanisms, Traps

The ability to circumvent traps, puzzle out the workings of complex mechanisms, or jam mechanical devices. It can also be used for impromptu repairs of mechanical items.

Table 7-5: Disable Device DCs

Device	Time	To Disable (DC)	Example
Simple	1 round	10	Jam a lock
Tricky	1d4 rounds	15	Sabotage a wagon wheel
Difficult	2d4 rounds	20	Disarm a trap, reset a trap
Wicked	2d4 rounds	25	Disarm a complex trap, cleverly sabotage a device

Note: To leave no trace of the tampering, add +5 to the DC.

Disguise

Relevant Ability: Charisma

Specialisations: Costume, Dialects, Impersonation

The ability to change one's personal appearance and/or demeanour in an attempt to deceive others. A character's Disguise check result determines how good the disguise is, and

Table 7-6: Disguise Check Modifiers

Disguise	Disguise Check Modifier
Minor details only	+5
Disguised as different gender	-2
Disguised as different race	-2
Disguised as much older/younger*	-2

* Per step of difference between the character's actual age category and the disguised age category. See Table 3-3 for Age Categories. Obviously certain disguises are impossible – no matter how good Varys is, no one would mistake him for Bran Stark.

it is opposed by a target's Spot check. Normally, a target only makes a check if he or she is suspicious in general (such as posted guards) or has reason to suspect the character. The effectiveness of the disguise depends in part on how much the character is attempting to change his or her appearance.

Escape Artist

Relevant Ability: Dexterity

Specialisations: Grappling, Restraints, Tight Spaces

The ability to escape restraints, slip out of the grasp of an opponent, or squeeze through tight spaces. Escape Artist is used to oppose Use Rope, but the binder gets a +10 to the check because it is easier to tie someone up than to escape from bonds.

Grappler: If a character has 5 or more Ranks in Escape Artist, he or she gains a +3 bonus to any attempts to escape.

Table 7-7: Escape Check Modifiers

Restraint	Escape Artist DC
Rope	Opponent's Use Rope check at +10
Whip	12
Net	20
Tight space	30

Forgery

Relevant Ability: Intelligence

Specialisations: Detection, Documents, Handwriting

The ability to either counterfeit documents and papers or identify forgeries.

Gather Information

Relevant Ability: Charisma

Specialisations: Contacts, Gossip, Research, Rumourmongering

The ability to find out information about a person, place, or thing. This information can range from day-to-day events to specific pieces of information.

Handle Animal

Relevant Ability: Charisma

Specialisations: Any single animal such as dogs, falcons, horses, shadowcats, etc.

The ability to teach and train animals with an intellect above that of instinctive insects. An animal usually has an Intelligence of 1-2.

"Handle" involves commanding an animal to perform a task or trick that it knows. "Push" means to get it to perform a task trick that it doesn't know but is physically capable of performing. This also covers making an animal perform a forced run.

Train a Trick: An animal can be taught a specific trick with a successful Handle Animal check. Training can take from a few days to several fortnights. An animal with an Intelligence Score of 1 can learn a maximum of three tricks, while an animal with an Intelligence Score of 2 can learn a maximum of six tricks. Possible tricks (and their associated DCs) include, but are not necessarily limited to, the following.

Attack (DC 20): The animal attacks apparent enemies, and will even attack a specified enemy if able.

Come (DC 15): The animal comes to the character, even if it normally would not do so.

Defend (DC 20): The animal defends the character (or is ready to defend if no threat is present), even without any command being given. Alternatively, the character may be able to command the animal to defend a specific other character.

Down (DC 15): The animal breaks off from combat or otherwise backs down. An animal that doesn't know this trick continues to fight until it must flee (due to injury or the like) or its opponent is defeated.

Fetch (DC 15): The animal goes and retrieves a specified object.

Guard (DC 20): The animal stays in place and prevents others from approaching.

Heel (DC 15): The animal follows the character closely, even to places where it normally wouldn't go.

Perform (DC 15): The animal performs a variety of simple tricks, such as sitting up, rolling over, roaring or barking, and so on.

Seek (DC 15): The animal moves into an area and looks around for a specified object that it recognises (by scent, sight, etc.).

Stay (DC 15): The animal stays in place, waiting for the character to return.

Track (DC 20): The animal tracks the scent presented to it. (This requires the animal to have the scent ability)

Work (DC 15): The animal pulls or pushes a medium to heavy load.

Train for General Purpose: Rather than teaching an animal individual tricks, it can simply be trained for a general purpose. Essentially, an animal's purpose represents a preselected set of known tricks that fit into a common scheme, such as guarding or heavy labour.

An animal can be trained for only one general purpose, though if the creature is capable of learning additional tricks (above and beyond those included in its general purpose), it may do so. Some tricks obviously are not appropriate, such as a hunting bird knowing how to heel.

Table 7-8: Handle Animal Tasks

Task	Handle Animal DC
Handle an animal	10
"Push" an animal	25
Teach an animal a trick	15 or 20
Train an animal for a general purpose	15 or 20
Rear a wild animal	15 + HD of animal
Animal is wounded, tired, irritated	+2 to +4
Purpose	DC
Combat riding	20
Fighting	20
Guarding	20
Heavy labour	15
Hunting	20
Performance	15
Riding	15

Combat Riding (DC 20): A horse trained to bear a rider into combat knows the tricks attack, come, and down. Other animals may be smart enough to learn other tricks.

Fighting (DC 20): An animal trained to engage in combat knows the tricks attack, down, and stay.

Guarding (DC 20): An animal trained to guard knows the tricks attack, defend, down, and guard.

Heavy Labour (DC 15): An animal trained for heavy labour knows the trick work. Some also know come.

Hunting (DC 20): An animal trained for hunting knows the tricks attack, down, fetch, heel, seek, and track.

Performance (DC 15): An animal trained for performance knows the tricks come, fetch, heel, perform, and stay.

Riding (DC 15): An animal trained to bear a rider knows the trick come.

Heal

Relevant Ability: Wisdom

Specialisations: Diseases, Physic, Poisons, Surgery

The ability to treat wounds and other debilitations. Physic represents the art of treating wounds in the field or when a maester's instruments are unavailable, while surgery describes treatment of grievous wounds. Those with knowledge of healing are also often skilled in treating or administering poisons.

Hide

Relevant Ability: Dexterity

Specialisations: Concealment, Skulking, Tailing

The ability to hide from detection, using local terrain for cover. A Hide check is opposed by another's Spot check. A character can move at half-speed and hide with no penalty, or up to normal speed with a -5 penalty.

Intimidate

Relevant Ability: Charisma

Specialisations: Combat, Diplomatic, Interrogation, Old Blood

The ability to convincingly project a "tough guy" image through verbal and body language. A character may be intimidating due to fighting ability, political pressure, or intimate fear (Interrogation). Certain characters can intimidate despite their humble appearance, based on a mysteriousness or almost supernatural presence (Old Blood).

A character can use Intimidate to change another's behaviour. An Intimidate check is opposed by the target's modified Level check (d20 + Character Level + ECL bonus + Wis bonus + any bonuses against fear). If the character beats the target's check result, he or she will be cowed and aid the character as best able. The target remains intimidated for as long as in the character's presence, and then usually becomes unfriendly or hostile afterwards.

Demoralise Opponent: A character can use Intimidate to weaken an opponent's resolve in combat. To do so, the character makes an Intimidate check opposed by the target's modified Level check (as above). If the character wins, the target is shaken for 1 round (page 485).

Jump

Relevant Ability: Strength

Specialisations: Long, High, Pole Vault

The ability to jump well and consistently.

Knowledge: Arcana

Relevant Ability: Intelligence

Specialisations: Arcane Symbols, Dreams, Legends, Rituals

Knowledge of magic along with its legends, history, and philosophy.

Knowledge: Architecture

Relevant Ability: Intelligence

Specialisations: Bridges, Castles, Cities, Field Fortifications

Knowledge of construction methods, design, and engineering. A successful use of this Skill can also aid in siegecraft or the destruction of a structure.

Knowledge: Foreign Culture

Relevant Ability: Intelligence

Specialisations: Customs, History, Nobility, Religion, Trade

Knowledge of the history, religion, ethics, and lifestyle of one or more foreign countries or cultures. Each time this Skill is taken, the player must choose the culture with which his or her character is familiar (such as Dorne, the Iron Islands, Braavos, Dothraki, the Summer Isles, etc.). This is not a Specialisation, but a requirement of the Skill. Broader categories (Free Cities as opposed to Pentos, Wildlings as opposed to Thenns) may be selected but suggest less detailed knowledge over the culture. The player may then further specialise by focusing on the listed Specialisations or choosing a new one (with GM approval).

Knowledge: History

Relevant Ability: Intelligence

Specialisations: Archaeology, Art History, Literature, Military

Knowledge of the origins of the various peoples and nations of the world.

Knowledge: Legends

Relevant Ability: Intelligence

Specialisations: Ballads, Folktales, Legends, Myths

Knowledge of unverified stories handed down from earlier times, often believed to be historical. Folktales are regional, often fanciful stories; legends tend to be steeped in history; myths are supernatural tales that explain the world.

Knowledge: Local Area

Relevant Ability: Intelligence
Specialisations: One specific area (city, village, forest, etc.) within the region

This Skill reflects knowledge of the geography and people of a single region. The smaller the area, the more detailed and extensive the character's knowledge. This Skill may be assigned multiple times to indicate knowledge of several areas.

Knowledge: Nature

Relevant Ability: Intelligence
Specialisations: Animals, Cycles, Plants, Seasons, Weather

Knowledge of the interactions of the natural world through academic study.

Knowledge: Navigation

Relevant Ability: Intelligence
Specialisations: Currents, Landmarks, Map Reading, Stars

The ability to read maps or use specialised navigation equipment. This Skill will also help a character determine his or her bearings by use of landmarks, stars, local knowledge (for example, moss grows on the south side of trees), etc.

Knowledge: Nobility

Relevant Ability: Intelligence
Specialisations: Etiquette, Heraldry, One Specific House

This Skill reflects knowledge of the highborn. It encompasses familiarity with heraldic symbols, tracing noble genealogies, and determining rules of rank or protocol. It also suggests study of the nobility, family lines, their reputation, and affiliations.

Knowledge: Religion

Relevant Ability: Intelligence
Specialisations: Drowned God, Great Shepherd, Lord of Light, Old Gods, Rituals, The Seven, Storm God

The knowledge of how current and historical religions and mythology work.

Knowledge: Stewardship

Relevant Ability: Intelligence
Specialisations: Agriculture, Collecting Rents, Expanding Holdings, Finances, Hospitality, Leadership, Raising Troops

The ability to efficiently organise and run a manor, fortress, or other self-sustaining large organisation (such as Harrenhal, the Wall, a sept, etc.).

Knowledge: Underworld

Relevant Ability: Intelligence
Specialisations: Behaviour, Black Market, Contacts, Local Area, Speech

The knowledge of how to survive on the city streets, including safe places to stay, etiquette, and the "laws" of the street.

Knowledge: Warfare

Relevant Ability: Intelligence
Specialisations: Logistics, Strategy, Tactics, Teamwork

The character has knowledge of leading armies, whether trained soldiers or drafted irregulars. He or she is experienced in dealing with a military staff, logistics, and leadership training. Strategy applies to the grand scale while Tactics focuses on up-close-and-personal combat. Logistics is the art of supplying an army or even holding out during a siege. A successful Knowledge: Warfare check may grant bonuses to Initiative, ambushes (the first round of combat), or to specific offensive or defensive manoeuvres. While it does not replace direct martial ability (represented by a character's Base Attack Bonus), it should have an effect on the overall pattern of combat.

Listen

Relevant Ability: Wisdom
Specialisations: Detection, Eavesdropping, Urban, Wilderness

The ability to listen attentively or to perceive unusual or out-of-place noises. A Listen check is either made against a DC, or it is opposed by a target's Move Silently check. Sample DCs range from 0 (people talking), to 15 (people whispering), to 30 (an owl in flight).

Move Silently

Relevant Ability: Dexterity
Specialisations: Soft Step, Urban, Wilderness

The ability to move without making noticeable sound. A Move Silently check is opposed by a target's Listen check. A character can move at half-speed quietly with no penalty, or up to normal speed with a -5 penalty.

Open Lock

Relevant Ability: Dexterity
Specialisations: Improvised Tools, Lock Picks, Unconventional Locks

The ability to open locking devices. A simple lock would have DC 20, a good lock DC 30, and an amazing lock DC 40. If the character doesn't have precision tools, he or she suffers a -2 penalty.

Perform

Relevant Ability: Charisma

Specialisations: High Society, Rabble Rousing, Street Performance

The ability to perform well before an audience and to evoke an emotional response through an art form. Each time this Skill is assigned, the player must choose the type of performance with which his or her character is familiar (for example: comedy, dance, drama, musical instrument, oratory, or song). This is not a Specialisation, but a requirement of the Skill. The player may then further Specialise by focusing on the listed Specialisations or choosing a new one (with GM approval).

Profession

Relevant Ability: Wisdom

Specialisations: One Specific Profession (Baker, Bookkeeper, Cook, Farmer, Miner, Sailor, etc.)

The character is trained in a specific form of livelihood. The character knows how to practice a trade, make a living, use the tools of the trade, manage helpers, etc.

Ride

Relevant Ability: Dexterity

Specialisations: One Specific Type of Animal (Garron, Heavy War Horse, Light Horse, Pony, Sand Steed, Dragon, etc.)

This is the knowledge of how to care for a riding beast, how to saddle, mount, and dismount the animal, how to get it to perform difficult or dangerous manoeuvres safely and without balking, and how to best pace it for long-distance rides.

Guide with Knees: A character can guide a mount with his or her knees to use both hands in combat.

Fight with Warhorse: If a character directs a war-trained mount to attack in battle, he or she can still make attacks normally. This usage is a free action.

Soft Fall: When a character falls off a mount – when it is killed or when it falls, for example – a check is made to take no damage.

Leap: A character can get a mount to leap obstacles as part of its movement. If the character fails the Ride check, he or she falls off the mount when it leaps. This is part of the mount's movement.

Table 7-9: Riding Tasks

Task	DC
Guide with knees	5
Stay in saddle	5
Fight with warhorse	10
Leap	15
Soft fall	15
Spur mount	15
Fast mount or dismount	20

Spur Mount: A character can spur a mount to greater speed with a move action. A successful Ride check increases the mount's speed by 10 feet for 1 round but deals 1 point of nonlethal damage to the creature. A character can use this ability every round, but each consecutive round of additional speed deals twice as much damage to the mount as the previous round (2 points, 4 points, 8 points, and so on).

Control Mount in Battle: As a move action, a character can attempt to control a light horse, pony, heavy horse, or other mount not trained for combat riding while in battle.

Fast Mount or Dismount: A character can attempt to mount or dismount from a mount as a free action, provided that he or she still has a move action available that round. If the character fails the Ride check, mounting or dismounting is a move action.

Search

Relevant Ability: Intelligence

Specialisations: Compartments, Detail Work, Irregularities

This Skill allows the character to find hidden or concealed objects.

Table 7-10: Search Tasks

Task	DC
Ransack a room to find non-hidden item	10
Notice a simple trap	20
Find a concealed door	20
Notice a difficult trap	30
Find a secret door	30
Notice a masterwork trap	40
Find a masterwork secret door	40

Sense Motive

Relevant Ability: Wisdom

Specialisations: Body Language, Mannerisms, Speech

The ability to determine when a person is not being honest or is trying to disguise their emotions. A character's Sense Motive check allows him or her to oppose a Bluff check.

A character can assess someone's trustworthiness by making a "hunch" (DC 20). A character can also use Sense Motive to discern a secret message (see Bluff). The Sense Motive check is opposed by the messenger's Bluff check, but suffers a -2 penalty for each piece of critical information the character is missing. A success by 4 reveals only that a secret message is being communicated, and a success by 5+ reveals the heart of the message.

Sleight of Hand

Relevant Ability: Dexterity

Specialisations: Palm, Legerdemain, Lift Object, Pick Pocket

The ability to make a small object disappear without notice. A character can palm a coin-sized object with a successful check against DC 10. Sleight of Hand is opposed by a target's Spot check. To lift an object from a target (such as picking a target's purse) is DC 20;

this roll determines success or failure in getting the object, but is also used against the target's Spot check to determine if he or she noticed the attempt.

Speak Languages

Relevant Ability: Intelligence
Specialisations: None

Reflects the ability to speak additional languages. A character can speak his or her native tongue without taking this Skill (though it is often listed with this Skill for ease of reference). A character will be able to speak one foreign Language for each Rank in this Skill, such as High Valyrian, Free Cities Valyrian, Dothraki, the Common Tongue of Westeros, etc. The Specialisation rules do not apply to this Skill. This Skill does not impart literacy, only the ability to speak and understand the spoken word.

NOTE: Assume each of the Free Cities speaks a different dialect of bastardised Valyrian, which is more or less understood by all.

For information on reading and writing a foreign language, see the Literacy Feat, page 179.

Spot

Relevant Ability: Wisdom
Specialisations: Ambush, Hidden Objects, Movement, Tailing

The ability to locate hidden creatures and objects. The Spot check is normally used to oppose a target's Hide check, and can be used to oppose a Disguise check.

Survival

Relevant Ability: Wisdom
Specialisations: Guide, Hunting, Foraging, Natural Hazards, Tracking

Table 7-11: Survival Tasks

Task	DC
Survive the wild	10
Endure the elements	15
Avoid natural hazards	15
Predict weather	15
Follow tracks over very soft ground	5
Follow tracks over soft ground	10
Follow tracks over firm ground	15
Follow tracks over hard ground	20
Track 3 or more targets	-1 (per 3)
Size of target (equal to AC Modifier)	+8 (Fine) to -8 (Colossal)
Every day since trail was made	+1
Every hour of rain since trail was made	+1
Fresh snow cover since trail was made	+10
Overcast or moonless night	+6
Moonlight	+3
Fog, rain, or snow	+3
Target hiding trail (moves half speed)	+5

The character is familiar with local wilderness areas. The character can find subsistence for him or herself and others and avoid natural dangers. Survival also covers the following:

Survive the wild: The character can move up to one-half his or her overland speed while hunting and foraging (no food or water supplies needed). The character can provide food and water for one other person for every 2 points by which the check result exceeds 10.

Endure the elements: The character gains a +2 bonus on all Fortitude Saves against severe weather while moving up to one-half his or her overland speed, or gain a +4 bonus if the character remains stationary (creates a shelter, etc.). The character may grant the same bonus to one other character for every 1 point by which the Survival check result exceeds 15.

Predict weather: The character can predict the weather up to a day in advance.

Track: A character can use Survival to follow a track. A successful check allows the character to follow the tracks for up to a mile, or until the tracks pass a new obstacle (or otherwise become difficult to follow). A character who is tracking moves at half speed, although he or she can move normal speed and take a -5 penalty, or up to twice normal speed and take a -20 penalty.

Swim

Relevant Ability: Strength
Specialisations: Endurance, Rough Waters, Speed

The character is skilled at swimming or diving. Character normally swim at half speed as a full-round action, or one-quarter speed as a move action. A character who fails by 1-4 makes no progress through the water. A character who fails by 5 or greater goes under. Calm water requires a check at DC 10; rough water DC 15; stormy water DC 20 (although the character cannot Take 10 or Take 20 on a Swim check in stormy water).

Tumble

Relevant Ability: Dexterity
Specialisations: Acrobatic, Combat, Entertainment

The character is skilled at acrobatic tumbling and flips. If the character makes a Tumble check at DC 15, he or she can make a controlled fall, treating a fall as if it were 10 feet shorter than it really is when determining damage.

A character with 5 or more Ranks in Tumble gains a +3 dodge bonus to defence checks when fighting defensively (instead of the usual +2). Additionally, a character with 5 or more Ranks gains a +6 dodge bonus to defence checks when performing a total defence standard action (instead of the usual +4).

Use Rope

Relevant Ability: Dexterity
Specialisations: Knots, Handling Loads, Securing

This Skill allows a character to use rope for a wide range of purposes. A character making a Use Rope check can tie a firm knot by succeeding at DC 10; and a special knot (such as one that slips, or loosesn with a tug) at DC 15. If the character binds another, the Use Rope check is opposed by the target's Escape Artist check, although the binder gains a +10 (it is easier to tie someone up than it is to escape).

Table 7-12: Familiar, Unfamiliar, and Required Skills

Skill Name	Type
Appraise	Unfamiliar
Balance	Familiar
Bluff	Unfamiliar
Climb	Familiar
Craft: Alchemy	Required
Craft: Artisan	Required
Craft: Blacksmithing	Required
Craft: Carpentry	Required
Craft: Domestic Arts	Unfamiliar
Craft: Fletcher	Unfamiliar
Decipher Script	Required
Diplomacy	Unfamiliar
Disable Device	Required
Disguise	Unfamiliar
Escape Artist	Familiar
Forgery	Unfamiliar
Gather Information	Familiar
Handle Animal	Unfamiliar
Heal	Required
Hide	Familiar
Intimidate	Familiar
Jump	Familiar
Knowledge: Arcana	Required
Knowledge: Architecture	Required
Knowledge: Foreign Culture	Required
Knowledge: History	Required
Knowledge: Legends	Required
Knowledge: Local Area	Unfamiliar
Knowledge: Nature	Required
Knowledge: Navigation	Required
Knowledge: Nobility	Required
Knowledge: Religion	Required
Knowledge: Stewardship	Required
Knowledge: Underworld	Required
Knowledge: Warfare	Required
Listen	Familiar
Move Silently	Unfamiliar
Open Lock	Required
Perform	Unfamiliar
Profession	Required
Ride	Familiar
Search	Familiar
Sense Motive	Familiar
Sleight of Hand	Unfamiliar
Speak Language	Required
Spot	Familiar
Survival	Unfamiliar
Swim	Familiar
Tumble	Unfamiliar
Use Rope	Familiar

Designer's Note: Alternate Relevant Abilities

Under Relevant Ability, page 148, it suggests that GMs might allow characters to switch relevant Abilities for Skills, depending on the situation and the character's strengths. This optional rule is to make the game more dynamic and less restrictive, but shouldn't be abused by letting a character with one particularly high Ability Score dominate all Skills or situations.

NOTE: Knowledge Skills are normally the domain of Intelligence and learning, and thus variant Abilities are not provided here. Liberal GMs might allow Wisdom to be a substitute after careful consideration.

A partial list of possible situations includes:

- Bluff – Wisdom instead of Charisma, knowing how to read a target.
- Climb – Dexterity instead of Strength, such as for a ship's rigging.
- Disable Device – Dexterity instead of Intelligence, when a delicate touch is more important than knowledge.
- Escape Artist – Strength instead of Dexterity, to break bonds through physical exertion.

Summary of Chapter 7

- Characters get Skill Points based on their Classes and Int Modifiers (plus bonus Skill Points for Being Human, page 96).
- Class Skills (as defined by each specific Character Class) cost 1 Skill Point per Rank, and can be raised to a maximum equal to the character's Level +3.
- Cross-Class Skills costs 2 Skill Points per Rank, and can be raised to a maximum equal to (the character's Level +3) divided by 2 (round down).
- For a Multiclass character, if a Skill is a Class Skill for any of a character's Classes, then character Level (not Class Level) determines a Skill's maximum Rank.
- When a character gains a new Skill, he or she defines a Specialisation. Any time the character makes a Skill check where the Specialisation applies, the character gains a +1 bonus to his or her Skill check.
- A character can sometimes perform an action even if he or she has no Ranks in a Skill. See Familiar Action, Unfamiliar Action, or Required Skill, page 231.
- Synergy bonuses apply when a character has two Skills that work well together; if the character has 5 or more Ranks in an appropriate complimentary Skill, he or she gains a +2 bonus on the primary Skill check.
- Social Status Ranks affect social Skills, such as Bluff, Diplomacy, Gather Information, Intimidate, Perform, and Sense Motive. A character gains a +4 bonus for every Rank above a target's Social Status.

Feats

Step 8: Select Feats

Feats allow characters in *A Game of Thrones d20* to do extraordinary things, either by granting them a new capability or modifying an existing Class Special Ability. Feats are different from Skills in several ways. Unlike Skills, which have a rating in terms of Ranks, characters either have a Feat or they do not. Some Feats can be taken multiple times, but they never have Ranks the way Skills do (although Wealth is an exception). Most Feats do not require a special die roll to use them. For example, characters with the Cleave Feat, don't need to make a "Cleave check" to qualify for the extra attack; if they possess the Feat, the attack is theirs to take.

Acquiring Feats

All characters gain one Feat at 1st character Level, plus one bonus Feat for Being Human (page 96), or 2 Feats in total. These may be Background Feats if the character claims the appropriate regional Background, bloodline, or House Affiliation, or they may be General Feats (see below). Certain characters may even master Legendary Feats – wondrous abilities long thought lost but slowly returning to Westeros. Legendary Feats have the most specific prerequisites, and also require the GM's approval.

Prerequisites

Unlike Skills, which can be learned by nearly any character, some Feats have prerequisites. Characters must meet every prerequisite of a Feat before they are allowed to select it. Prerequisites can include specific Ability Score ratings, Skill Levels, a particular Background, or the possession of other Feats. A character may gain a Feat as soon as he or she meets the appropriate prerequisite. For example, when Sebastian the Man-at-arms reaches 4th Character Level, he raises his Dexterity Score from 12 to 13. He then uses his 4th Level bonus Feat to select the Dodge Feat at the same time – a Feat that requires a 13 Dexterity.

If, through the course of play, a character somehow loses one of the prerequisites for a Feat, he or she immediately loses access to the use of that Feat until the prerequisite is regained. For example, if Sebastian later suffers an infection from festering wounds and suffers 3 points of Ability damage to his Dex Score, he cannot use his Dodge Feat until his Dexterity recovers.

If a Feat lists "Appropriate House Affiliation" or "Appropriate regional Background" as a prerequisite, then the character must belong to a house that has access to that Feat, or come from that particular region. For lists of houses and their associated Feats, see Backgrounds, Chapter 4, and House Affiliations, Chapter 5.

Types of Feats

There are three kinds of Feats available to characters: Background Feats, General Feats, and Legendary Feats.

Background Feats

Background Feats represent capabilities or affinities that come from a character's origin, arising from bloodline, ethnicity, or upbringing. The harsh life on the Iron Islands, for instance, gives rise to very different sorts of people than the prosperous lands of the Reach. Note that many Background Feats can only be assigned when a character is 1st Level.

General Feats

General Feats are special bonuses or capabilities that are not tied to any specific House Affiliation, Background, bloodline, or Class. So long as a character meets all of the prerequisites for a General Feat, he or she may select it.

Legendary Feats

The rarest and most mysterious of all Feats, Legendary Feats hearken back to the powers wielded by champions in the Age of Heroes. Tales of greenseers, wargs, and sorcerers are dismissed by most folk as nothing more than wives' tales, but as the Long Winter draws near, these legendary forces are slowly awakening.

Feat Descriptions

All of the Feat descriptions in this chapter use the following format:

Feat Name

A brief description of what the Feat does or represents.

Prerequisites

As mentioned above, some Feats require one or more prerequisites. If this entry is absent from a Feat description, the Feat has no prerequisites.

Benefit

What the Feat enables the character to do. If a character has a Feat more than once, its effects do not stack unless otherwise indicated in the Special section of the Feat description.

Special

This section lists any additional information about the Feat and its use, including whether or not the effects of the Feat may stack. A Feat cannot be taken multiple times unless this section specifically states that it can.

Designer's Note: Changes to Feats

For those who are already experienced with fantasy d20 games, this chapter will be familiar. There are, however, some important changes. Feats are divided up into new categories: Background Feats, General Feats, and Legendary Feats. Secondly, standard fantasy d20 Item Creation Feats and Metamagic Feats have been removed, since they have no place in Westeros. Additionally, certain standard fantasy d20 Feats do not fit the tone and scope of AGOT d20. It is suggested that players be limited to the Feats listed on Table 8-1: Feats.

Of course, if the GM and players prefer to use Feats from other fantasy d20 games they should discuss which to include for the sake of everyone's enjoyment.

Partial List of Feat Changes

Acrobatic / Agile / etc.: Feats that simply gave a +2 bonus to 2 Skills were removed.

Blind Fight: changed to Blind Fighting to use the simpler rules for concealment.

Combat Reflexes / Improved Bullrush / etc.: Feats that specifically relate to Attacks of Opportunity were removed.

Deflect Arrows / Greater Two-Weapon Fighting / Rapid Shot / etc.: Feats that were too cinematic were removed.

Diehard: removed because of the new Shock Value and bleeding rules

Greater Weapon Specialisation / Trample: Feats that were overpowered for AGOT d20 were removed.

Improved Precise Shot: replaced by Accuracy, to better fit AGOT d20.

Leadership: replaced by Influence Points, to better fit AGOT d20.

Mounted Combat: replaced by Mounted Warrior, to better fit AGOT d20.

Power Attack: used the 3.0 variant, since the Special notation in 3.5 was too powerful for AGOT d20.

Skill Focus: replaced by Skill Mastery, to better fit AGOT d20.

Toughness: replaced by Tough, to better fit AGOT d20.

Track: replaced by the Survival Skill, to better fit AGOT d20.

Whirlwind Attack: changed the prerequisites, to better fit AGOT d20.

Table 8-1: Feat Table

Feat Name	Page	Type	Prerequisite
Able Body	166	Background	Str 13 or Dex 13
Accuracy	171	General	Base Attack Bonus +4
Accuracy (Improved)	171	General	Accuracy, Base Attack Bonus +8
Animal Companion	183	Legendary	Blood of First Men or Blood of the Dragon
Armour Proficiency (Heavy)	171	General	Armour Proficiency (Light), Armour Proficiency (Medium)
Armour Proficiency (Light)	174	General	
Armour Proficiency (Medium)	174	General	Armour Proficiency (Light)
As High As Honour	166	Background	Appropriate House Affiliation
Authority	174	General	
Aware	174	General	Base Attack Bonus +3
Blind Fighting	174	General	
Blood of the Andals	166	Background	Appropriate House Affiliation or regional Background
Blood of the Dragon	166	Background	Appropriate House Affiliation
Blood of the First Men	166	Background	Appropriate House Affiliation or regional Background
Blood of the Ironborn	167	Background	Appropriate House Affiliation or regional Background
Blood of the Rhoyne	167	Background	Appropriate House Affiliation or regional Background
Bravado	174	General	Cha 13
Brawl	174	General	Str 13
Brawl (Improved)	174	General	Brawl, Base Attack Bonus +3
Brute	175	General	Str 13
Canny	175	General	Wis 13
Cleave	175	General	Str 13, Power Attack
Cleave (Great)	175	General	Str 13, Cleave, Power Attack, Base Attack Bonus +4
Combat Agility	175	General	Dex 13, Int 13, Combat Expertise, Dodge
Combat Expertise	175	General	Int 13
Command	176	General	Member of the organisation, GM's approval
Critical (Improved)	176	General	Base Attack Bonus +8, Proficiency with the weapon
Dodge	176	General	Dex 13
Dothraki Born	167	Background	Appropriate regional Background
Dreams	183	Legendary	Wis 15, Appropriate Blood Feat or regional Background
Endurance	176	General	
Fame	176	General	
Family, Duty, Honour	168	Background	Appropriate House Affiliation
Far Shot	176	General	Point Blank Shot
Fast Healer	176	General	Con 13
Favoured	177	General	
Finesse	177	General	Dex 13
Fire And Blood	168	Background	Appropriate House Affiliation
Fortune's Favour	177	General	
Giant's Blood	168	Background	Appropriate House Affiliation or regional Background
Gold Breeder	168	Background	Int 13, Appropriate House Affiliation or regional Background
Great Fortitude	177	General	
Growing Strong	168	Background	Appropriate House Affiliation
Hard Luck	177	General	
Head of House	177	General	Heir, GM's approval
Hear Me Roar	169	Background	Appropriate House Affiliation
Heir	177	General	Social Status 3+, GM's approval
Hero's Effort	178	General	
Initiative (Improved)	178	General	
Iron Will	178	General	
Keen Mind	169	Background	Int 13 or Wis 13
Knockout Punch	178	General	Brawl, Base Attack Bonus +3
Knockout Punch (Improved)	178	General	Brawl, Knockout Punch, Base Attack Bonus +6
Leechcraft	178	General	Heal 4 Ranks
Lightning Reflexes	178	General	
Literacy	179	General	
Mounted Archery	179	General	Ride 1 Rank, Mounted Warrior
Mounted Archery (Improved)	179	General	Ride 4 Ranks, Mounted Archery, Mounted Warrior
Mounted Warrior	179	General	Ride 1 Rank
Noble Spirit	169	Background	Cha 13, Appropriate House Affiliation
Ours Is The Fury	169	Background	Appropriate House Affiliation
Parry	179	General	Proficient with weapon, Base Attack Bonus +1
Parry (Improved)	179	General	Parry, Base Attack Bonus +4
Pious	186	Legendary	Wis 15, Appropriate regional Background, Blood of the Andals, Knowledge: Religion (the Seven) 5 Ranks
Point Blank Shot	179	General	
Political Connections	179	General	Cha 13; Diplomacy, Bluff, or Intimidate 4 Ranks; Reputation +3
Power Attack	180	General	
Precise Shot	180	General	Point Blank Shot
Quick Witted	180	General	Wis 13
Raised Status	180	General	Reputation +1, powerful patron or ally, GM's approval
Ride-By Attack	180	General	Ride 1 Rank; Mounted Warrior
Run	180	General	
Shield Proficiency	180	General	
Silver Tongue	169	Background	Cha 13
Skill Mastery	180	General	
Spirited Charge	181	General	Ride 4 Ranks, Mounted Warrior
Stern Visage	181	General	Cha 13 or Str 13; Intimidate 9 Ranks
Streetfighting	181	General	Brawl, Base Attack Bonus +2
Stubborn	170	Background	Appropriate House Affiliation or regional Background
Tactics	181	General	Int 13
Tough	181	General	
Tradesman	170	Background	Appropriate House Affiliation or regional Background
Trip (Improved)	181	General	Int 13, Combat Expertise
Twins	170	Background	Appropriate House Affiliation
Two-Weapon Defence	181	General	Dex 15, Two-Weapon Fighting
Two-Weapon Fighting	182	General	Dex 15
Two-Weapon Fighting (Improved)	182	General	Dex 15, Two-Weapon Fighting, Base Attack Bonus +9
Unbowed, Unbent, Unbroken	170	Background	Appropriate House Affiliation
Unchained Giant	170	Background	Appropriate House Affiliation
Unknown Heritage	170	Background	
Veteran	182	General	Proficiency with weapon, Base Attack Bonus +6
We Do Not Sow	170	Background	Appropriate House Affiliation
Wealth	182	General	GM's approval
Weapon Focus	182	General	Proficiency with selected weapon, Base Attack Bonus +1
Weapon Focus (Greater)	182	General	Weapon Focus with selected weapon, Base Attack Bonus +8
Weapon Proficiency (Exotic)	183	General	
Weapon Proficiency (Martial)	183	General	
Weapon Proficiency (Simple)	183	General	
Weapon Specialisation	183	General	Proficiency with selected weapon, Weapon Focus, 183 Attack Bonus +4
Whirlwind Attack	183	General	Dex 13, Int 13, Combat Expertise, Dodge, Base Attack Bonus +4
Winter Is Coming	171	Background	Appropriate House Affiliation

Background Feats

As described in earlier chapters, characters gain access to Background Feats based upon their House Affiliation or regional Background

Able Body

Arising from a noteworthy Dexterity or Strength (or both), you are gifted with a knack for physical and athletic pursuits.

Prerequisites

Str 13 or Dex 13, Appropriate House Affiliation (Arryn, Greyjoy, Martell, Tyrell, No House) or regional Background (Dorne, the Iron Islands, the Reach).

Benefit

Select any two Skills from the following list that you do not have as Class Skills. These Skills will now always count as Class Skills. Skills that may be chosen by this Feat are as follows: Balance, Climb, Escape Artist, Hide, Move Silently, Ride, Swim, Tumble, and Use Rope.

Special

Characters may take this Feat more than once, choosing new Skills each time.

As High As Honour

The honour of House Arryn is very nearly unimpeachable. Anyone wishing to smear an Arryn's good name had best have rock-solid evidence, or the kind of spy network most great factions can only dream of.

Prerequisites

Appropriate House Affiliation (Arryn).

Benefits

You gain +2 Points to one Reputation, so long as that Reputation is one that is not in conflict with your house motto. For example, Honourable, Honest, Generous, Fierce, Loyal, or Valorous would all be acceptable Reputations; Honey-tongued, Sneaky, or Wild would not.

Furthermore, anyone attempting to besmirch your good name or turn another character against you (for example using Influence, Little Birds, or any social Skill checks) does so at a penalty of -5.

Blood of the Andals

Fair-haired and fierce, the Andals came to the lands of Westeros at the end of the Age of Heroes, bringing with them steel and the worship of the Seven. As diverse in their talents as the seven gods they venerated, the Andals spread over the face of Westeros, conquering all of it save the North. The blood of those ancient heroes flows true in your veins, giving you talents beyond those of lesser men.

Prerequisites

Appropriate House Affiliation (Arryn, Baratheon, Frey, Lannister, Tully, Tyrell) or regional Background (the Reach, the Riverlands, the Stormlands, the Westerlands, the Vale of Arryn).

Benefit

You receive a +1 to all Ability-based Skill checks based upon a specific Ability (Str, Int, etc.) that is chosen at the time the Feat is taken. The favoured Ability must be chosen at character creation and may never be changed. Additionally, you may have an intuitive link to the members of your family (see sidebar, Intuitive Family Links, page 167).

Special

This Feat may only be taken at 1st Level. Only one blood Feat may be taken by any character.

Blood of the Dragon

You are a scion of House Targaryen, invaders who rode dragons and conquered and united the Seven Kingdoms of Westeros centuries ago. The blood of the Dragon stems from the high lords of ancient Valyria, who worshipped no gods and worked ancient magics before the Doom overtook them.

Prerequisites

Appropriate House Affiliation (Targaryen).

Benefit

Legend has it that dragon fire flows in the veins of Valyrian trueborn. You may make a Will Save (at DC 15) to ignore heat or fire damage (up to 10 damage per round), as Daenerys did at the birth of her dragons. The blood of old Valyria also brings with it profound strength of will: you may add your Charisma bonus (minimum +1) to any d20 roll, once per day (you can decide after you roll). Additionally, you may have an intuitive link to the members of your family (see sidebar, Intuitive Family Links, page 167).

Special

This Feat may only be taken at 1st Level. Only one blood Feat may be taken by any character. Additionally, depending on the era of the campaign, GM approval may be required to select his Feat.

Blood of the First Men

The First Men came to Westeros in the Age of Dawn, bearing weapons of bronze and great leather shields. They fought ancient wars with the children of the forest, until they forged the Pact and took up worship of the old gods at the beginning of the Age of Heroes. In the ancient realms of the North, the blood of the First Men still flows true; their faith in the old gods has always served them.

Prerequisites

Appropriate House Affiliation (Stark, Umber) or regional Background (the North).

Benefit

Born to the harsh climes of the North, you receive a +1 to all Fortitude Saves. The wisdom and traditions of the First Men serve you well – you may add your Wisdom bonus (minimum +1) to any d20 roll, once per day (you can decide after you roll). Additionally,

you may have an intuitive link to the members of your family (see sidebar, Intuitive Family Links, right column).

Special

This Feat may only be taken at 1st Level. Only one blood Feat may be taken by any character.

Blood of the Ironborn

The men of the Iron Islands have been feared for thousands of years, as fierce raiders who ply the seas and worship their terrible Drowned God. These hard folk are supposedly descended from the legendary Grey King. They had once carved out kingdoms on the mainland of Westeros, but were eventually conquered by the Targaryens. Since that time, their influence has retreated to the Iron Islands, but there the true Ironborn still dwell, strong and spiteful. You may call yourself Ironborn, no doubt with pride.

Prerequisites

Appropriate House Affiliation (Greyjoy) or regional Background (the Iron Islands).

Benefit

The pitiless clime of the Iron Islands breeds sturdy men indeed: you receive a +1 bonus to all Fortitude Saves. The harsh land forces you to adapt and survive – you may add your Constitution bonus (minimum +1) to any d20 roll, once per day (you can decide after you roll). Additionally, you may have an intuitive link to the members of your family (see sidebar, Intuitive Family Links, right column).

Special

This Feat must be taken at 1st Level. Only one blood Feat may be taken by any character.

Blood of the Rhoyne

A dark-skinned folk from foreign shores, the Rhoyne came to Westeros in a fleet of 10,000 ships, led by the legendary warrior queen, Nymeria. The Rhoynish folk secured the crown of Dorne through marriage and have ruled the southern realm ever since. Language, law, and custom set the Rhoyne apart from the other peoples of Westeros. The fiery Rhoynish blood shows true in your family, making you a force to be reckoned with.

Prerequisites

Appropriate House Affiliation (Martell) or regional Background (Dorne).

Benefit

The competitive nature of the Rhoyne gives you a +1 bonus to all non-combat related opposed Skill and Ability checks (this would give a bonus to Listen vs. Move Silently, for example, but not to overhear a noise in the distance). This does not include the use of Influence. Additionally, you may have an intuitive link to the members of your family (see sidebar, Intuitive Family Links, right column).

Special

This Feat must be taken at 1st Level. Only one blood Feat may be taken by any character.

Intuitive Family Links

Blood calls to blood, or so the expression goes. In families where the ancient bloodlines still run true, the bonds between close kin are strong enough to have supernatural effects. Characters who possess one of the ancient bloodline Feats (Blood of the Andals, etc.) may, at the GM's discretion, receive prophetic flashes of intuition about the fates of their kinsmen. This trait shows most among the Starks, but any family of the ancient bloodlines can possess such a link.

During the course of play, sensitive characters may divine whenever a close kinsman is injured or killed. GMs are encouraged to use this to advance the story when a kinsman receives a terrible injury or mortal blow. Flashes can range from a sense that something awful has happened (cold chills, sympathetic pain, etc.), to a detailed dream, suggesting the place or circumstances of his or her kinsman's hardship. GMs should be careful to keep these prophetic flashes as vague and symbolic as possible (see Game Mastering, Chapter 14). For example, Bran and Rickon did not see Eddard Stark's death: they saw their father in a dream, standing in the crypts below Winterfell.

Do not overly worry about the minutiae and mechanics of intuitive links between blood kin. In the end, the connections should be used as plot devices, ominous notice of events occurring offstage that can spur characters to action or that can help drive campaigns. All manner of plot complications can arise from an intuitive flash: investigations and quests for vengeance are only the most obvious. Always bear in mind, of course, that even the most detailed vision of a kinsman's fate is just that: a vision. Will a noble's bannermen put enough faith in it to start a war? Will the recipient of the vision even trust it?

Dothraki Born

This is a Blood Feat. The Dothraki ride from a very early age, taking to the saddle as if they were born to it. They are masters of the horse, and ride better than any Westerosi.

Prerequisites

Appropriate regional Background (Dothraki).

Benefits

Early familiarity and constant experience makes you especially adept with horses. You receive a +4 bonus to Ride checks, and gain a +1 Defence Bonus when mounted and wearing no armour.

Special

This Feat must be taken at 1st Level. Only one blood Feat may be taken by any character.

Family, Duty, Honour

House Tully has always considered that the first duty of its scions is to their immediate family – perhaps even before their duty to the house as a whole. No Tully is ever likely to be punished by the head of the house for helping out a brother or sister, even when that sibling was in the wrong.

Prerequisites

Appropriate House Affiliation (House Tully).

Benefits

When you successfully perform the aid another action (page 237) for another character who has House Affiliation Tully, or is a sworn bannerhouse to Tully, he or she gains a +4 bonus to the task rather than the usual +2 (for example, the target could gain a +4 to an attack or defence roll, or to a Skill check). Furthermore, if he or she succeeds at the task, you gain a +1 bonus on all attack rolls, damage rolls, defence rolls, and Saving Throws you make in the following round. If the character you aid is a member of your immediate family (parent, sibling, or child), the target receives a +6 on the aided task, and if successful, you gain a +2 on rolls the following round.

Special

In a campaign in which all the characters are siblings of House Tully, the GM may wish to reduce the effects of this Feat, perhaps cancelling the increased benefits for aiding members of the immediate family.

Fire And Blood

A wounded dragon is at its most dangerous, full of anger and ready to strike out to slay its tormentors.

Prerequisites

Appropriate House Affiliation (Targaryen).

Benefits

On any round in which you sustain an injury from a melee combat attack, you may make enter a state of cold, calculating anger. When angry, you gain a +2 bonus on damage rolls when making a melee attack anyone who has injured you, and you can make an additional attack each round against them at your full attack bonus. Any attacks you make while angered against a character who has not injured you are at a -2 penalty on attack and damage rolls. Your state of anger ends as soon as all those who have injured you are dead or no longer in sight. You may enter a state of anger up to a number of times per day equal to 1 + your Wisdom Modifier (minimum 1).

Giant's Blood (Optional Feat)

Giants are fierce things, all hair and teeth, where the women have beards as great as their husbands. Sometimes the women take human men for lovers, and give birth to the half-bloods. Giant's Blood is a thing of the north, but it may carry for several generations, granting children powerful limbs and a towering stature.

Prerequisites

Appropriate House Affiliation (the Vale of Arryn, Baratheon, Umber, No House) or regional Background (the North, the Stormlands, the Westerlands, the Wild).

Benefit

Born with the blood of a giant running through your veins, you are tremendously hardy and strong, receiving a +4 Str and +2 Con. Additionally, whenever you are subject to a size modifier (such as during grapple checks, trip attempts, or during some special attack checks) you are treated as one size larger if doing so is beneficial to you. Your great size does not come without cost, however, and thus you suffer a -4 penalty to Dex. At over six and a half feet, you can wield two-handed weapons in one hand; and armour (and some weapons) cost 150% – 200% more than usual, and must be specially made to fit.

Special

This Feat may only be taken at 1st Level. Giant's Blood counts as a blood Feat and may not be taken in conjunction with any other bloodline Feat. Additionally, characters with Giant's Blood are so exceptionally powerful in combat that they should be regarded as ECL +1. GMs may wish to limit the amount of Giant's Blood characters in the campaign, or may even waive the ECL Modifier if combat will not be a substantial part of the game.

Gold Breeder

You have a talent for raising and managing vast sums. Some say that you can create a shower of golden coins simply by rubbing two together. In truth, you have a talent for sums and a knack for juggling loans, debts, and usury. Such talents would make you an invaluable addition to any household or court.

Prerequisites

Int 13, Appropriate House Affiliation (Arryn, Lannister, Martell, Tyrell) or regional Background (Dorne, the Free Cities, King's Landing, the Reach, the Vale of Arryn, the Westerlands).

Benefit

You receive a +2 bonus to any rolls made to raise money, or in any transactions dependent upon Wealth. Additionally, the amount of money raised by any Skill or Influence check is increased by an amount equal to your Int Modifier x 20%.

Growing Strong

The Tyrells long ago learned to apply the principles of hard work and an eventual harvest to many other fields, including warfare and politics.

Prerequisites

Appropriate House Affiliation (Tyrell).

Designer's Note

Note that this Feat is something like an offensive version of the Stark house Feat, Winter Is Coming (see pg 171). It provides slightly less powerful benefits (only +1, and only to certain specific die rolls rather than to all die rolls) because its use is far more in the hands of the player. The player of a Tyrell character can select a plan and pursue it, whereas the player of a Stark character must wait and hope that he or she has prepared against the right danger.

Benefits

You may spend one week to define a particular goal you wish to achieve, and a plan to achieve it. Whenever you are working towards your goal and in accordance with your plan, you gain a +1 bonus on all directly relevant Skill checks, attack rolls, and damage rolls. The GM will decide whether you are fulfilling these requirements with regard to any particular roll.

Hear Me Roar

The Lannisters are feared throughout Westeros, not just because of their prowess in battle but because of what they will do to the opposition's survivors and kin once victorious.

Prerequisites

Appropriate House Affiliation (Lannister).

Benefits

Once per melee combat, you may make use of the Intimidate Skill to Demoralise Opponent (see Intimidate, page 156) as a free action instead of as a standard action. The opponent must be aware that you are a Lannister, and you must be capable of shouting (this could be a battle cry, threat, or just a wordless roar).

Keen Mind

Sharp senses, quick wits, and sound faculties combine to give you a knack for discerning, learning, and remembering.

Prerequisites

Int 13 or Wis 13, Appropriate House Affiliation (Frey, Tully, Tyrell, No House) or regional Background (Free Cities, the Reach, the Riverlands).

Benefit

Select any two Skills from the following list that you do not have as Class Skills. These Skills now always count as Class Skills. The following Skills are available: Appraise, Decipher Script, Forgery, Heal, Knowledge (Any), Listen, Sense Motive, Spot.

Special

You may take this Feat more than once, but must choose two new Skills from the list each time.

Noble Spirit

Something in your mien inspires intense loyalty.

Prerequisites

Cha 13, Appropriate House Affiliation (Arryn, Baratheon, Stark, No House) or regional Background (the North, the Stormlands, the Vale of Arryn).

Benefit

You form a deep bond of friendship and trust with one friend, companion, or follower, selected at the time the Feat is assigned. That character becomes a true companion and will never willingly betray you of his or her own accord. Any attempts to trick this companion into a betrayal suffer a -10 penalty to any social Skill checks or Influence rolls. Additionally, you can call upon your ally for aid in times of need, although this is a resource that should not be abused or taken lightly. The friendship should be considered mutual, and the friend may call upon you for help at times. GMs should determine what help can be provided as appropriate to the particular character.

The GM may, at his or her discretion, require an episode of intense role-play or some meaningful action from you for this Feat to take effect. The Greatjon's confrontation with Robb Stark and his direwolf, Grey Wind, is an excellent example.

The effects of this Feat last as long as the companion lives. If the loyal companion is slain, you may apply this Feat to a different character (although an appropriate role-playing encounter may be required). Conversely, if you betray the friend the Feat is lost.

Special

This Feat may be taken multiple times. Each time, you must apply it to a different character.

Ours Is The Fury

The Baratheons are terrifying in battle, filled with a righteous fury that makes them almost unstoppable.

Prerequisites

Appropriate House Affiliation (Baratheon).

Benefits

You are extremely stubborn, and that stubbornness can burst into fiery anger. You gain +1 to Will Saves. In addition, you may fly into a rage, gaining a +2 to Strength, and +2 to attack rolls, but suffering a -2 to Armour Class. A fit of rage lasts for a number of rounds equal to 3 + Constitution Modifier (minimum of 3). At the end of the rage, you lose the rage modifiers and become fatigued for the duration of the current encounter. Entering a rage takes no time itself, but you can do it only during your action, not in response to someone else's action.

Silver Tongue

Presence, poise, and demeanour combine to make you an exceptionally persuasive individual.

Prerequisites

Cha 13, Appropriate House Affiliation (Frey, Lannister, Tyrell, No House) or regional Background (King's Landing, the Reach, the Riverlands, the Vale of Arryn, the Westerlands).

Benefit

Select any two Skills from the following list that you do not have as Class Skills. These Skills now always count as Class Skills. The available Skills are: Bluff, Diplomacy, Disguise, Gather Information, Handle Animal, Intimidate, Perform (Any).

Special

You may take this Feat more than once, but must choose two new Skills from the list each time.

Stubborn

The determination of your people is legendary, and you are no exception. You are extremely headstrong, and it is very difficult to sway you from a decided course.

Prerequisites

Appropriate House Affiliation (Baratheon, Greyjoy, Martell, Targaryen, Tully, No House) or regional Background (Dorne, Dothraki Sea, the Iron Islands, the Riverlands, the Stormlands).

Benefit

You gain a +1 bonus to all Will Saves. Additionally, you gain a +1 Shock Value, as you aren't willing to go down easily, and a +1 conditional Fort Save against Shock.

Tradesman

You have completed an apprenticeship at a trade, or have spent long hours observing a master craftsman at work.

Prerequisites

Appropriate House Affiliation (Greyjoy, Tully, Umber, No House) or regional Background (the Iron Islands, the North, the Riverlands).

Benefit

Select any two Craft or Profession Skills that you do not have as Class Skills. These Skills now always count as Class Skills, and you gain a +2 check bonus while using them.

Special

You may take this Feat more than once. Each selection applies to two new Craft or Profession specialities.

Twins

Freys are a prolific brood, and you almost always have a relative nearby that you can call upon for aid. He or she is not necessarily loyal to you beyond the ties of blood, and the favour may likely cost you in the long term.

Prerequisites

Appropriate House Affiliation (Frey).

Benefits

When you are in need of aid, there is a very high chance a relative will be close by, and will help you out to the best of his or her ability. This is treated like an Influence check (DC 10), with the following conditions. The help must be logical and appropriate – you should not make this check if falling down a chasm, or if there is no reasonable way for a relative to be at hand (you are at sea, beyond the Wall, etc.). You should not make this check more than once a session (or fortnight, depending on the game timeline).

Special

Help can take many forms. It may be a haven on the side of the road; an extra sword in a tavern brawl; passage on a ship; or even a rushed wedding. The GM should ensure the help gets you out of your particular predicament, but this does not mean it will be in a way you like or expect. GMs must, however, be careful not to abuse this power, and should use this Feat as a way to forward the plot or introduce new plot elements. GMs may also use the results of the Influence check as an indicator of the value of the help (a great success could mean tremendous aid with few strings attached, while a marginal success could translate into just enough help at very high cost).

If you do not have the Noble Mandate ability, you gain the ability as a 3rd Level Noble, but only in regards to asking for assistance from a relative.

Unbowed, Unbent, Unbroken

The princes of Dorne are renowned for their willingness to fight on just long enough to finish the job – even at the cost of their own lives.

Prerequisites

Appropriate House Affiliation (Martell).

Benefits

When reduced to between -1 and -9 Hit Points, you may choose to act normally, as though you still had 1 Hit Point or more, although you may still be dying and will continue to suffer any effects of Serious Injuries that have been inflicted upon you. Once in this state, you can't be stunned because of shock. If you reach -10 Hit Points, you immediately die.

Unchained Giant

The members of House Umber laugh at pain and revel in physical contests. They are some of the hardiest men of the North, and their survival depends on their ferocity and resolve.

Prerequisites

Appropriate House Affiliation (Umber).

Benefits

You are harder to shock and gain a +1 to your Shock Value, and a +2 bonus to Fort Saves made against Shock. Additionally, in battle you can fight beyond 0 Hit Points, only falling when you reach a negative value equal to double your Con Modifier (min of -2, maximum of -8). For example, Cley Umber has a Con of 16 (+3 Modifier). He can fight until he reaches -6 Hit Points, at which time he immediately collapses.

Unknown Heritage

You do not know your parentage, and may be a lost heir or somehow else secretly destined for greatness.

Benefits

You do not know some great secret of your past. At an appropriate point in the game, you may replace this Feat with any other Background Feat. This may only be done in a way that fits with the story, and with GM's permission.

We Do Not Sow

The raiders of House Greyjoy were once dreaded in every coastal town. In recent years the Greyjoys have been held in check somewhat by the power of the King and his supporters,

but with the current crises the ironmen have begun to look at the ripe towns and ports of the mainland with thoughts of plunder, death, and rapine once more.

Prerequisites

Appropriate House Affiliation (Greyjoy).

Benefits

If you are leading a group of characters on a raid, the majority of whom have either at least one Level in the Raider Class or are from the Iron Islands or both, you may set up an ambush or other surprise attack by taking at least 1 hour to plan and prepare the group. Each character in the raiding group (including you) gains a +4 bonus to all Hide and Move Silently checks, and a +4 bonus to Initiative (these stack with other Initiative bonuses), while in or moving into their designated positions. Additionally, during the first round of the surprise attack, the characters all gain +2 attack and damage bonuses.

Special

The player must provide the GM with a complete "plan of attack" covering the intended actions of all the characters taking part in the attack. Armed with this plan, the GM will be able to ascertain whether the characters qualify for the various bonuses at any one time.

Winter Is Coming

The Starks have a reputation for being prepared for anything, and their opponents in the great game of thrones are often surprised when a Stark seems to have anticipated their plots and prepared countermeasures, however secretive their plans had been. The Starks are not actually prepared for everything, but they are capable of considerable foresight when they set their minds to a particular danger.

Prerequisites

Appropriate House Affiliation (Stark).

Benefits

You may spend one day in preparation for a specific threat. This may be almost any one thing, but must be specific. For example, you might regard assassination as the greatest danger, or a Lannister invasion, or the return of the Targaryens from exile, or the coming Winter itself, or the arrival of the Others out of legend. Once you have defined a threat and prepared for it, you gain a +2 bonus on all die rolls directly connected with countering the threat or defending against it. This could include Skill checks, attack rolls, Saving Throws, damage rolls, and defence rolls, as appropriate.

The GM is always the arbiter as to whether a particular die roll gains the benefit from this Feat. For example, if you are prepared against assassination, you will gain the benefit of this Feat on Saving Throws against poison placed in a food specifically to kill you, but not against the poison inherent in a plant that you eat when lost and hungry in the wilderness (though you would have gained the bonus if your preparation had been against having to live rough for a time). Likewise, preparation against assassination will give you bonuses to all combat-related die rolls when fighting a lone individual who has been tasked to slay you in your bed, as well as in Skill checks to detect the assassin in the first place, but it will not give you any bonuses against the attack of a random thief intent on mugging you in Flea Bottom, or against an enemy met on the battlefield, or against a rival during a bar-room brawl.

Note that this Feat cannot be used offensively – you cannot use it to prepare yourself to assassinate an enemy, for example.

You may only use this Feat to be prepared for one danger at any one time. However, you may cancel your preparations to defend against the currently selected threat, then take one day to prepare against a newly specified threat instead.

General Feats

The following Feats grant a wide array of capabilities that can enhance any sort of character. With the exception of a few Feats (clearly identified), they are available to any character that meets any prerequisites they may have.

Accuracy

A keen eye and steady hand let you attack with uncanny accuracy.

Prerequisites

Base Attack Bonus +4

Benefit

You suffer reduced dice penalties when attempting difficult attacks, such as striking at weak points, vital spots, or shooting at long ranges. Accuracy also comes into play when attempting a special trick shot, such as carving an initial on someone's body or pinning a target's clothing to a wall with an arrow. This Feat reduces the difficulty penalty of any appropriate attack by 2 (to a minimum of 0). For example, attacking a vital spot (-8 penalty) now incurs a -6 penalty, while firing at double range (-4 penalty) would receive -2 penalty. For more information on trick shots and attacking vital spots, see page 241. Additionally, if your opponents is defending with a shield, you get a +2 bonus to attack as long as you are trying to bypass the shield (rather than strike it).

Accuracy (Improved)

Your technique with melee or ranged weapons is near perfect, allowing amazing displays of accuracy and pinpoint targeting.

Prerequisites

Accuracy, Base Attack Bonus +8

Benefit

As with Accuracy, you suffer reduced dice penalties when attempting difficult attacks, such as striking at weak points or vital spots, or shooting at long ranges. Each difficulty penalty is reduced by an additional 2 points (to a minimum of 0). For example, attacking a vital spot (-8 penalty) incurs a -4 penalty, while firing at double range (-4 penalty) would receive 0 penalty. For more information on trick shots and attacking vital spots, see page 241. Additionally, if your opponents is defending with a shield, you get a further +2 bonus (+4 total) to attack as long as you are trying to bypass the shield (rather than strike it).

Special

This Feat stacks with the bonuses provided by Accuracy, for a total penalty reduction of -4.

Armour Proficiency (Heavy)

You have trained in the use of heavy armour, learning how best to move and fight in heavy mail and plate (see Table 11-8, Armour, page 213)

Prerequisites

Armour Proficiency (Light), Armour Proficiency (Medium)

Benefit

When you wear a type of armour with which you are proficient, you can ignore the armour check penalty to attacks and Ride checks.

Armour Proficiency (Light)

You have trained in the use of light armour, learning how best to move and fight in leather or cloth armours (see Table 11-8, Armour, page 213)

Benefit

When you wear a type of armour with which you are proficient, you can ignore the armour check penalty to attacks and Ride checks.

Armour Proficiency (Medium)

You have trained in the use of medium armour, learning how best to move and fight in mail (see Table 11-8, Armour, page 213)

Prerequisites

Armour Proficiency (Light)

Benefit

When you wear a type of armour with which you are proficient, you can ignore the armour check penalty to attacks and Ride checks.

Authority

Through birth, merit, or appointment, you have earned a position of prominence in your house, clan, or community. Your position brings with it both public recognition and political influence.

Prerequisites

Cha 13

Benefit

You are well-known for your prominent rank and gain a +1 bonus to all Reputation checks. Additionally, you gain a +1 to all Influence checks.

Special

This Feat must be approved by the GM, and must be appropriate to the story or plotline of the ongoing campaign.

Aware

Prerequisites

Base Attack Bonus +3

Benefit

You recover quickly from surprise attacks, and are thus never caught flat-footed (see page 250). If you are surprised, the attacker still receives one free surprise attack round – but you are not flat-footed during this time.

Blind Fighting

You've learned how to use your ears and finely-honed senses to fight in melee without being able to see your foe.

Benefit

You suffer only half the normal penalties associated with attacking or defending with melee weapons or while unarmed in poor light, absolute darkness, or against an unseen opponent (see page 248, for more information about darkness penalties).

Bravado

Your Charisma allows you to dominate opponents through sheer presence and force of will.

Prerequisites

Cha 13

Benefit

Select one weapon. When using that weapon, you may opt to add your Cha bonus to attack rolls or defence rolls, chosen when this Feat is first selected.

Special

This Feat may be taken multiple times. Each time, it applies to either the alternate value (attack or defence) or a different weapon. Its effects do not stack with Brute, Canny, Finesse, or Tactics.

Brawl

You're no stranger to a brawl. Strength, practice, and ferocity have made your bare knuckles into formidable weapons.

Prerequisites

Str 13

Benefit

You receive a +1 bonus to hit when attacking unarmed, and you deal nonlethal damage equal to 1d6 + your Strength Modifier.

Brawl (Improved)

You are a dedicated brawler, and are a terror even without weapons.

Prerequisites

Brawl, Base Attack Bonus +3

Benefit

You receive a +2 bonus when attacking unarmed, and you deal nonlethal damage equal to 1d8 + your Strength Modifier.

Brute

Your Strength allows you to handle a heavy weapon with ease. You may lack finesse and technique, but you compensate with raw power.

Prerequisites

Str 13

Benefit

Select one weapon. When using that weapon in melee, you may opt to add your Str bonus to attack rolls or defence rolls, chosen when this Feat is first selected.

Special

This Feat may be taken multiple times. Each time, it applies to either the alternate value (attack or defence) or a different weapon. Its effects do not stack with Bravado, Canny, Finesse, or Tactics.

Canny

Your Wisdom allows you to fight strategically.

Prerequisites

Wis 13

Benefit

Select one weapon. When using that weapon, you may opt to add your Wis bonus to attack rolls or defence rolls, chosen when this Feat is first selected.

Special

This Feat may be taken multiple times. Each time, it applies to either the alternate value (attack or defence) or a different weapon. Its effects do not stack with Bravado, Brute, Finesse, or Tactics.

Cleave

In combat, you can follow through successful hits with powerful blows.

Prerequisites

Str 13, Power Attack

Benefit

If, in a single attack, you deal enough damage to a foe to make him or her drop (by reducing the foe to 0 Hit Points, slaying the foe, overcoming a foe's Shock Value, etc.), you get an immediate, extra melee attack on another foe within reach. You cannot move before making this extra attack. The extra attack is made with the same weapon and same attack bonus as the attack that dropped the previous foe. You may use this ability only once in a combat round.

Cleave (Great)

You can wield a melee weapon with such power that you can strike multiple times whenever you fell your foes.

Prerequisites

Str 13, Power Attack, Cleave, Base Attack Bonus +4

Benefit

As per Cleave, except that there is no limit to the number of free Cleave attacks you can make in a round. You may not take any movement between the free Cleave attacks.

Combat Agility

Your reflexes and awareness allow you to maintain an uncanny defence in combat, keeping your guard up even against several opponents.

Prerequisites

Dex 13, Int 13, Combat Expertise, Dodge

Benefit

You may make a second defence roll in a single round at your full Defence Bonus, ignoring the normal penalty for defending against multiple attackers. See Defending Against Multiple Attacks, page 249 for more information.

Special

You may take this Feat multiple times. Each time, you can make an additional defence roll at full bonus. You may only take this Feat a number of times equal to your Dex bonus.

Combat Expertise

You have trained in using your combat skills for defence as well as offence.

Prerequisites

Int 13

Benefit

On an attack action in melee, you can take a penalty of as much as -5 to your attack rolls, and add that same number (up to +5) to your defence roll. The number of points shifted from attack to defence cannot exceed the character's Base Attack Bonus. The bonus to defence applies until the character's next action, and is a dodge bonus. This Feat is different from fighting defensively, and supersedes those bonuses (see page 245 for more information).

Command

You have been given command of an organisation, and have control over its Wealth and Influences.

Prerequisites

Member of the organisation, GM's approval

Benefit

You are the acknowledged Lord Commander (or equivalent title, such as High Septon or Grand Maester) of an organisation. Your Wealth increases by +1 Rank. You also gain +2 to all checks where Social Status applies (such as Influence checks and Social Skill rolls), since people recognise your authority. Additionally, the Maximum Influence over your organisation increases by 10 (you do not receive any more Influence Points, but you can spend more to establish greater control. For example, the Lord Commander of the Kingsguard would have Social Status Rank 4 and Maximum Influence of 50 over the Kingsguard, while the Lord Commander of the Night's Watch would have Social Status Rank 3 and Maximum Influence of 40 over the Night's Watch).

Special

Your title may need to be confirmed by a greater authority (the king, the members of the organisation, etc.). In your territory, you have the potential for tremendous power (see Maximum Influence, page 191), and you may have other rights and privileges, depending on your organisation's position.

This Feat should not be used to gain control over a noble house (see Heir and Head of House).

Critical (Improved)

Your mastery of one type of weapon makes you deadly in combat. When wielding that weapon, you know exactly where to strike your opponents to cripple or slay them.

Prerequisites

Base Attack Bonus +8, Proficiency with the chosen weapon

Benefit

Choose one type of weapon. When using that weapon, the critical threat range is doubled. For example, a longsword usually threatens a critical hit on a roll of 19 or 20 (a 2 in 20 chance). If you take Critical (Improved) with longswords, the threat range expands to 17 to 20 (a 4 in 20 chance).

Special

This Feat may be taken multiple times, but its effects do not stack. Each additional application of this Feat applies to a different weapon.

Dodge

You are adept at dodging blows.

Prerequisites

Dex 13

Benefit

At the beginning of each combat round, designate an opponent and receive a +1 dodge bonus to all defence rolls made against that opponent. You may select a new opponent every action. Any condition that makes you lose your Dex bonus to defence rolls (being caught flat-footed, etc.), negates this and all other dodge bonuses. Dodge Feat bonuses stack with other dodge bonuses.

Special

This Feat may be taken multiple times. Its effects stack up to a maximum bonus of +3 or your Dex bonus, whichever is lower.

Endurance

You are capable of amazing feats of stamina.

Benefit

Whenever making an extended check for any physical action (running, swimming, etc.), you receive a +4 bonus. Also, you may sleep in light or medium armour without becoming fatigued. If the optional Fatigue rules (page 256) are being used, Endurance reduces your Fatigue Value by 1.

Special

If using the Fatigue Over Time optional rule (page 257), Endurance increases the number of rounds you can fight by +4.

Fame

For whatever reason, you are particularly well known.

Benefit

You receive a bonus of +2 Reputation Points. These Points can be added to an existing Reputation (or divided between two Reputations), or used to acquire a new Reputation.

Special

You may select this Feat multiple times. Its effects stack.

Far Shot

You can get greater distance than normal out of a ranged weapon.

Prerequisites

Point Blank Shot

Benefit

When you use a projectile weapon, the range increment of any missile weapon is increased. Missile weapons (like bows and crossbows) increase their range increments by 50% (multiply by 1.5). When you use a thrown weapon, its range increment is doubled.

Fast Healer

An iron constitution and remarkable stamina allow you to recover from injuries and illness at an amazing rate.

Prerequisites

Con 13

Benefit

You recover from all forms of damage (Hit Points, Ability damage, and subdual damage) at twice the normal rate. Any circumstances that increase the rate of natural healing (long term care arising from the Heal Skill, for example) increase your natural healing rate to three times the normal rate if resting, or twice the normal rate if you continue to be active. See page 258 for information on healing wounds.

Special

This Feat may only be taken at 1st Level.

Favoured

You have gained the attention and favour of a powerful noble. His or her good will lends weight to your presence, and this noble's influence can open the door to many opportunities.

Benefit

You receive a +2 circumstance bonus to Diplomacy and Intimidate checks, as appropriate to the situation. Additionally, this Feat offsets one Affiliation or Class requirement for a Class, Feat, or Prestige Class. For example, even though Sandor Clegane had no Levels in the Knight Prestige Class, Joffrey's favour was enough to award him membership in the Kingsguard (and access to the Prestige Class).

Special

This Feat requires the presence of a noble ally or patron for the character within the story, and may only be taken with GM approval.

Finesse

Your nimbleness and agility allow you to make lighting-quick strikes.

Prerequisites

Dex 13

Benefit

Select one weapon. When using that weapon, you may opt to add your Dex bonus to attack or defence rolls, chosen when this Feat is first selected.

Special

This Feat may be taken multiple times. Each time, it applies to either the alternate value (attack or defence) or a different weapon. Its effects do not stack with Bravado, Brute, Canny, or Tactics.

Fortune's Favour

You have always been blessed with a strong lucky streak.

Benefit

Once per game day, you may reroll any one die roll just made, as long as the outcome of the roll depends more upon luck than Skill. Craft, Profession, and Knowledge Skills, for example, rely primarily upon Skill, while Listen or Search checks involve more chance. Will and Fortitude Saves rarely depend upon luck, but Reflex Saves often do. Attack rolls and damage rolls involve enough chance to invoke this Feat.

You may always try to frame an action in such a way as to emphasise the role of chance or luck in the outcome; the GM, however, is always the final arbiter as to whether or not this Feat applies. With GM approval, the player may make the roll over again and choose the more beneficial of the two results.

Special

This Feat may be taken multiple times. Each additional time you take the Feat, you may make one additional reroll per day.

Great Fortitude

You are tougher than normal.

Benefit

You gain a +2 bonus to all Fortitude Saves.

Hard Luck

Benefit

Your life has been fraught with hardship, but through perseverance and tenacity you always seem to pull through. Whenever you get a natural 1 on a Saving Throw, attack roll, or defence check, you get an immediate bonus non-attack action. The effects are more or less simultaneous; you should be able to react before the full negative effect is felt. For example, if you rolled a critical failure on an attack roll you could move back, draw a new weapon, etc. If you failed a Saving Throw with a natural 1 you could similarly attempt to retreat out of harm's way.

Head of House

You are the head of a noble house, commanding all of its Wealth and Influences.

Prerequisites

Heir, GM's approval

Benefit

You are the acknowledged lord or lady of a powerful house. Your Wealth increases by +1 Rank. You also gain +2 to all checks where Social Status applies (such as Influence checks and Social Skill rolls), as people recognise your authority. Additionally, the Maximum Influence over your house increases by 10 (you do not receive any more Influence Points, but you can spend more to establish greater control. For example, a minor lord would have Maximum Influence of 40, a great lord would have Maximum Influence of 50).

Special

Your title may need to be confirmed by your vassal lord (either a great lord or by the king himself). In your territory, you have the potential for tremendous power (see Maximum Influence, page 191), and you may have other rights and privileges (such as the ability to dispense the king's justice), depending on your house's position.

This Feat should also be used to raise a member of the royal family (Social Status Rank 5) from crown prince (Heir) to king of the realm (whose Maximum Influence is 60), and a Dothraki *khalakka* to *khal*.

Heir

You are the first born child, or somehow otherwise acknowledged as heir to a noble house.

Prerequisites

Social Status 3+, GM's approval

Benefit

You have greater Influence over your house than your siblings. You gain 5 Influence Points over your house. Although you now have greater sway over the house, you also have more responsibilities towards it.

Hero's Effort

You possess near bottomless reserves of willpower, stamina, and energy. Tapping into them allows you to push yourself to the limit of human abilities, and even beyond.

Benefit

Once per day for every four character Levels, you may take one additional action in a combat round. The action can be either a non-combat action or an attack action, and may come before or after your normal actions. However many times you may use Hero's Effort in a day, though, you can never use it more than once per combat round.

Initiative (Improved)

Finely honed reflexes allow you to react more quickly than normal in a fight.

Benefit

You receive a +4 bonus to all Initiative checks. This stacks with any other bonus to Initiative.

Iron Will

You have a stronger will than normal.

Benefit

You receive a +2 bonus to Will Saves.

Knockout Punch

You are skilled at delivering a stunning blow to unwary opponents.

Prerequisites

Brawl, Base Attack Bonus +3

Benefit

When making your first unarmed attack against a flat-footed opponent, treat a successful attack as a critical hit. This damage is nonlethal damage.

Special

Even if you have the ability to treat unarmed damage as lethal damage, the damage from a knockout punch is always nonlethal.

Knockout Punch (Improved)

You have refined your knockout bunch to devastating effect.

Prerequisites

Brawl, Knockout Punch, Base Attack Bonus +6

Benefit

When making your first unarmed attack against a flat-footed opponent, treat a successful attack as a critical hit. This critical hit deals triple damage. This damage is nonlethal.

Special

Even if you have the ability to treat unarmed damage as lethal damage, the damage from a knockout punch is always nonlethal.

Leechcraft

Long study of the healer's craft allows you to provide extraordinary care to the injured.

Prerequisites

Heal 4 Ranks

Benefit

This Feat allows the character to use the Heal Skill to restore an additional number of Hit Points through the use of more extensive and thorough procedures. You must have the proper implements (knives, bandages, boiled wine, herbs, etc) and sufficient time to work.

You can perform leechcraft on yourself, but at a -5 penalty.

The Heal check takes roughly an hour, and possibly much longer to tend grievous wounds (the exact time is at GM's discretion). To determine the results of the check, consult the following table. Only one successful leechcraft attempt can ever be made on an injured character per week.

Table 8-2: Leechcraft Healing Table

Result	Hit Points Restored
15-20	1
21-25	2
26-30	3
31-35	4
36-40	5

Special

If the Heal check is successful, and the patient stays in the healer's care for a full day or more, he or she is considered to be recovering at double the normal rate (see Recovering Hit Points, page 258).

Lightning Reflexes

You have faster than normal reflexes.

Benefit

You gain a +2 bonus to all Reflex Saves.

Literacy

You are lettered, which is a talent unknown to many of the smallfolk.

Benefit

You can read and write your native tongue.

Special

In order to become literate in foreign languages, you must first have at least 1 Rank in Speak Language. You may spend 1 additional Skill Point to become literate with a language you know. Each language requires a separate expenditure.

Mounted Archery

You are skilled at using missile weapons from horseback.

Prerequisites

Ride 1 Rank, Mounted Warrior

Benefit

The penalty you suffer when using a ranged weapon from horseback is halved: -2 if the mount is moving normally, -3 if the mount is cantering, and -4 if the mount is running. See Mounted Combat, page 247, for more information.

Mounted Archery (Improved)

You are exceptionally skilled at using missile weapons from horseback.

Prerequisites

Ride 4 Ranks, Mounted Archery, Mounted Warrior

Benefit

You do not suffer any penalties when using a ranged weapon from horseback.

Mounted Warrior

Like the infamous Dothraki nomads and the famed knights of Westeros, you are skilled at fighting from the back of a horse.

Prerequisites

Ride 1 Rank

Benefit

During combat, when your mount is threatened by an attack, you may choose to replace the horse's Armour Class with a value equal to your total Ride Skill (Ride Skill + Dex Modifier + Class Modifiers). This value (as a static number), becomes the horse's new Armour Class. Multiple attacks will impose a cumulative -2 penalty on the Armour Class.

Parry

You are skilled at defending yourself with a weapon.

Prerequisites

Proficient with weapon, Base Attack Bonus +1

Benefit

Choose one type of weapon. You gain a +1 to defence rolls when defending with that weapon against one specific opponent. You may specify the target at the beginning of each combat round, and may select a new opponent every action. A character in no armour or light armour defends at +2. You cannot parry missile weapons, however.

Special

Parry bonuses stack with all other defence check bonuses. This Feat may be taken multiple times. Each time, it applies to a different weapon.

Parry (Improved)

You have gained mastery at defending yourself with a weapon.

Prerequisites

Parry, Base Attack Bonus +4

Benefit

Choose one type of weapon for which you have already selected Parry. You gain a +2 bonus on all defence rolls you make using the selected weapon, as long as you are wearing no armour or light armour. You cannot parry missile weapons, however.

Special

Parry (Improved) bonuses stack with all other defence check bonuses. This Feat may be taken multiple times. Each time, it applies to a different weapon.

Point Blank Shot

You can make well-placed shots with missile weapons at close range.

Benefit

You gain a +1 bonus to attack and damage rolls while using any missile weapon on a foe within 30 feet.

Political Connections

Whether through force of personality, guile, or position, you have managed to become an influential player in the game of thrones.

Prerequisites

Cha 13, Diplomacy, Bluff, or Intimidate 4 Ranks

Benefit

You receive 4 + Cha Modifier (minimum of +0) bonus Influence Points. These may be spent on house or organisational Influences, on personal Influences, or on Secret Influences. See page 189 for more information about Influence.

Power Attack

You've learned to put all of your body's Strength into a swing, making powerful (though somewhat clumsy) attacks.

Prerequisites

Str 13

Benefit

On your action, but before attacking in a round, you may choose to subtract a number from all melee attack rolls made that round and add the same number to all melee damage rolls. The number of points shifted from attack to damage cannot exceed your Base Attack Bonus. The bonus to damage and penalty to attack apply until your next action. Note: you cannot apply Accuracy to a Power Attack due to the wild nature of the attack, nor can you combine a Power Attack with Combat Expertise, Fighting Defensively, etc.

Precise Shot

You are skilled at timing and aiming ranged attacks.

Prerequisites

Point Blank Shot

Benefit

You can shoot or throw a missile weapon at a target engaged in melee combat without suffering the usual -4 penalty (see Shooting or Throwing into Melee, page 237).

Quick Witted

Your mind moves quickly, and you are always ready to react.

Prerequisites

Wis 13

Benefit

You can add your Wis bonus to Initiative rolls.

Special

These effects stack with any other bonus for Initiative rolls.

Raised Status

The patronage of the powerful has allowed you to climb socially, attaining a higher status than you were born into.

Prerequisites

Reputation +1, powerful patron or ally, GM's approval

Benefit

You have gained 5 Influence Points over one organisation or house. Although you now have greater sway over the organisation or house, you also have more responsibilities towards it, and may be called upon for service.

Special

If these are your first Influence Points with the organisation, you are recognised as a junior member. If you also take the Wealth Feat (page 182), your character's Social Status Rank (page 90) may increase. Between this Feat and Wealth, you may acquire up to Social Status Rank 2. GM's should normally not allow characters to raise their Social Status beyond Rank 2 unless it is good for the story. Characters who might be appropriate for this application include the Queen, the King's Hand, Bloodriders, etc.

You can take this Feat multiple times, with GM's approval. Its effects normally stack, although if you have Influence over multiple organisations or houses, you may decide where the 5 Points area allocated (all 5 must be assigned to the same place, however). You cannot exceed the Maximum Influence value listed for an organisation or house (page 191).

Ride-By Attack

You are trained to strike a target from the back of your horse, and continue on out of the target's reach.

Prerequisites

Ride 1 Rank, Mounted Warrior

Benefit

When you are mounted and use the charge action, you may move and attack as if with a standard charge and then move again (continuing the straight line of the charge), to distance yourself from the target. Your total movement for the round can't exceed double your mounted speed.

Run

You are fleet of foot.

Benefit

When running, you move five times your normal speed (if wearing light or no armour and carrying no more than a light load) or four times your speed (if wearing medium or heavy armour or carrying a medium or heavy load). If you make a jump after a running start (see the Jump Skill), you gain a +4 bonus on your Jump check. While running, you retain your Dexterity bonus to AC

Shield Proficiency

You are proficient at fighting with a shield.

Benefit

You can use a shield for its full AC bonus, and do not suffer armour check penalties to attacks and movement based Skills (see Armour, page 211).

Skill Mastery

You're a fast learner and show aptitude with a wide range of Skills.

Benefit

You receive 9 Skill Points to spend on your Skills as you choose. The points may be spent on one Skill or spread among several, but Skills cannot be raised above the maximum based on your current Level.

Special

You may gain this Feat multiple times. Its effects stack, within the limits described.

Spirited Charge

You are trained at making a devastating mounted charge.

Prerequisites

Ride 4 Ranks, Mounted Warrior

Benefit

When mounted and using the charge option, you deal double damage with a melee weapon or triple damage with a lance.

Stern Visage

You have cultivated the ability to frighten those around you with the power of your voice, presence, or gaze.

Prerequisites

Cha 13 or Str 13, Intimidate 9 Ranks.

Benefit

Once per round as a free action, you can try to unnerve everyone around you. All opponents within 30 feet who have fewer Character Levels (including ECLs) than you must make a Will Save (DC = 10 +1/2 your Level + Cha or Str Modifier). Additionally, if your Reputation is applicable, add half your Reputation value to the DC. Opponents who fail their Saves are shaken, suffering a -2 to all attack rolls, Saves, and Skill checks for a number of rounds equal to double your Cha or Str Modifier (minimum of 2). Opponents who successfully Save are immune to your Stern Visage for a full day.

Special

Outside combat, subjects remain terrified as long as they are in your presence.

The Ignoble or Marked disadvantages can each increase the DC of the Save by +2, at the GM's discretion.

Streetfighting

The alleys and back rooms of King's Landing and every great city are filled with feral killers, murderers who fight with all the savagery of dogs and the cunning of rats. You've learned all their tricks.

Prerequisites

Brawl, Base Attack Bonus +2

Benefit

When unarmed or fighting with a light weapon (see page 206), you may add an additional 1d4 to the damage of one attack, once per round.

Tactics

Your Intelligence and knowledge gives you an edge in combat.

Prerequisites

Int 13

Benefit

Select one weapon. When using that weapon, you may opt to add your Int bonus to attack rolls or defence rolls, chosen when this Feat is first selected.

Special

This Feat may be taken multiple times. Each time, it applies to either the alternate value (attack or defence) or a different weapon. Its effect do not stack with Bravado, Brute, Canny, or Finesse.

Tough

You are tougher than normal, making you hard to kill.

Benefit

You gain +2 Hit Points, and +1 Shock Value.

Special

This Feat may be taken multiple times. Its effects stack.

Trip (Improved)

You are trained to quickly follow through with an attack if your opponent trips.

Prerequisites

Int 13, Combat Expertise

Benefit

You gain a +4 bonus to your Strength check to trip an opponent. If you trip an opponent in melee combat, you immediately get to make a melee attack against that opponent as if you had not used your attack action for the trip attempt.

Two-Weapon Defence

You have learned to parry with an off-hand weapon.

Prerequisites

Two-Weapon Fighting

Benefit

When fighting with two weapons, you gain a +1 Defence Bonus. If fighting defensively or using the total defence action, this bonus increases to +2.

Two-Weapon Fighting

Training and practice allow you to fight comfortably with a weapon in both hands.

Prerequisites

Dex 15

Benefit

Your penalties for fighting with two weapons are reduced. The penalty for your primary weapon is reduced by 2, and the penalty for your secondary weapon is reduced by 6.

Special

If your off-hand weapon is light the penalties are reduced by 2 each. (An unarmed strike is always considered light.)

Two-Weapon Fighting (Improved)

You are an expert at fighting with a weapon in each hand.

Prerequisites

Dex 17, Two-Weapon Fighting, Base Attack Bonus +6

Benefit

In addition to the single extra attack you gain with an off-hand weapon, you gain an additional attack with the off-hand weapon, but at a -5 penalty. The normal penalties for attacking with two weapons still apply (see Two Weapon Fighting Penalties, page 241).

Veteran

You've already seen battle, perhaps as a militiaman, sellsword, or even in the army of a great house. You know how to fight with the ferocity of a wild animal, and foes find it difficult to catch you off your guard.

Prerequisites

Proficiency with selected weapon, Base Attack Bonus +6.

Benefit

A specific type of weapon must be chosen when this Feat is taken. When you attack with this weapon, the opponent's Shock Value is reduced by 2.

Wealth

Wealth is an indication of assets, holdings, and incomes to which you have access. Wealth represents more than simple coinage, but it is ultimately an expression of how much you can draw upon to pursue your agenda. A peasant may perhaps have only enough Wealth to feed himself and his family, while a great lord may have enough Wealth to feed and equip tens of thousands of soldiers.

Prerequisites

GM's approval

Benefit

Your Wealth is considered to be +1 Rank. The exact effects are determined by your total Wealth Rank, but suggest you have monetary resources or tangible assets at hand. Wealth is akin to an absolute resource, unlike Influence Points, and its effects are more specific. You can spend your resources in any way you choose, but companionship acquired in this manner is loyalty bought by the coin. It has no lasting commitment.

Wealth for small purchases is normally drawn against the resources of your house or lands (or if a great merchant, other properties). Wealth can be temporarily decreased, but it is normally a robust asset that will replenish over time. See page 203 for more information on Wealth.

Special

Each character has a Wealth Rank tied initially to his or her Social Status Rank. By taking the Feat Wealth, a character achieves greater financial resources than he or she first started the game with. This can only be done when it fits the story, and with GM's permission.

If a character takes the Wealth Feat and the Raised Status Feat, his or her Social Status may also increase. Between this Feat and Raised Status, you may acquire up to Social Status Rank 2. GM's should normally not allow characters to raise their Social Status beyond Rank 2 unless it is good for the story.

This Feat can be taken multiple times. Its effects stack, but should normally be limited to an absolute Wealth Rank of 6.

Weapon Focus

You favour one type of weapon, and have practised with it to an extraordinary degree of mastery.

Prerequisites

Proficiency with selected weapon, Base Attack Bonus +1

Benefit

Choose one type of weapon. You gain a +1 bonus to all attack rolls when wielding that weapon type.

Special

This Feat may be taken multiple times. Its effects do not stack. Each time, you must apply it to a new type of weapon.

Weapon Focus (Greater)

You have become terrifying with your weapon of choice.

Prerequisites

Weapon Focus with selected weapon, Base Attack Bonus +8

Benefit

Choose one type of weapon for which you have already selected Weapon Focus. You gain a +1 bonus on all attack rolls you make using the selected weapon. This bonus stacks with other bonuses on attack rolls, including the one from Weapon Focus.

Special

You can gain Greater Weapon Focus multiple times. Its effects do not stack. Each time you take the Feat, it applies to a new type of weapon.

Weapon Proficiency (Exotic)

You have learned how to use an exotic weapon, such as the whip or one-handed bastard sword. This Feat can also represent training in the use of obsidian weapons.

Prerequisites

Base Attack Bonus +1

Benefit

Select one type of exotic weapon (see Table 11-7: Weapons, on page 210 for more information). When using that weapon, you make attacks at your full attack bonus.

Special

This Feat may be taken multiple times. Each time, it applies to a different weapon.

Weapon Proficiency (Martial)

You have learned to use a martial weapon, such as a longbow or longsword.

Benefit

Select one type of martial weapon (see Table 11-7: Weapons, on page 210 for more information). When using that weapon, you make attacks at your full attack bonus. This Feat can be used to expand your proficient weapons beyond the list in the basic Class description.

Special

This Feat may be taken multiple times. Each time, it applies to a different weapon.

Weapon Proficiency (Simple)

You have learned to use simple weapons, such as spears, daggers, and clubs.

Benefit

When using simple weapons (page 206) you attack at your full attack bonus.

Weapon Specialisation

Your growing mastery of a favoured weapon lets you deal out far more damage in combat.

Prerequisites

Proficient with weapon, Base Attack Bonus +4, Weapon Focus

Benefit

Choose one type of weapon for which you have already selected the Weapon Focus Feat. You gain a +2 to all damage rolls with that weapon.

Special

This Feat may be taken multiple times. Each time, it applies to a different weapon.

Whirlwind Attack

With all the speed and grace of a Water Dancer, you can strike nearby opponents in an amazing, spinning attack.

Prerequisites

Dex 13, Int 13, Combat Agility, Combat Expertise, Dodge, Veteran

Benefit

In a single combat round, you can choose to forgo your regular attacks and instead make one melee attack at your full attack bonus against every foe within 5 feet

Legendary Feats

Legendary Feats are the rarest and most restricted Feats of all. In addition to all of the listed prerequisites, a character must secure their GM's approval before choosing a Legendary Feat. In the early years of the War of the Five Kings, these supernatural abilities were barely stirring: future supplements will expand upon the capabilities of Legendary Feats in much more detail.

Animal Companion

You have forged a deep, supernatural bond with an animal. The beast's spirit is part of you, and your spirit is part of it.

Prerequisites

Blood of First Men or Blood of the Dragon. At the GM's discretion, other Blood Feats may also grant access to this Feat.

Benefit

You gain the friendship and loyalty of one animal. The animal must be iconic to the character's house, land, or tribe (direwolves for members of House Stark, dragons for members of House Targaryen, bears, wolves, or shadowcats for Wildlings, etc.). The animal's loyalty lasts only so long as you honestly intends to be that animal's friend; abuse will sever the bond immediately.

The companion animal will respond to your vocal commands. You may teach the animal three tricks or tasks per point of Intelligence the animal possesses. Typical tricks include coming when called, fetching, breaking off from combat, staying, etc. The tasks cannot be complex. Teaching the animal to accept a rider (assuming it is of a size to do so) requires the use of the Handle Animal Skill.

The animal will always look out for your well being, attacking anyone who menaces or threatens you without hesitation. The beast will also show a profound dislike for anyone whom you distrust or who might bear you ill will. Over time, your companion animal will become acutely connected to your emotional state, growing agitated when you are upset and playful when you are happy.

The link goes both ways, however. Prolonged separation from your companion animal leads to melancholy, while the death of the animal provokes a deep depression.

Special

If an animal companion is killed or lost, the GM may let you select another Feat. This may even include a new animal companion, if appropriate to the story.

Dreams

Prerequisites

Wis 15, Appropriate Blood Feat (Blood of the First Men; Blood of the Dragon, Dothraki Born) or regional Background (North, the Wild).

Benefit

You sometimes dream true. In certain dreams, you can see hints of the future. Most such visions come involuntarily (at the GM's discretion), but if you are particularly concerned about a loved one, or otherwise experiencing strong emotions, you may experience such a dream (if the player convinces the GM to allow a check, he or she must make a Wisdom check at DC 20. If the characters share a sympathetic tie through Blood Feats, the GM may allow a bonus). These dreams reveal short glimpses of the future, often cloaked in obscure metaphor. The GM must create and describe the vision. Normally, a character should not have a true dream more than once per session, and perhaps even less frequently.

These visions can be treacherous: they rarely signify what they seem to and can rarely be interpreted literally. A vision of another character's death, for example, may indicate only the intent to harm that person, a future loss of status or reputation, or even that the world at large may soon come to believe that the prophesied victim is dead. An invasion might appear as a storm coming from a specific direction that batters down castles and ravages fields. Even specific people may be cloaked in metaphor: a Lannister prince might appear as a great lion with bloody jaws, for example, or a treacherous man as a serpent.

Not all dreams are true. You may, if bewildered by the strange symbols of a dream, try to interpret them by making a Knowledge: Arcana check (DC 25). If successful, the GM will confirm the nature of the dream and may (at his or her discretion) give a single hint of the vision's meaning. True dreams often show events whose origins are not easily determined, or ones that, once set in motion, are impossible to stop. No one knows for certain whether true dreams are set in stone, or whether the future can be changed.

Pious

The Seven Gods of the Andals watch over their children. Your faith and devoted service to the Seven has created a special link between you and the gods. So long as your faith remains true, your prayers will be heard – and may even be answered.

Prerequisites

Wis 15, Appropriate regional Background (The Reach, the Riverlands, the Stormlands, the Westerlands, the Vale of Arryn), Blood of the Andals, Knowledge: Religion (the Seven) 3 Ranks

Benefit

You may pray to the Seven for guidance and aid. Unlike the blessing that septons can call upon, this Feat allows anyone who worships the Seven to turn to them for aid and intervention. Always bear in mind that these invoked miracles are not spells, and may be fundamentally similar to the faith-based blessings that Godsworn septons and septa can provide.

To gain the attention and favour of the Seven, you must recite a prayer to one of the Seven asking for guidance or help with a specific problem or endeavour. The prayer and the problem must be both be appropriate to the aspect of the Seven invoked. The Mother, for example, can be invoked to keep soldiers (every one of them someone's son) safe in battle, but cannot bring victory – the Warrior must be prayed to for that. The Seven Who are One, on page 351, describes the attributes and aspects of the Seven in more detail. You must have demonstrated your faith to the Seven clearly in both word and deed before there is even any hope of invoking the aid of the Seven. The request must also be worthwhile.

If you are worthy and the need is great (both at the GM's discretion), you may make a Wisdom check to see if your prayer is heard. The Modifiers to this check, and its results, are described on the tables below:

The intervention of the Seven should always be subtle and indirect. GMs should use divine insights and interventions as plot devices, helping to drive campaigns and reward strong role-playing. There should always be a "logical explanation" that also accounts for the outcome of the prayer. The Seven rarely speak with voices mortal men can hear, and even then their voices are heard in dreams or fever visions. Even the most pious usually have cause to wonder if the Seven have intervened at all.

Table 8-3: Pious Prayer Modifiers

Modifier	Condition
+1 to +5 *	Matter directly concerns the Seven (the actions of a Godsworn, offences against a sept or the Faith itself)
+2	Request can be granted through indirect means
+2	Character's faith is particularly noteworthy (it has harmed or hindered the character)
+1 to +3 *	Prayer role-played with distinction
-2	Request would lead to the benefit or gain of the Pious character

* GM's discretion

Table 8-4: Prayer Results

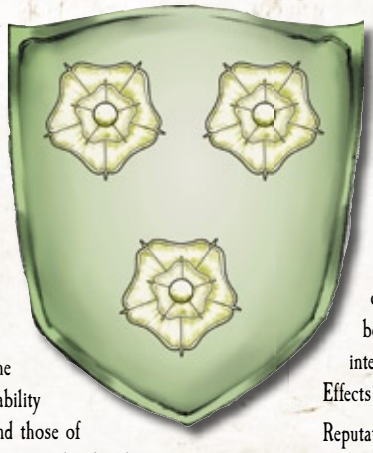
Check Result	Intervention Effect
1-15	No discernible result
16-20	Indirect Intervention: the praying character gains an insight or hunch into what might lie at the root of their problems or how they might be solved (the GM can offer veiled hints as to the best course of action).
21-25	Minor Intervention: seemingly random circumstances aid the character for a brief but crucial period. Abrupt changes in the weather might effect the outcome of a battle, chance meetings with allies might provide rescue or needed information, perhaps even a reroll of one critical check, similar to effects of Fortune's Favour. Seemingly miraculous recovery from injury or sickness also fall under this category.
26+	Direct Intervention: the character actually hears the voice of one of the Seven or is witness to events so extraordinary that their value as portents in unmistakable. As long as the praying character keeps to the course the Seven direct them upon, they receive the benefits of Minor Intervention at critical junctures (at the GM's discretion).

Summary of Chapter 8

- Characters get two Feats at 1st character Level. These can be any Feats, as long as the character meets all prerequisites.
- Characters gain another Feat every three Character Levels (3rd, 6th, etc.).

Reputation and Influence

Step 9: Assign Reputation and Influence



A character's name is more than what he or she chooses to answer to. A name carries with it the honour of victories won and the infamy of dark deeds. A character's Reputation influences his or her ability to interact socially, as well as indicates respect gained from peers and those of superior station. Anyone who intends to succeed in the world must be prepared to build a Reputation, whether to make others bow with respect or cower in fear.

Similarly, the Influence of both player characters and NPCs can be felt all over Westeros. In *A Game of Thrones d20*, the political relationships between organisations and individuals are described with Influences. These Influences represent the loyalty, fear, and leverage used to manipulate events and people. Every character may gain Influence, though some will do so more quickly than others due to natural ability or their chosen profession.

Reputation

Reputations represent the qualities for which individuals and groups are best known. Every character can have a Reputation, chosen by the player when the character gains his or her first Reputation Point (see Gaining Reputation, page 188). Remember that Reputations represent what is known and believed about the character, not necessarily what is true. Reputations do not need to be known by everyone, and will only provide bonuses or penalties for interactions with people who are aware of and believe the Reputation (see Effects of Reputation, page 188).

Reputations consist of a descriptor and a bonus. The descriptor is a phrase or word that denotes the qualities the Reputation describes. The bonus is the magnitude of the Reputation – the effect the Reputation has on people's opinions. Higher-rated Reputations are more well known, and believed more strongly by those who know of them, and tend to bring more attention for good or ill than lower Reputations.

For example, a character may be known as "Honourable +3," "Wise +5," or a "Dependable +2." Reputations may also be more evocative, such as "Honey-tongued Merchant +6," "Mythic Warrior +9," or "Sneaky Alchemist +4."

Summary of Reputation Effects

The mechanics for using Reputation are covered on pages 261-264. In brief, Reputation affects:

- bonus to social Skills (Bluff, Diplomacy, Gather Information, Intimidate, Perform, Sense Motive) when appropriate (the character is known, the Reputation is relevant, etc.)
- penalty to social Skills when appropriate
- bonus to Influence checks when appropriate

Reputation Descriptors and Bonuses

The description of a Reputation determines how it is applied in social situations. When dealing with others, their opinion of the character's Reputation determines whether that Reputation acts as a bonus or a penalty to social rolls. The GM must decide when a particular Reputation is a benefit or a hindrance.

A few examples of possible Reputations are: Bold, Brave, Carouser, Clever, Dedicated, Fierce, Generous, Honest, Honourable, Loyal, Rake, Strong, Stubborn, Valiant, Warrior, Well-educated, or Wise. More complex Reputations include: Quick to Act, Wise Child, Sea's Master, Horse Lord, Maegi, Defender of the Crown, Berserker, Wolf Girl, etc.

A character might also gain a Reputation based on his or her specific accomplishments, though such Reputations become generalised over time, so that "Giantsbane" equals an excellent fighter, and "Hunter of the White Hart" suggests a master woodsman.

Gaining Reputation

As the character gains experience, he or she will gain Reputation Points. For example, when an Artisan reaches 2nd Level, the character gains his or her first Point of Reputation, possibly defined as "Hard Worker +1." Similarly, when the same character reaches 5th Level, he or she gains an additional Point of Reputation. Reputation Points gained in this way increase the character's Reputation, increasing it to "Hard Worker +2" Alternatively, if the character and story allow, the player may choose to add a new Reputation in lieu of increasing an old Reputation. For example, a 5th-Level Artisan who spends his days working, and his nights chasing women and drinking might have the Reputations "Hard Worker +1," and "Rake +1."

The player may choose the descriptor of any new Reputation acquired, but the new Reputation must be highly distinct from any other Reputations the character already possesses. If the player wants a Reputation that can apply as a bonus in similar situations to a Reputation the character already has, he or she should simply improve an existing Reputation. The GM must approve the choice of a new Reputation and it should be appropriate to the character's actions in the game.

For example, Ser Sebastian has the Reputation "Fierce +3," and while his enemies quake, so too do many of the smallfolk. Having realised the effect his Reputation is having on his dealings with others, Ser Sebastian has been trying to curb his aggressive nature by keeping his temper and living more as he feels a knight should. When he reaches 7th Level, he gains a new Reputation Point and decides to add a new Reputation, "Honourable +1." This does not change his Fierce Reputation, but will help mollify reactions to a degree.

Negative Light

Many Reputations have two sides. Someone who is brave may be seen as overconfident; a man who is bold may also be known as rash; one who is honourable may also be naïve – yet for the most part the benefits of these Reputations are obvious. The GM is encouraged to occasionally throw a twist into the plot where a character's Reputation becomes a hindrance, but this should be rare. Reputation is a positive ability, and should thus be a tool for the player to advance his or her character in the social dynamics of Westeros.

A few Reputations straddle the line into grey areas, however. "Violent" can certainly be seen as a negative Reputation, but it will make many people fear the character, which may be an overall benefit. Likewise, "Carouser" may be considered just another word for "Drunk," yet a character with such a Reputation may be invited to the best parties, or be able to get away with social infractions that are laughed off.

If a character is to be saddled with a truly infamous status, such as "Souse," "Whoresbane," or "Kingslayer," he or she should take the Defect Ignoble (page 200), which results in a penalty to social Skills (page 269).

Acting Against Reputation

In most cases, if a character acts in a way contrary to his or her own Reputation, the GM should not apply the Ignoble Defect, but should simply reduce the character's Reputation, and return the Point(s) to the character to be respent on a new, more appropriate Reputation. See Changing Reputations, page 189.

Old vs. New Reputations

When should a character gain a new Reputation, as opposed to increasing his or her current Reputation? Most characters have only one Reputation, and they become known for what is best (or worst) about them. There are two reasons, however, why a character would want a new Reputation. First, his or her current Reputation may be seen in a negative light by others. For example, a retired smuggler may find himself in the company of nobility and gentry who look upon his past with disdain. In an effort to overcome this social handicap, the smuggler fosters a Reputation for honesty. In dealings with nobles who value his honesty, his new Reputation can help him overcome the penalty applied by his Reputation as a smuggler.

Secondly, the character may have a Reputation that only applies to a relatively small group of people and wants to expand his or her renown by gaining a more applicable Reputation. For example, a young woman is known among a select few for having true dreams. She has a Reputation as a prophetess, but only among those who know about her dreams. The player does not want the character's gifts to be publicly known, so she instead engenders a Reputation for being "Clever." The character's cleverness, she knows, could be widely known without risking betrayal of her secret.

Changing Reputations

The GM may decide that the events of a story and a character's actions have somehow changed the character's Reputation. In this case, the GM simply declares that the character's actions – or people's perception of and reaction to the character's actions – have given the character a new Reputation, increased a Reputation the character already had, or decreased a Reputation. The descriptor of a Reputation should not change. It is possible for a character to gain unfavourable Reputations through the events of a story (see Ignoble Defect), and the character might spend significant time and energy trying to counteract or disprove that Reputation.

The GM must decide when events dictate a change in a character's Reputation. Unless something happens that directly contradicts a character's Reputation, Reputations should not decrease. For example, Ser Sebastian has the Reputation "Fierce +3." He is known as a dangerous and powerful warrior. If he stops fighting in tournaments and spends his time visiting brothels and taverns, this would not change his Reputation as a warrior. He might gain a Reputation as a "Carouser +1." If he were continuously beaten in combat, however, losing tournament after tournament, his reputation as a fierce warrior could decrease.

If a character loses Reputation, those Points can be reallocated by the player or GM as appropriate to the story. If Ser Sebastian's Fierce +3 goes down to +2, he now has an extra Point that can be placed anywhere as long as it reflects how people now regard him. The GM may make the player wait for a significant story element before the Reputation Point can be reassigned.

Influence

In *A Game of Thrones d20*, Influences are used to describe the affiliations between characters, houses, organisations (such as the Night's Watch), and regions (such as the Reach).

Influences are a measure of control, manipulation, or leverage over another person or group (see Effects of Influence, page 264). When a character gains Influence over an NPC, it could represent the use of blackmail, bribes, or intimidation. It can just as easily represent the real loyalty, love, and fealty the target feels for the influencing character. Even loyalty only goes so far, however, and it may be better to be feared than loved.

An Influence consists of an identifier and a bonus. The identifier indicates on whom the Influence is effective, while the bonus is the level of effectiveness gained by that particular Influence. A character might have Influences over "the Night's Watch +3," "the Greatjon +1," and "House Umber +2."

Summary of Influence Effects

The mechanics for using Influence are covered on pages 264-270. In brief, Influence represents:

- what a character can ask for from others
- a house's resources
- a lord's ability to call upon his bannermen
- calling in favours
- blackmailing a target

Influence from Class

Influence Points are gained from the character's Class (per Level) and Charisma Modifier. These Points can be spent to buy Influence on any person, house, organisation, or region that makes sense within the story.

For example, Elio creates Ran Tyrell, from a lesser branch of Tyrells. As a 1st Level Noble, Ran gets 8 +2 (for his Cha 15), or 10 Influence Points. He can spend them on any person, or organisation over whom his character would reasonably have Influence. Elio describes Ran as a studious son, both in book learning and in the ways of warfare. He spends 4 Influence Points on Maester Horton, the house maester, and 4 Points on Ser Victor Fossoway, the house master-at-arms. He spends his remaining 2 Points on his father, Ser Philip.

Influence from Social Status

A character's Social Status Rank (page 90) also provides Influence Points. These Points are restricted, however, and must normally be spent to reflect a certain position or title, in accordance with the character's Social Status. Each Rank of Social Status provides 5 Influence Points that are designated for the character's organisation (which may be a house, guild, region, etc.).

For example, Bran Stark has Social Status Rank 4, because he is a member of a great house. Social Status Rank 4 grants him 20 Influence Points that must be spent on House Stark. 20 Points is the base Influence Points that a character must have to indicate full acceptance into a great house (or region), with access to its resources, sworn swords, and wealth. See Table 9-1 for Base Influence Point values. This gives Bran power over House Stark equal to his station.

Eddard Stark would have Social Status Rank 4, plus the Heir Feat (+5 Influence Points, page 177), and the Head of House Feat (+2 bonus to checks where Social Status applies, increases the Maximum Influence over his house by 10, and +1 Wealth Rank, page 177). This gives him a minimum of 25 Influence Points over House Stark (with an upper limit of 50), an advantage in situations with individuals who are Social Status Rank 4, and a Wealth 5.

Robb Stark would have Social Status Rank 4, plus the Heir Feat (+5 Influence Points, page 177), giving him 25 Influence Points over House Stark.

A member of House Stark, like Bran, would have Social Status Rank 4, and have 20 Influence Points to spend on House Stark.

A long-favoured retainer, such as Steward Vayon Poole or Captain of the Guard Jory Cassel, would have Social Status Rank 2, and have 10 Influence Points to spend on House Stark.

A sworn sword in House Stark's service, such as Harwin the guardsman, would have Social Status Rank 1, and have 5 Influence Points to spend on House Stark.

A principal lord bannerman, such as Lord Rickard Karstark, would have Social Status Rank 3 as a member of a minor house, plus the Feats Heir and Head of House. This would give him Social Status Rank 3, 20 Unfluence Points for house Karstark (with a maximum limit of 40 Influence Points), +2 bonus to Social Status checks, and +1 Wealth (to Wealth 4). He does not automatically have any Influence over House Stark, although by swearing service, he gains a bonus on any requests he makes (see Table 9-1). Instead, Lord Rickard would have to spend his personal Influence Points (gained from Class Level) on either the organisation of House Stark, or on individual members of the family.

Table 9-1: Influence

Position (Control Over)	Base Influence Points	Maximum Influence	Social Status
King of Westeros (Kingdom)	30	60	Heir, Head of House
Crown Prince (Kingdom)	30	50	Heir
Queen/King's Hand (Kingdom)	30	50	Raised Status
Member of the Royal Family (Kingdom)	25	50	5
Member of the King's Small Council (Kingdom)	20	40	*
Lord of a Great House (Great House/Region)	25	50	Heir, Head of House
Heir to a Great House (Great House)	25	40	Heir
Member of a Great House (Great House)	20	40	4
Lord of a Minor House (Minor House)	20	40	Heir, Head of House
Heir to a Minor House (Minor House)	20	30	Heir
Member of a Minor House (Minor House)	15	30	3
Lord Commander of the Kingsguard (Kingsguard)	20	50	Command
Brother of the Kingsguard (Kingsguard)	20	40	4
Khal (Khalasar)	20	40	Heir, Head of House
Khalakka (Khalasar)	20	30	Heir
Khaleesi (Khalasar)	15	30	3
Bloodrider (Khalasar)	15	20	Raised Status
Ko (Khalasar)	10	20	2
Braided Dothraki warrior (Khalasar)	5	10	1
Warden (Region)	5	40	Raised Status
Greater Merchant (Business)	15	30	3
Greater Landed Knight (Personal Lands)	15	30	3
House Retainer (Lord's House)	10	20	2
Merchant (Business)	10	20	2
Landed Knight (Personal Lands)	10	20	2
Sworn Sword (Lord's House)	5	10	1
House Servant (Lord's House)	5	10	1
Lesser Merchant (Business)	5	10	1
Archmaester (citadel)	20	20/40	4
Grand Maester (Citadel/Kingdom)	5/20	10/40	*
Maester (Citadel/Great House)**	5/10	10/20	3
Maester (Citadel/Minor House)**	5/5	10/10	2
Maester, Acolyte (Citadel)**	5	5	1
Lord Commander of the Night's Watch (Night's Watch)	15	40	Command
High Officer of the Night's Watch (Night's Watch)	15	30	3
Veteran of the Night's Watch (Night's Watch)	10	20	2
Man of the Night's Watch (Night's Watch)	5	10	1
High Septon (Faith)	25	50	5
High Officer of the Faith (Faith)	20	40	4
Senior Member of the Faith (Faith)	15	30	3
Junior Member of the Faith (Faith)	10	20	2
Initiate of the Faith (Faith)	5	10	1
Control over another person***	–	20	–
Outsider control over an organisation****	–	10	

* The members of the King's Small Council are often great lords in their own right, with Influence over their respective houses or organisations. They gain an additional Base Influence of 20 Points over the kingdom, with a Maximum of 40.

** Maesters often wield considerably power in the name of their lord, however they tend to have less organisational Influence than their Social Status dictates. Maesters gain 5 Influence Points on the Citadel, and 5 (minor) or 10 (great) Influence Points on the house to which they are assigned. Acolyte maesters spend 5 Influence Points on the Citadel.

*** A person cannot usually have more than 20 Influence Points invested in another character.

**** A person cannot usually have more than 10 Influence Points invested in an organisation to which he or she does not belong.

Godsworn note: Initiates lose 5 Influence over their noble house. Junior members lose a further 5 Influence over their noble house. The High Septon loses all Influence and Social Status from his House Affiliation.

House vs. Region

In the Seven Kingdoms, the great houses are almost synonymous with the regions they rule over. In many cases there is no difference between Influence over House Stark and Influence over the North. Yet a few titles may denote Influence over a region, rather than over a particular house. The title of Warden, for example, grants 5 Influence Points over a region.

For example, if King Robert names Ser Jamie Lannister Warden of the East, he gains the Raised Status Feat, and gains 5 Influence Points over the Vale of Arryn. He can apply that Influence to issue mandates to anyone who is sworn to follow the king's warden.

Lord Eddard Stark is both Lord of Winterfell and Warden of the North. As Lord of a Great House, he has 25 Base Influence Points over House Stark, which is synonymous with the North. If he takes the Raised Status Feat, his Influence over House Stark rises to 30.

Table 9-2: Regions and Ruling Houses

Region	Great House
Dorne	Martell
Iron Islands	Greyjoy
King's Landing	Baratheon
North	Stark
Reach	Tyrell
Riverlands	Tully
Stormlands	Baratheon
Vale of Arryn	Arryn
Westerlands	Lannister

Maximum Influence

The amount of Influence Points a character has invested in another person, organization, or region determines how much power that character can wield over the subject. A character can usually have a maximum Influence equal to double the base Influence Points needed to establish control (or 10 times the Social Status Rank).

A character can increase their Influence Points by taking the Feat Raised Status (+5 Influence Points), Heir (+5 Influence Points), Political Connections (+4 Influence Points +Cha modifier, but can be divided up), or spending the Influence Points they get per Class Level.

The Heir normally has a greater Base Influence, but the same Maximum Influence as others of his or her Social Status. The Head of House (or the king) has a greater Maximum Influence potential (see page 177).

The King's Small Council

Ruling Westeros is a taxing job, and the king traditionally appoints favoured lords and ladies to sit upon a small council. This group has the king's ear, helps carry out his decrees, and often governs a particular aspect of the kingdom.

Although a member of the small council normally has a specific portfolio over which he or she presides, in general terms the members have Influence Points over the kingdom. If a member tries to directly influence someone under his or her immediate command the GM may provide a +4 bonus (target is sworn to the character).

Master of coin – oversees the treasury, sets taxes, and pays for the kingdom's expenses.

Maser of ships – commands the royal navy, and likely oversees the harbour front.

Master of laws – oversees the king's decrees.

Master of whisperers – controls the king's web of spies and informants.

Grand Maester – advises the council for the good of the realm.

Lord Commander of the Kingsguard – guards the king and the royal family.

The Hand of the King – sits to the right of the king, and speaks with his voice.

Gaining Influence

Personal Influences are gained when a character increases in Level. At each Level, characters receive a number of Influence Points equal to their Charisma Modifier plus the Influence Points provided by their Class (minimum of 1 Point). For example, a character with a Charisma of 14 gaining a Level in Noble receives 10 Influence Points (2 from Charisma + 8 for Noble), while a character with a Charisma of 7 gaining a Level in Raider receives 1 Influence Point (-2 from Charisma + 1 for Raider, minimum of 1).

When Influence Points are spent, the character must choose to whom the Influence applies. For each Influence Point spent, the chosen Influence's bonus increases by +1. Influence may be gained over individuals or groups, but cannot be gained over any player character. The GM must approve any new Influences, and all Influences should be represented in role-play. The GM may limit the amount of Influence that a character can invest in a target at one time (1-3 Points is the suggested limit). It is especially important that any new Influences be role-played as the nature of the relationship can help determine how effective an Influence is. There are limits to how much Influence a character can invest in a person or organisation, based on the character's title and position to that person or organisation. For example, a member of a major house must have 20 Base Influence Points in that house, as detailed on Table 9-1. Similarly, the maximum amount of Influence the member may have over his own house is 40 Points. An heir is designated by assigning the appropriate Feat (Heir, +5 Influence Points). The lord or lady is designated by the Head of House Feat (+1 Wealth Rank, +2 bonus to Influence and Social Skill checks, Maximum Influence raised by 10). This is to help characters diversify their Influences, and to remind them that there are often situations where another can contest your power base.

As mentioned previously, a character cannot have more than 20 Influence Points over another person.

Secret Influence

Alternatively a character may spend his or her Influence Points on Secret Influences with GM approval. The GM distributes any Points spent in this manner, either on one of the character's existing Influences or on a new Influence. Each Point gains a +2 bonus to the affected Influence, rather than the usual +1. Secret Influences allow a character to have followers or companions who are much more loyal, but the character will never be entirely sure of the loyal ally's identity. Secret Influences cannot exceed normal maximums.

Game of Secrets (Optional)

As his men died around him, Littlefinger slid Ned's dagger from its sheath and shoved it up under his chin. His smile was apologetic. "I did warn you not to trust me, you know."
— Petyr Baelish to Eddard Stark, *A Game of Thrones*

In some styles of play, especially the Game of Thrones campaign type, GMs may wish to require all players to spend a certain amount of Secret Influence, perhaps at least half their Influence Points on Secret Influences. This takes a more "hardcore" approach to the game, where one can never be entirely sure who one's allies are.

Similarly, in such a game each player should keep his or her character's Influences secret from the other players. This information could be kept solely between the player and the GM, as a way to increase tension and the web of intrigue.

Gaining Influence in Play

Characters may keep a pool of unspent Influence Points to be assigned during game play, assuming it is appropriate to the story and with the GM's permission. This allows Influences to build fluidly over the course of the game, as the player characters meet new NPCs and work out their relationships. It also ensures that a character can earn a friendship (or blackmail a contact) without having to wait until his or her next Level for more Influence Points.

Gaining Titles

While a player character should "pay" for the title or position with which he or she begins the campaign (see Social Status, page 90), a character's position may change radically during the course of the story.

Eddard Stark is Lord of House Stark and the Warden of the North at the beginning of the story. Soon thereafter, he is promoted to position as King Robert's Hand.

Robb Stark is heir to House Stark. He rules the house in his father's absence, and becomes Lord of Stark with Eddard's death. Then later, he becomes King in the North.

Samwell Tarly, conversely, begins as heir to House Tarly, but is forced to take the black and become a man of the Night's Watch.

Rise in Power

New titles often come with a significant amount of Influence (over the organisation), and may include a rise in Social Status and possibly Wealth. The GM has several options when these kinds of radical shifts to a character's position. If the character becomes more powerful as a result of the change:

- the new titles can be given for free, with appropriate Base Influence Points, Social Status Rank, and Wealth, as appropriate.
- the character can pay for the new titles with Feats, especially if the advancement is a player decision (see Heir, Head of House, Raised Status, and Command Feats).
- the GM can give the rewards in advance, and require the player to pay with Feats earned through character advancement.

In game, a character should not change ECLs (page 97), no matter how high he or she rises or falls (see Falling Far, right column).

Shift in Power

A character may gain a new title but simultaneously lose his or her position in society. For example, this happens to characters who become maesters, men of the Night's Watch, or Brothers of the Kingsguard. In this case:

- the character gains the new Social Status and Base Influence Points, but in turn loses his or her old Social Status Rank, Wealth, and Base Influence Points.
- any personal Influence Points spent are still retained, if appropriate (even those invested in the organisation).
- the character may take the In Service Defect (GM's discretion)

Loss in Power

A character may lose significant political power over the course of play. This may be similar to a Shift in Power (above), except the new position is far weaker than the character's original Social Status. For example, if King Joffrey had allowed Eddard Stark to take the black, Eddard would have lost his positions as King's Hand, Lord of House Stark, and Warden of the North. In these cases:

- the character loses Social Status, Base Influence Points, and Wealth of the former position.
- the character may also lose certain personal Influence Points, if appropriate; the GM should return these Points to the character to be reallocated.
- the GM should consider awarding the character with new benefits in game, to keep things relatively balanced and fair (see Falling Far, right column).
- the GM should consider assigning Defects to the character, such as Stigma or Poor; the character may gain Bonus Points in exchange, at the GM's discretion.

Influence and Marriage (Optional)

In most cases in AGOT d20 if a character gains a position or title in play he or she may gain free Influence, associated with the new position. Marriage, although not a common element of many RPGs, is a powerful political tool in Westeros.

When a man marries a woman, she is normally brought into his family. His Influence does not change, although it presents a clear reason for him spending personal Influence Points on the wife's house.

The new wife, however, should maintain both her own house Influence as well as acquire Influence over the new house as appropriate to her new status. Thus when Catelyn Tully, a member of a major house with +20 Influence (House Tully) marries Eddard Stark, she becomes Lady Stark, and gains +20 Influence (House Stark); she still keeps her old Influence.

If the woman loses all ties to her former house she may suffer a decline in her base Influence Points (such as Lysa Arryn's distance from House Tully), although this should be carefully applied (and it is likely better to use an appropriate Defect to represent this distancing effect). For example, if all the members of House Tully were slain but for Lysa, she would probably be seen as the legitimate heir, and thus would still have her base Influence Points.

If a man marries a woman and also assumes control over her lands, house, and territories, then he may also acquire base Influence Points over her house. For example, if Mya Florent was the last of the Florent's, and a powerful lord of Lannister married her, he would likely keep his +20 Influence (House Lannister) and also gain +15 Influence (House Florent).

Falling Far

In *A Game of Thrones d20*, the realpolitik can be devastating. A house may be ruined, an empire shattered, a name all but forgotten. While characters may start a campaign with Defects such as Stigma, Poor, or Ignoble, a character may suffer such calamities during the course of the game as a result of tragic decisions or an enemy's actions.

Daenerys Targaryen is armoured only in her name at the story's beginning; although a member of the once-ruling family, she has no Wealth and no Influence. Ser Jorah Mormont was lord of Bear Island until he deigned to trade in slaves, and Lord Stark stripped him of his titles and lands and sentenced him to death, forcing him to flee into exile. If player characters suffer these loses in game, the GM should consider keeping the game balanced.

For example, if a character's Social Status (and accompanying Influence and Wealth) is reduced in the game, the GM may balance this loss with bonus Feats, Skills Points, new Influence Points, and so forth. Obviously if a character who was king (Social Status Rank 5 plus Feats Heir and Head of House) is driven into poverty and exile (Social Status -1, Wealth -1; see Outcast Defect, page 202), he should not suddenly receive 14 bonus Feats – that would be equally unbalancing and probably illogical for the story. Yet the GM should ensure that the character does gain new opportunities and rewards in order to keep him balanced with the other characters.

In another example, while Jon Snow lost his House Affiliation with House Stark upon joining the Night's Watch, his character did gain Ghost, a prominent position as the Lord Commander's steward, and even a Valyrian bastard sword. These rewards were not given out immediately, and had to be "earned through role-playing," but they helped to keep Jon relatively balanced in comparison to his siblings.

Designer's Note: Game Balance

In a standard d20 fantasy game, a fighter in a party may find a magical sword. The players of the other characters understand this is a reward for the fighter, and don't become jealous because they know that shortly they shall receive comparable rewards — perhaps magic boots, rings, daggers, maces, wands or staves. As the character's gain more rewards, they divvy up the treasure fairly.

A Game of Thrones d20 does not normally reward characters in a similar material fashion. While Jon Snow does earn a Valyrian steel weapon, and Bronn fights for gold, as a rule the rewards characters earn are harder to measure or quantify in material objects. Similarly, in standard d20 fantasy games, significant setbacks or loses are uncommon, while they are the meat and mead of many Westerosi games. The GM should be careful to give all players rewards of approximately equal value in the game, and similarly let them all suffer in kind. While tragic events sometimes seem to reward a player with more of the limelight or face time with the GM, the GM should strive not to unfairly punish or over-reward certain player characters over others.

Death and Influence Loss

When an Influenced character dies, any character who held Influence over him or her naturally loses that Influence. The Points spent to Influence the deceased, however, are not lost. Those Points may be spent on other Influences, though the GM is free to return the invested Influence Points slowly if that is more appropriate to the story.

For example, Ser Ran has Influence over Ser Victor +4. When Ser Victor is slain in battle, Ser Ran loses that Influence. The GM decides to return 1 Influence Point to Ser Ran per story until all four Points are restored and spent on other Influences. The GM might also decide to return them all at once or one Point per week of game time, or whatever other interval is appropriate.

Sacrificing a Pawn

In some situations, a player character may choose to sacrifice a character over whom he or she holds Influence. If this is done as a political manoeuvre, perhaps to curry favour with a greater lord, the GM may allow the lost Influence Points to be reinvested in Secret Influences, at a ratio of 1 to 1 (as opposed to the normal 2 to 1 ratio).

Examples of Gaining Influence

Example 1: Tyrion Lannister finds himself caught alone at a roadside inn and is under arrest by Lady Catelyn Stark. Tyrion has a pool of 5 unspent Influence Points. He keeps his eyes open and pays attention to the people around him and discovers that the sellsword Bronn seems open to an arrangement. Tyrion continues to spend time with Bronn, trying to win his favour with charm and the reputation of House Lannister. By the time Tyrion demands a trial by combat, the GM has allowed him to spend 2 Influence Points on Bronn, based on gold and greed. Not a lot, but more than Tyrion has over anyone else in the Eyrie; with a successful Influence roll, it is enough to convince Bronn to fight for the Imp's life.

Example 2: Septon Kardaine hopes to gain political influence at King's Landing. Though he is new at court, he is a clever man. In his effort to establish himself, he spends time with the captain of the City Watch and some of his men. When Kardaine goes up a Level (in Godsworn Class), he gains 8 + 3 (Cha mod), or 11 Influence Points. As he develops the trust of his "friends," Kardaine invests his Influence Points in the City Watch (2 Points) and the captain (2 Points). Later, after a night of heavy drinking with some of the goldcloaks, Kardaine discovers evidence that the City Watch, at the direction of their captain, has taken bribes and committed murder. While the information itself comes as no surprise, the evidence is damning. Kardaine confronts the captain with his evidence and forces an arrangement. With the evidence at hand, he uses blackmail and intimidation to gain greater Influence over the City Watch and the captain (the GM allows Troy to spend another 3 Points on both the City Watch and the captain). His Influence over the City Watch is unlikely to enable him to wrest control of them away from the nobles. Kardaine can, however, use that Influence to work against his rivals subtly. He uses the goldcloaks to find other secrets that he can use to blackmail more influential people in the city. Kardaine still has 4 Influence Points that he holds back, to be allocated when appropriate to his story.

Example 3: Robin's hunter, Laurel, has found herself being pulled into the inner politics of House Lannister. She is a commoner and is primarily interested only in surviving the experience and gaining a little gold for her troubles. To escape unscathed, Robin knows Laurel will need some allies, but unfortunately a Hunter receives only 2 Influence Points per Level (+1 Cha mod). Additionally, Robin does not think Laurel's country ways would lead her to buy or blackmail allies, but that her rough charm might be admired by some in the house. When she next gains a Level, Laurel invests her 3 Influence Points into Secret Influences; Laurel does not know whom to court, but someone has taken an interest in her. The GM determines where to spend the +6 (+3 doubled for the Secret Influence) and Laurel will have to guess whom she can trust. She may feel a little lost in the house politics, but that is only natural for an outsider, and she has gained Influence more quickly than otherwise possible.

Example of Gaining Influence (continued)

Example 4: Perhaps Janos Slynt invested several Points of Influence in Tomard, one of Eddard Stark's guardsmen. Not knowing which way the winds would blow, Janos does this to establish connections with the King's Hand. When Eddard tells Janos to arrest Cersei and Joffrey, instead Janos commands the men of the City Watch to attack Eddard's guards. He sacrifices Tomard, and those Influence Points, to gain greater favour with the Queen. The GM now spends those lost Influence Points on Secret Influences for Janos; if Janos had invested 2 Points in Tomard, he would now have 2 Points in Secret Influences.

Example 5: When Robb Stark calls the banners of the North he quickly puts his father's lessons to the task, and deals with a dozen proud lords with cool curtsey and bend them to his will; he rises another Level in Noble through the experience, wherein he gains another 9 Influence Points (8 + 1 Cha Modifier). The northern lords fall in line, except for Lord Umber, who challenges the young Stark. The Greatjon blusters, roars, and finally draws a sword on his liege lord. Yet after Robb has sicced Grey Wind on the Greatjon, the giant laughs at the loss of two-fingers. This encounter is so tense, with such high stakes, that Robb is able to invest more than the normal maximum Influence Points on the Greatjon, and assigns 9 Points immediately. Over the course of the campaign, as his bond with Lord Umber becomes even stronger, Robb will raise his Influence to Greatjon +15.

Example 6: Later, when the lords of the North proclaim Robb King in the North, he gets the title and base Influence Points, for free. As a king, his base Influence Points are 30, with a maximum Influence of 60, the same as King Joffrey, and King Renly crowned by Highgarden. The mantle of king supersedes his role as lord of the North, and encompasses the oaths of the northern lords, such as Bolton, Mormont, and Umber, of Riverrun, and of the river lords, such as Blackwood, Bracken, Darry, Frey, and Piper. However, as Robb Stark has Influence over House Stark +35 (20 base, +5 Heir, +10 personal Influence from Class Levels), he has more control over his own house and those northern lords sworn directly to Winterfell. Renly is in a similar position regarding his kingship and his lordship over Storm's End. So too is Joffrey, regarding his Influence over the kingdom and his control over House Baratheon – though in this case, Joffrey actually has more Influence over the Kingdom (30 Points) compared to his minimal control over Baratheon (25 Points; 20+5 for Heir), because of the splintering of Renly and Stannis.

Example 7: When Ran Tyrell reaches 4th Level, he gains 10 Influence Points (8 + 2 Cha Modifier). Ran and his companions have travelled all the way down the coast to Lannisport, sprawling city of lions. Fully aware that every move they make is being studied by hungry Lannisters, Elio hopes to bank some allies for Ran's cause. He tells Dev he wants to spend all 10 Influence Points on Secret Influences. Dev now has 20 Points (10 doubled) to create a "safety net" of sorts for Ran, and has many options. Not only will Ran never know, the next time he gets in trouble, help may seem to come from a completely different direction.

Summary of Chapter 9

- Characters gain Reputation Points based on their Class Level.
- A character's Reputation is a descriptive signifier and a bonus.
- Reputation provides a bonus to social Skills and Influence checks, when appropriate.
- In some situations, Reputation may provide a penalty to social Skills.
- When a character gains another Point of Reputation, he or she may increase an existing Reputation, or add a new Reputation.
- If a character acts against his or her Reputation, the GM should reduce the Reputation and return the "lost" Points to the character to reassign them as appropriate to the campaign.
- Characters gain Influence from Social Status and from Class Level (plus Charisma Modifier).
- Influence is recorded as person/house/organisation/or region + a number of Influence Points.
- Influence indicates what a character can ask for from: his or her house, organisation, or region; his or her banners, sworn servants, or brothers and sisters; anyone whom he or she has invested Influence in.
- Each position has a Base Influence Points (granted through Social Status, or simply by nature of the title) and a Maximum Influence – the latter signifies the greatest amount of control an individual can have over the house or organisation (as long as he or she is a member).
- A character cannot have more than 20 Influence Points invested in another person.
- A character cannot have more than 10 Influence Points invested in an organisation to which he or she does not belong.
- A character may invest unspent Influence Points during the course of the campaign, as appropriate to the story. Normally a character can only invest 1-3 Points at any given time.
- If a player invests Points on Secret Influences, the GM assigns them but double their value. The player will never know whom his or her character's Influences are, however.
- If a character gains titles in play, gains in power, or loses power, the GM has to decide how best to handle Influence Points (and other associated resources). These assets may be given out or taken away "for free," may be paid for against future character Levels, may be balanced with additional Feats and or Defects, or otherwise accounted for.
- If a target (individual or organisation) over which a character has Influence dies or is destroyed, the "lost" Influence Points should be returned to the character to be reinvested over the course of the game.
- A character can even sacrifice a pawn over whom he or she holds Influence. If this is done as a political manoeuvre, the GM may allow the lost Influence Points to be reinvested in Secret Influences (at a ratio of 1 to 1).

Character Defects

Step 10: Select Character Defects

Life in Westeros is rarely easy. While some people are born with every advantage, others must struggle from the day of their birth. Defects are disadvantages through which your character must suffer in order to overcome the hardships of day-to-day life, serving as an excellent role-playing opportunity. They only impede your character to a limited extent and are not intended to completely negate his or her many abilities.

Each character Defect normally gives you 1, 2, or 3 Bonus Points depending on the severity of effect, which can be used to improve your character. A single Bonus Point is equal to three Skill Points, while three Bonus Points can be exchanged for one additional Feat (see Chapter 8: Feats and Chapter 7: Skills). Thus, a minor Defect will give you three additional Skill Points, a moderate Defect will give you six Skill Points, and one major Defect will give you either nine Skill Points, or one extra Feat. Likewise, one minor Defect and one moderate Defect could be exchanged for nine Skill Points or one extra Feat.

Certain Defects can only be assigned when you first create your character. Others may be acquired over the course of perilous adventures, at any point during the game that makes sense, with the GM's approval. Defects can also be overcome permanently through good role-playing, the GM's consent, and the sacrifice of the equivalent number of Skill Points or Feats (depending on the severity of the Defect). GMs are encouraged to use Defects sparingly to add spice to their games. Too many will turn a group of characters into a hodgepodge of unplayable misfits, detracting from the overall enjoyment of the game rather than adding to it.

Recommended Defect Limit

It is strongly suggested that characters take no more than 6 to 9 Bonus Points in Defects at creation. GMs should allow characters to take additional Defects as a role-playing device, but should not reward more Bonus Points without exceptional justification.

There are instances where it makes sense for the story, and for game balance, to allow a character to exceed this Defect limit, though. For example, Tyrion has 11 BP in Defects – a few extra BP do not make him overly powerful, compared to the amount of difficulty he has in life.

Table 10-1: Character Defects

Defect	Page
Bastardy	198
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Madness	201
Marked	201
Nemesis	202
Outcast	202
Poor	202
Sickly	202
Stigma	202

Making Defects Bite

"Never forget what you are, for surely the world will not. Make it your strength. Then it can never be your weakness. Armour yourself in it, and it will never be used to hurt you."
— Tyrion to Jon Snow, *A Game of Thrones*

Tyrion gives Jon Snow good advice, but it is far easier said than lived. Defects in *A Game of Thrones* have a real bite. Defects do not represent a character's cowardice, or laziness. Those personality traits should appear in the game through role-playing, not marks on a character sheet. If your character is always truthful or a snivelling coward, simply play him or her that way. Defects represent disadvantages over which your character has little or no control. They may be physical, social, or mental, and are beyond your character's conscious command.

While Defects should never utterly cripple your character making him or her unplayable, they should be treated seriously – they should not simply be used to exploit the game system. Character flaws are a way to enrich your role-playing experience; after all, who can forget Jamie's infamy, Tyrion's dwarfism, or Jon's bastardy? Defects provide additional hooks on which you can hang your character's story, making your creations seem more real for their imperfections, and ultimately more memorable when they overcome them (or are brought down by them).

GMs should also strive to keep Defects a part of the game. If the world's NPCs forget that your character is a bastard, for example, a rich element of Westeros has been lost. Although a character may wish to forget or ignore his or her flaw, the world rarely will. Jon Snow joins the Night's Watch where all past sins are forgotten, yet those around Jon often don't live to such high ideals, and they don't forget. Enemies like Ser Alliser Thorne are an excellent tool to bring Defects into play.

Bastardy

In the formal society of the Seven Kingdoms, the legitimacy of parentage is very important. When a child is born to unwed parents, he or she is declared a bastard. They carry a religious and social stigma, and are seen as untrustworthy, lascivious, and deceitful. Bastards have few rights under the law and are rarely eligible for inheritance. Only if there are no other trueborn children or no stronger claims – such as an uncle or cousin – may a bastard inherit a family's lands and titles. Bastards are treated harshly in the world, seen as second class citizens who are born of lust and lies.

Each land provides a distinct surname for noble bastards: Flowers in the Reach; Hill in the Westerlands; Pyke in the Iron Islands; Rivers in the Riverlands; Sand in Dorne; Snow north of the Neck; Stone in the Vale; Storm in the Stormlands; and Waters in Dragonstone and King's Landing.

When dealing with people who are concerned with issues of parentage, you suffer a -2 to all Diplomacy checks. Bastardy is less of a disadvantage for non-noble characters, and is similarly more problematic in areas that keep to the Faith of the Seven. It may not be allowed for commoners, or in certain situations, without the GM's permission. Bastards often have the Defects Stigma (page 202) and Poor (page 202) as well.

3 BP You are a bastard.

Beyond Your Station (Optional)

This optional Defect requires the GM's permission. Your training and development is incomplete. You do not gain one or more "Special" benefits associated with Class progression upon gaining a new Level. The number of Bonus Points returned by this Defect is determined by the effect and scope of the benefit.

The GM should not allow characters to apply this Defect to base Class progressions (such as Base Attack Bonus, Defence Bonus, Saving Throws, Hit Points, Skill Points, Influence Points, etc., nor to Class defining Abilities, such as a Bloodrider's Born to the Saddle ability, or a Maester's Bonus Literacy Feat. Additionally this Defect should not apply to Abilities that occur multiple times on a Class's progression chart (such as the Maester's Logic and Reason ability).

1 BP A minor benefit is not gained. Examples include: Defender's Retribution (Brother of the Kingsguard), +1 Defensive Riding (Bloodrider), +1 Mandate (Noble), Stealthy Movement (Raider), etc.

2 BP A medium benefit is not gained. Examples include: Armour Compatibility (Commander), Contact (Godsworn), Knight's Training: Lance (Knight), Masterwork (Artisan), etc.

3 BP A major benefit is not gained. Examples include: The Bravo's Dance (Water Dancer), Research (Maester), Shield of Men (Night's Watch Ranger), Sneak Attack (Knave), etc.

Blind Fury

You are overcome by bloodlust and frenzy. Under specific conditions selected by the player (and approved by the GM), you will enter a state of unbridled anger. While enraged, you will furiously attack the closest enemy ... or perhaps even obstacle. Once that person is defeated or flees, you will attack the next closest "threat." Examples of conditions that might initiate Blind Fury include: being wounded, the sight of blood, a specific sound or smell, being humiliated, being trapped and outnumbered in combat, seeing a friend in mortal danger, confrontation with a specific opponent, and so forth.

You can only return to a normal emotional state under another specific condition. This return could involve a Willpower Save, or could be an automatic reversion. Examples of return conditions include: no opponents in the vicinity, a specific calming technique performed by an ally, solitude, etc.

For a broader application of mental instability, see Madness (page 201).

1 BP Initiating the Blind Fury is difficult; reverting to a normal emotional state is easy. For example, a difficult condition could be facing your father's killer. If a DC is needed to initiate, assume it to be 20 – 25 to rage, and 10 – 15 to calm.

2 BP Initiating the Blind Fury and reverting to a normal emotional state are both moderately difficult. For example, a moderately difficult condition could be facing anyone from the Iron Islands. If a DC is needed to initiate, assume it to be 15 – 20 to rage, and 12 – 20 to calm.

3 BP Initiating the Blind Fury is easy; reverting to normal emotional state is difficult. For example, an easy condition could be facing anyone sworn to Lord Tywin Lannister. If a DC is needed to initiate, assume it to be 10 – 15 to rage, and 20 – 25 to calm.

Crippled (Maimed)

You have suffered a permanent wound, or were born with a physical disadvantage that makes aspects of daily life more challenging. Possible impairments include: one or more missing (or unusable) limbs, nagging injury, loss of speech, severe headaches, castration, etc. The player and GM should discuss the problems and limitations associated with the impairment.

Eunuchs would have this Defect at 3 BP, to additionally represent their loss of status and political worth, for they can no longer sire heirs. Additionally, some impairments, such as a mute character, may be forbidden by the GM. They are provided for completeness sake, but can make role-playing tedious and annoying. They should only be allowed after serious discussion between the GM and players.

1 BP The impairment is a slight inconvenience to you. For example, Jon Snow's hand is badly burned, or Yoren's twisted shoulder. You suffer a -1 penalty to all relevant checks.

2 BP The impairment is a moderate inconvenience to you. This could reflect an injury that never heals properly, like the wound Catelyn suffers from the Valyrian steel dagger or a moderate permanent wound, such as the Great Jon's loss of fingers. You suffer a -2 penalty to all relevant checks.

3 BP The impairment is a severe inconvenience to you. For example, Donal Noye loses a hand, or when Ser Ilyn Payne loses his tongue. There are many tasks you cannot accomplish or only accomplish with great difficulty, suffering a -4 penalty as appropriate.

6 BP The impairment is grievous and effects almost all parts of your life. For example, Bran's fall shatters his legs and he loses the ability to walk. Certain tasks are impossible for you to accomplish, and related actions may suffer a penalty ranging from -4 to -8, as appropriate. This Defect is so sever that it may be assigned only with the GM's permission.

Dark Secret

You have a dark secret. Exposure of this secret could cause harm to you in the form of social humiliation, loss of title, arrest, injury, or even death. The number of BP gained from this Defect is based on the severity the consequences if the secret is revealed and the difficulty of discovery. The secret must be important enough that you will actively take steps to keep others from learning of it. If the Dark Secret is ever revealed, you will suffer the associated consequences, and the GM should replace it with an appropriate Defect or Defects worth at least as many BP as Dark Secret.

For example, many "false" knights could have a 1 BP Dark Secret: they have committed crimes during war, for which an honourable lord would strip them of titles and lands, or worse, but usually there is no easily available evidence. If their secret is discovered, they will usually have Dark Secret replaced by an equal or higher value Defect. A 3 BP Dark Secret is usually reserved for characters who face personal death, or destruction of their house, if their secret is discovered, such Cersei and Jaime Lannister's incestuous relationship and offspring.

1 BP The Dark Secret is difficult to discover, and/or the consequences of discovery are slight, and/or your reputation will be impacted slightly.

2 BP The Dark Secret is relatively easy to discover, and/or the consequences of discovery are moderate, and/or your reputation will be seriously impacted.

3 BP The Dark Secret is very easy to discover, and/or the consequences of discovery are severe, and/or your reputation will be devastated.

Debauched

You have given in so much to temptation that your body has been affected by the debauched lifestyle. Debauchery can include obesity due to excessive eating; a body wasted by drink; addiction to milk of the poppy; or any other body change due to rampant abuse and indulgence.

The world becomes more increasingly uncomfortable for you. Initially, armour and clothes may no longer fit, flimsy furniture may break under your weight, etc. As one falls into greater debauchery, you may discover you can no longer participate in certain activities, such as carry heavy loads due to frailness of form, or suffer an inability to ride a horse due to sheer obesity. Most clothes must be custom made, and armour may be an impossibility, due to the heavy weight of the steel or the awkwardness in fitting armour. Travel may become unfeasible except with specialised circumstances, like a palanquin or great wheelhouse.

1 BP You have given in to desire to a great degree, and your body is suffering for it. After any session of indulgence, you must make a Fortitude Save at DC 20 or be impaired; you suffer a -1 to Str and Dex checks (including all Skill checks but not combat), and cannot run. This condition lasts a full day if you are active, or half a day with significant rest.

2 BP You have given in to desire excessively, and your body is suffering mightily for it. You are assumed to regularly overindulge. You always suffer a -1 penalty to Str and Dex checks (as at 1 BP), and must make a Fortitude Save at DC 20 after any exertion (running, several rounds of combat, etc.). If the Save is failed, you suffer an additional -1 to Str and Dex checks (-2 total), cannot run, and can only move at half speed. This condition lasts until you rest for a complete hour.

3 BP You are completely debauched and are always physically impaired. You are too fat or too weak to run or walk for any great distance. You may not be able to ride a normal horse, wear armour, or travel far from home. You suffer a -3 to Str and Dex checks (as at 1 BP). GMs and players should carefully discuss this level of Debauched, for it can cause tremendous problems in some campaigns.

Debt

You owe a great debt to a house, guild, or other organisation or individual. Control over you can be exerted through a variety of methods including blackmail, coercion, royal decree, or even threat of violence. Should you act against the wishes of the person or organisation to whom you owe a debt, dire consequences await.

1 BP You owe a minor debt; you may be called upon for occasional service, and are subject to slight punishment if you resist.

2 BP You owe a moderate debt; you may be called on for regular service, or for special favours more infrequently. You are subject to moderate punishment if you resist.

3 BP You owe a significant debt, perhaps your life itself; you may be called on for almost any purpose, from servile tasks to sabotage and betrayal. You are subject to severe punishment if you resist.

Dwarf

You have been born with a physical deformity, causing you to be abnormally small even when fully grown. Dwarfs often have limbs and features that are atypically proportioned or malformed.

Dwarfs often look queer or ugly to the ignorant, and those born as commoners have rough lives, perhaps aspiring to the position of court fool. Some peasants and wilder folk even leave deformed children exposed to the elements so they will die quickly.

A noble-born dwarf will be less concerned about day-to-day survival, but will be gawked at and mocked by his or her "peers," and must struggle for social acceptance and approval. Giving birth to a dwarf is often seen as a punishment from the gods for the sins of the parents (of course, it is the child who suffers most).

Dwarfs have stumpy legs, and cannot run as fast as normal men. They move about two-thirds as fast as full grown men (their base speed is 20 feet per round). They cannot ride mounts larger than ponies without special saddles, and cannot wield two-handed weapons (they may be strong enough, but their arms are too short), though they may wield a one-handed weapon with both hands if desired for extra damage (page 251). Finally, most armour made for normal-sized men will not fit a dwarf, and dwarfs cannot normally carry large shields; they must have custom fit armour, or else make do with patchwork armour and crude alterations.

Note: Dwarfs often also have the Marked Defect at 2 BP (if just short) or 3 BP (if short and deformed). They also often have the Defects Stigma and Ignoble.

3 BP You were born a dwarf.

Fear

You have an irrational fear of an event, object, or person that can limit your choice of actions. Avoiding situations that could trigger the fear may take a high priority in your life. For example, Sandor Clegane has a fear of fire. Note that a fear that is too commonly encountered effectively cripples the character with panic, which does not add constructively to role-playing games.

1 BP You have a slight fear or one that is encountered infrequently. When forced to confront a slight fear, you suffer a -1 penalty on attack and defence rolls, Skill checks, and Saving Throws.

2 BP You have a moderate fear that is encountered infrequently, or a slight fear that is encountered frequently. When forced to confront a moderate fear, you are extremely unnerved, and suffer a -2 penalty on attack and defence rolls, Skill checks, and Saving Throws.

3 BP You have a severe fear that is encountered infrequently, or a moderate fear that is encountered frequently. When forced to confront a severe fear, you must make a Will Save vs. DC 25, or flee the situation. If you make the Save, you suffer a -2 penalty on attack and defence rolls, Skill checks, and Saving Throws.

Ignoble

You are known to be wicked, cruel, untrustworthy, or vile. This infamous Reputation may be the result of your actions, such as oathbreaking or kinslaying, or may have been unfairly hung upon you due to an accident of birth, misinformation, or terrible rumourmongering. Such a title is not shaken easily, but it can eventually be lifted if you struggle to prove yourself (requires GM's permission and substation of an equivalent Defect or number of Skill Points or Feat).

Note: Bastards, dwarfs, and characters with a Stigma are often Ignoble as well.

1 BP You are well known for misdeeds. You suffer a -4 penalty to social Skills (Bluff, Diplomacy, Gather Information, Intimidate, Perform) when appropriate.

2 BP Your Reputation for intolerable actions or deplorable deeds precedes you. You suffer a -8 penalty to social Skills (Bluff, Diplomacy, Gather Information, Intimidate, Perform) when appropriate.

3 BP Your infamous Reputation is legendary. The most monstrous of actions is expected of you. You suffer a -12 penalty to social Skills (Bluff, Diplomacy, Gather Information, Intimidate, Perform) when appropriate.

Table 10-2: Sample NPC Defects

Name	Defect	Name	Defect
Lord Petyr Baelish	Dark Secret 3 BP, Poor 6 BP	Tyrion Lannister	Dwarf 3 BP, Ignoble 1 BP, Marked 3 BP, Sickly 1 BP, Stigma 3 BP
Queen Cersei Baratheon	Dark Secret 3 BP	Ser Jorah Mormont	Dark Secret 3 BP, Outcast 6 BP
Prince Joffrey Baratheon	Blind Fury 1 BP, Dark Secret 3 BP, Madness 2 BP	Jon Snow	Bastardy 3 BP, Crippled 1 BP, In Service 3 BP
King Robert Baratheon	Blind Fury 1 BP, Debauched 2 BP, Debt 2 BP, Ignoble 1 BP, Nemesis 3 BP	Bran Stark	Crippled 6 BP, Madness 1 BP
		Lady Catelyn Stark	Crippled 2 BP
Ser Gregor Clegane	Blind Fury 3 BP, Dark Secret 3 BP, Debauched 1 BP, Ignoble 3 BP, Nemesis 1 BP, Sickly 1 BP	Lord Eddard Stark	Dark Secret 3 BP, Dark Secret 1 BP, Nemesis 3 BP, Nemesis 3 BP
		Robb Stark	Nemesis 3 BP
Sandor Clegane	Fear 3 BP, In Service 3 BP, Marked 2 BP, Nemesis 1 BP	Prince Viserys Targaryen	Blind Fury 2 BP, Debt 1 BP, Madness 2 BP, Marked 1 BP, Nemesis 2 BP
Khal Drogo	Beyond Your Station 9 BP, Fear 2 BP		
Ser Jaime Lannister	Dark Secret 3 BP, Ignoble 3 BP, In Service 3 BP, Stigma 6 BP	Varys	Crippled 3 BP, Dark Secret 3 BP, Ignoble 1 BP

Impaired Senses

One or more of your senses (sight, hearing, taste, touch, smell) are either diminished or lost. An example of a diminished sense is being near-sighted or hard of hearing; the GM should take the impairment into consideration when deciding what you are able to perceive, and may apply appropriate penalties on checks to notice things with that sense. An example of a lost sense is blindness or deafness.

1 BP You have a diminished primary sense (such as short-sightedness or being hard of hearing), or have lost a secondary sense (such as taste or smell). When using a diminished primary sense, you suffer a -2 penalty on checks. You cannot usually make checks based on a lost sense.

2 BP You suffer a severe impairment of a primary sense, such as loss of an eye or complete deafness in one ear, or have completely lost multiple secondary senses. When relying on a severely impaired primary sense, you suffer a -4 penalty on checks; additionally, you may not be able to accomplish certain tasks at the GM's discretion.

3 BP You have completely lost a primary sense (and are now blind or deaf). You cannot usually makes checks based on that sense.

Inept Attack (Optional)

You have no skill with weapons, either due to lack of training or ineptitude. You suffer a penalty when attacking.

Note: This Defect is used to represent characters such as female nobles who would likely have no true weapons training. However, as AGOT d20 is primarily an adventuring game, it behooves most characters to have some ability to fight. GMs may wish to include this optional Defect, but for simplicity it was not used in the creation of NPCs (page 442).

3 BP You suffer a -2 penalty to all attack rolls.

6 BP You suffer a -4 penalty to all attack rolls.

9 BP You suffer a -6 penalty to all attack rolls.

In Service (Optional)

You are sworn to serve another. This is a relationship normally built on loyalty, trust, and obedience. You have pledged your services to a lord or master, and are honour bound to help him or her to the best of your ability.

Your Social Status is lowered by one Rank. This effects your Base Influence Points, but does not effect your Wealth Rank (see Poor, page 202). This Defect is normally only allowed for characters who swear an oath of service (either to a guild or brotherhood, like the Citadel, the Kingsguard, or the Night's Watch or possibly a Bloodrider, or to vow to serve another character, like a sworn sword to a noble's or a knight's cause).

3 BP Your Social Status is lower by one Rank.

Madness

The health and workings of the mind are great mysteries in Westeros. Maesters know that some are born with impaired faculties, while others suffer the malady after receiving grievous wounds or shock. Madness can take many forms, from Bran's amnesia after his fall, to the broken will of a court fool, to the simplemindedness of Hodor. It can also result in acts of extreme violence or cruelty, or cause emotional highs and lows and intense personality changes, such as in Lysa Arryn. For a specific application of Madness, see Blind Fury (page 198).

Madness should normally only be taken at its mildest form by player characters, to represent a slight impairment of the mind. The more severe forms of Madness are primarily NPC traits, and should only be allowed to player characters after careful consideration. Quite often, Defects like Madness cause tremendous disruption to a campaign.

1 BP You suffer from a slight impairment of the mind, such as limited amnesia, or a simple neurosis, causing a minor inconvenience your daily life. For example, you could suffer -1 to appropriate Int, Wis, or Cha checks.

2 BP You suffer from a more serious impairment of the mind, causing a moderate inconvenience to your daily life, such as Joffrey's mood swings and cruelty. For example, you could suffer -2 to appropriate Int, Wis, or Cha checks.

3 BP You suffer from a severe impairment of the mind, such as delusions, wild personality changes, or a broken mind, causing a severe inconvenience to your daily life. For example, you could suffer -4 to appropriate Int, Wis, or Cha checks.

Marked

You are considered Marked if your body hosts a permanent and distinguishing feature that may be difficult to conceal. The mark may be distinct characteristics (hair and eye colouring), an identifying birthmark, a permanent scar, or a unique tattoo. If the mark is not considered out of the ordinary (such as freckles or an unremarkable scar), this Defect does not apply.

1 BP The mark is easily concealable because it is small, in an inconspicuous location, or easily hidden. For example, the striking silver hair and violet eyes of the Targaryens.

2 BP The mark can be concealed, but this is difficult because it is large or in an obvious location. For example, Sandor Clegane's burned face.

3 BP Under most circumstances, the mark cannot be concealed because it affects your entire body. For example, having no legs, or standing out like Tyrion, who is both short and disfigured.

Designer's Note: Marked: Dwarfs and Giants

Dwarfs are usually Marked (in addition to their Defect Dwarf). The amount of suffering Tyrion endures certainly entitles him to at least 2 Defects. Characters with the Feat Giant's Blood (page 168) are essentially Marked as well, although they should not take this Defect since the difficulties are already considered in the balancing of the Feat.

Nemesis

You have an enemy who actively interferes in your life on a regular basis. This Nemesis can take several forms. He or she could be a political rival (competing for your position), a professional rival (such as another sellsword striving to outdo you in battle), or a personal rival (such as someone out for revenge against a slight, real or imagined). The Nemesis may be found within your family (a younger sibling, a cousin, a bastard), or group (like the Night's Watch or maester's guild), or be external to your life (such as someone from a rival house or guild who has a particular problem with you). The Nemesis can even be personal, such as a knight who always jousts against you to prove who is better, or a romantic rival who wishes to wed your sweetheart.

The Nemesis should be someone who frequently makes your life difficult (and cannot easily be removed), but the Nemesis does not need to be a mortal enemy. It might be someone whom you love very much but cannot avoid, and always clash with. Sansa and Arya are a good example of this type of Nemesis.

If for any reason the Nemesis is defeated or goes away, the GM should create another Nemesis unless the player also wishes to use Skill Points or a Feat gained through advancement to eliminate the Defect permanently.

1 BP The Nemesis is merely annoying and/or interferes infrequently. The Nemesis is likely less powerful (Social Status Rank or character Level) than you.

2 BP The Nemesis may actively try to harm you and/or interferes frequently. The Nemesis is likely as powerful (Social Status Rank and/or character Level) as you.

3 BP The Nemesis will always harm you given the opportunity, and/or interferes constantly. The Nemesis is likely more powerful (Social Status Rank and character Level) than you.

Outcast

You are an outcast from society. You may be a criminal, exile, wildling, outlaw, or slave – and you have no social standing.

Outcast effectively wipes out a character's social standing. It lowers his or her Social Status to Rank -1. The character has a Wealth Rank -1, has no Base Influence Points, and is likely treated as an enemy or slave by society. While there may be some safe havens to which the character can flee, he or she has to rebuild a name from essentially nothing.

Note: Outcast supersedes the Stigma and Poor Defects, and a character should not take both. GMs should not arbitrarily destroy a character's power base, and should carefully consider when this Defect can be assigned. See Falling Far, page 192. Outcast characters may be destructive in some campaigns, but in others, such as a game dealing with Daenerys and Ser Jorah, they work perfectly well.

6 BP Your Social Status is Rank -1, your Wealth is Rank -1, and not only do you have no Influence Points over any house or organisation, but it is also likely that many will view you as a criminal or traitor.

Poor

You are impoverished and your Wealth Rank (page 204) is lower than your Social Status (page 90) suggests. This may be because of a personal crisis, an economic disaster, or even being cut off from your house's resources. Poor can be assigned multiple times, and each application lowers your Wealth Rank by 1. The exact effect is determined by your modified Wealth Rank.

Wealth can be lowered to a maximum of Rank -1. For descriptive values of each Wealth Rank see page 204.

3 BP Your Wealth Rank is reduced by 1 Rank. This Defect can be assigned multiple times.

Sickly

You have contracted an unshakable illness or disease that is wasting away your body. This could be brought on by old age, evidenced by Lord Hoster Tully's weakness, or it could be the shaking sickness that can befall youths, like little Lord Robert Arryn's illness. You can live with the sickness for years, but those of weak constitutions often die when exposed to harsh elements, serious illness, or moderate wounds.

1 BP You endure minor aches, spasms, or shakes from the sickness and suffer a -1 penalty to all Fortitude Saves.

2 BP You are often seriously ill and impeded, and suffer a -1 penalty to all Fortitude Saves and a -1 penalty to any one Ability Score (chosen by the player).

3 BP You are extremely ill, suffering constantly, and suffer a -2 penalty to all Fortitude Saves and a -1 penalty to two Ability Scores (chosen by the player).

Stigma

You have suffered a loss of face and your Influence Points (page 189) are lower than your Social Status (page 90) suggests. This decline in your fortune may be because of a wicked deed you have performed, or because your house has lost standing. This could entail oath breaking, king slaying, or treason. Stigma can be assigned multiple times, and each application lowers your Influence Points over your house or organisation by 5 Points.

Stigma can be lower your Social Status Influence Points to 0, at which point you have no Influence over the organisation.

3 BP Your Social Status Influence Points are reduced by 5. This Defect can be assigned multiple times (normally to a maximum of 5 applications).

Summary of Chapter 10

- Characters can take Defects to gain Bonus Points based on the severity of the effect.
- Bonus Points can be used to acquire Skill Points or Feats. 1 BP equals 3 Skill Points, 2 BP equals 6 Skill Points, and 3 BP equals 9 Skill Points or 1 Feat.
- When creating a character, you should assign no more than 6 to 9 Bonus Points from Defects. Further Defects can be taken as a role-playing device, but the character will not normally benefit from the BP.
- Certain Defects can only be assigned when a character is first created, while others may be acquired over the course of the campaign, with the GM's permission.
- Defects can be overcome permanently in some cases, by sacrificing an equivalent number of Skill Points or Feats with the GM's consent.

Equipment

Introduction

From the winter town's market outside of Winterfell to the Street of Steel in King's Landing, a myriad of goods are available for sale in Westeros. Whether one is looking for a sable cloak or a direwolf-shaped helm, one will find merchants eager to make a deal. Beyond Westeros, the great markets of the Free Cities and the East sell everything that one could ever want, from slaves to striped zorses, to elixirs made of virgin's milk and shade of the evening.

This chapter describes some of the mundane and exotic items to be found for sale throughout Westeros and beyond. Of course, there are many objects of both types that are not described here. These lists are intended merely to provide a rough metric that can be used to determine the price or effect of additional items.

Starting Equipment

Most starting characters' possessions are limited by their personal wealth. Noble characters will typically have many more resources than a commoner. A noble from a great house will be richer than one from a minor house.

A commoner may only own a handful of items he or she has accrued over the years, especially if he or she has just left home. This is not always the case, though. A veteran campaigner or a character in the employ of a lord will have access to more equipment than normal, and of better quality. For example, an experienced maester in the employ of a wealthy lord will have considerably more supplies and tools available than someone just starting to train at the Citadel.

Noble House and Game of Thrones campaigns should use the Highborn and Wealth rules. GMs running a Band of Heroes game may wish to use the more precise Lowborn and Wealth rules.

Highborn and Wealth

Highborn characters do not normally count coppers. A noble draws from the family's wealth, represented by the Wealth Rank associated with Social Status (page 90). Hard "cash" is still somewhat unknown in much of Westeros – instead, smallfolk are paid in shelter and food, and a network of mutual obligations exists between one noble house and another (or between one noble house and its bannerhouses). Currency is much more common in the largest cities, and is the domain of the crown and the richest families.

A character with Wealth Rank 2+ can have any item he or she wishes within reason (as dictated by the GM). A character who starts with a Wealth Rank lower than 2 should roll on Table 11-3: Random Starting Money, as a lowborn character. The differences between each Wealth Rank are presented descriptively in Table 11-1.

Wealth Fluctuations

In most cases, a character can depend upon his or her Wealth Rank to stay static. If a character has Wealth Rank 2, he or she can assume those funds are effectively always available (depending on appropriate circumstances). Similarly, a character with Wealth Rank 4 is surrounded by items of luxury, and only lacks for them if he or she travels far off the beaten path (such as when Tyrion was kidnapped by Catelyn).

Yet in truth, nobles are often cut off from their sources of income. While a good crop and lucky investments can provide handsome returns, a period of terrible storms, war, or a long winter can devastate a house's resources. Some GMs may prefer to pay more attention to Wealth on a grand scale. GMs should roll once on Table 11-2 per major story arc (once per relevant house or organisation). GMs should remember if they reduce or increase a character's Wealth Rank significantly that this may unbalance the characters. See Game Balance, page 193.

Lowborn and Wealth

Table 11-3 details starting money for the average beginning character. These numbers do not translate literally into a pile of silver, but instead represent an overall value of equipment the character has picked up over time, as gifts from family, rewards from patrons, etc. In addition, a character may start out with one "outfit" chosen from the following list for free: artisan's outfit, explorer's outfit, peasant's outfit, or traveller's outfit (see descriptions on page 217).

Table 11-1: Wealth Ranks

Rank	Descriptive Value
-1	The character is completely destitute. He or she has no means, no incomes, no resources. The character might not even own clothes or food, if he or she is a slave or criminal, and must either steal, be given those things, or do without.
0	The character is poor, but not completely without means. The character has a roof over his or her head and meals are rarely a worry, although they consist of simple fare. The character owns a few things, and has access to whatever equipment is needed to fulfil his or her job, but may not own it. He or she may be willing to scrimp and save in order to afford a rare luxury. The character can support a small family, though sacrifices will have to be made.
1	The character is stable. He or she owns a small homestead or is in service to a lord who provides room and board. The character owns or has regular access to any equipment needed for his or her profession. The character may have a few fancy outfits, a family heirloom of reasonable worth, or certain specialised tools. Occasional luxuries are purchased without worry, and the character can support a medium-sized family without concern. If a merchant or artisan, the character may employ a couple of apprentices who serve for room and board.
2	The character is well off. He or she has claim to certain lands or has established a profitable business. The character has access to whatever he or she needs on a daily basis, although large expenditures (a bejewelled suit of armour, a longship, a gala ball, entertaining the king, etc.) should be rare. The character may have stockpiled resources up over the years, and is thus able to weather small crises or unexpected turns in fortune. A merchant might have numerous assistants and warehouses in several ports. A knight could have a small holdfast and garrison of men-at-arms. The character could not long withstand a siege (either military or economic), but can make reasonable aggressive or defensive manoeuvres (again, military or economic).
3	The character is wealthy. He or she has extensive holdings, either rich lands or profitable businesses. The character may be more powerful than some small lords in terms of resources and the ability to marshal soldiers. The character should have reasonable stockpiles of supplies, and is able to weather major crises or extended downturns in fortune. A merchant might have a fleet of ships, while a knight could control a major castle and surrounding lands. These properties may employ dozens or even hundreds of men and women, who are reasonably loyal to the character. The character could survive a siege although at great cost. Similarly, the character could easily marshal troops for skirmishes or raids, or support a greater lord's army; the character cannot truly wage a long war against an equal or greater opponent without tremendous sacrifice.
4	The character is very wealthy. He or she has either multiple large properties, or holds a key territory. The character may be a staunch supporter and key resource to a great house, and has tremendous sway in the region due to economic control. The character is able to weather extended crises or disastrous changes in fortune, and survive anything less than a concentrated attack. The character likely has hundreds or even thousands of vassals. The character could survive an extended siege. The character can wage war against a weaker foe without significantly diminishing his or her own forces, and can commit against an equal or even superior force, although at great risk.
5	The character is tremendously wealthy. He or she controls an enormous territory, with many holdings and assets. The character is a major force in any area to which he or she chooses to commit himself (militarily, economically, politically, etc.). The character can survive anything but the harshest winters or greatest disasters. The character has thousands or tens of thousands of sworn men and women, and diversified resources. He or she could survive a siege almost indefinitely and can call the swords for an extended war. The character can supply a massive army, or navy, or possibly both, and can normally survive even a powerful loss as long as there is some way out.
6	The character is fabulously wealthy – one of the richest few anywhere in the Seven Kingdoms or the lands to the east. He or she controls an enormous territory and additionally holds plum resources (mines, trade routes, rare vineyards, etc.). The character's holdings are similar to those of the previous Rank, but the character may also lend tremendous sums to other houses or organisations – equipping armies, financing campaigns, hosting royalty, etc. These tend to have the highest returns in political favours. The character's army may not be bigger than another lord's, but it will likely be better equipped and lords and generals will be more opulently furnished. The character's resources are very difficult to diminish or impact in any serious way.

Note: If a character makes a significant purchase (relevant to his or her Wealth Rank) it may temporarily reduce the character's Wealth Rank. It is suggested that Wealth rarely be lowered by more than 1 Rank, and this penalty should last only until an appropriate amount of time has elapsed (normally between one session and until the end of a significant story arc). Similarly, if the character discovers a windfall (wins a major tourney, ransoms a wealthy lord, etc.) the character's Wealth Rank may temporarily rise by 1 Rank.

Table 11-2: Wealth Fluctuations (Optional)

Roll (d10)	Event	Effect
1	Catastrophe (devastating earthquake, city burns, navy lost, etc.)	-2 Wealth Ranks
2-3	Terrible weather (ice storm, flash floods, drought, forest fires, etc.)	-1 Wealth Rank
5-6	Major obstacle (storage failure, heavy snows, vein tapped, etc.)	No change*
7-8	Minor obstacle (rotten shipment, light snows, desertion, etc.)	No change**
9	Good weather (steady rains, mild temperatures, etc.)	+1 Wealth Rank
10	Excellent conditions (new mine found, lush soil, eager recruits, etc.)	+2 Wealth Ranks

* Major obstacle: Although the character's Wealth Rank is unchanged, specific materials or resources are impossible to find or frightfully expensive (x10-x100 cost) due to shortage.
** Minor obstacle: Although the character's Wealth Rank is unchanged, specific materials or resources are hard to find or extremely expensive (x2-x10 cost) due to shortage.

Table 11-3: Random Starting Money

Class	Amount (silver stags)
Artisan	4d6 x 100
Godsworn	2d6 x 100
Hunter	3d6 x 100
Knave	3d6 x 100
Man-at-Arms	5d6 x 100
Maester	2d6 x 100
Noble	6d6 x 100*
Raider	3d6 x 100

* Nobles normally use the Highborn and Wealth rule (page 203). This may represent a noble separated from his or her family.
Note 1: Any character with the Wealth Feat at Rank 1 should multiply the starting funds by x3. Characters with a Wealth Rank of 2 or more should use the Highborn and Wealth rules.
Note 2: Any character with the Poor Defect (page 202) will have less money. A character with Wealth Rank -1 should have no starting money, and only what equipment the GM deems appropriate.

Table 11-4: Currency Exchange

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

Dragon = 210 Stags (or 30 Moons, or 11,760 Pennies)

Coin Legend

Copper penny – cp	Silver stag – ss
Copper groat – cg*	Silver moon – sm*
Copper star – cs*	Gold dragon – gd

* Not as commonly used as cp, ss, or gd.

Wealth and Money

Coinage is a luxury, employed primarily by the merchant and noble classes. Many smallfolk simply engage in barter. This is slowly changing, especially in major urban centres like King's Landing, Oldtown, or White Harbour where coppers and silvers are used daily. Consult Table 11-5 for values for various items.

The system of coinage used in the Seven Kingdoms is established by the king's master of coin, with official weights and compositions decreed for each coin. Bandits and crooked merchants sometimes attempt to shave the coins thin, so they may craft new coins from the edges of old ones. Keen-eyed merchants are old hands at spotting these clipped coins, and will charge higher rates to accept such dubious looking currency. There are also some items of such low value that they can be purchased with no more than a clipped copper.

The exchange rate given in Table 11-4: Currency Exchange represents a general standard rather than a fixed rate of transfer. The value of any given coin is based on the relative availability of the metals, the official minted size of the coin, and the perceived value of the metal. For example, if a new, abundant vein of gold was to be discovered and gold became more common, the value of the dragon would decrease significantly in relation to other coins.

Coppers and silver stags are the standard coinage used by most of the Seven Kingdoms. For the nobility, however, gold dragons flow more freely. A knight captured in war may fetch a ransom of a few hundred gold dragons; purses of as much as 40,000 gold dragons can be awarded in tournaments.

Trade Goods

Commodities can be treated the same as cash for most purposes. For those wishing to barter for goods, the following chart can be used to determine the value of common items in the Seven Kingdoms. The prices represent an average price for a standard commodity under normal circumstances. In distant locales or during times of conflict, the value of these trade goods can vary significantly.

Used or scavenged equipment will typically be worth half its listed value.

Table 11-5: Trade Goods Costs

Commodity	Cost	Commodity	Cost
Aurochs, 1	13 ss	Goat, 1	1 ss
Bread, large loaf	1 cp	Linen, 1 lb. (sq. yard)	1 ss
Chicken, 1	4 cp	Ox, 1	13 ss
Cinnamon or cloves, 1 lb.	2 ss	Pig, 1	2 ss
Cow, 1	9 ss	Saffron, 1 lb.	10 ss
Dog (untrained pup), 1	3 ss	Salt, 1 lb.	3 ss
Dog (trained adult), 1	11 ss	Sheep, 1	48 cp
Eggs, 1 dozen	1 cp	Silk, 1 lb. (2 sq. yards)	20 ss
Flour, 10 lbs.	1 cp	Tea leaves, 1 lb.	4 cp
Ginger or pepper, 1 lb.	4 ss	Wheat, 50 lbs.	1 cp

Weapons

Both at home and when travelling, the world of Westeros can be a dangerous place. Nobles and smallfolk alike may be confronted with an array of threats, from brigands, to clansmen, to wolves – especially when travelling far from home. Of course, the tournament fields of home or the back alleys of major cities may be just as dangerous. To make matters worse, quality weapons are frequently the sole possession of the wealthy and the nobility. It takes luck, or sometimes just ruthlessness and will, to deliver arms into the hands of the rest of a populace in need.

Weapon Categories

Weapons are grouped into several interlocking sets of categories. These categories pertain to what Feat is needed to be proficient in their use (simple, martial, siege, and exotic), usefulness in close combat (melee) or at a distance (ranged, which includes both thrown and projectile), and weapon type (light, one-handed, and two-handed).

Nonproficiency: If a character is not proficient with the weapon he or she is using, the character suffers a -4 penalty on attack rolls.

Melee and Ranged Weapons

Melee weapons are used for making hand-to-hand attacks, though some of them (such as daggers) can be thrown as well. Ranged weapons are thrown weapons or projectile weapons that are not effective in melee. Apply a character's Strength bonus to damage dealt by thrown weapons but not to damage dealt by projectile weapons (except for slings, or the mighty double-curved shortbows or longbows).

Improvised Weapons

Sometimes objects not crafted to be weapons nonetheless see use in combat – people fight with anything from broken bottles to chair legs to thrown mugs. Any character that uses such an item in combat is considered to be nonproficient with it, and suffers a -4 penalty on attack rolls made with that object. The GM must determine appropriate damage, based on the object's size, shape, and material. A critical hit does double damage.

Improvised Thrown Weapons

Sometimes objects not crafted to be weapons get thrown. Improvised thrown weapons normally have a Short range. Their size and the damage they deal have to be adjudicated by the GM.

Weapon Types

This designation is a measure of how much effort it takes to wield a weapon in combat. It indicates whether a melee weapon is considered a light weapon, a one-handed weapon, or a two-handed weapon. These categories assume the wielder is a human character of Medium size.

Table 11-6: Weapon Types

Weapon Type	To Wield	Hand	Strength Bonus to Damage
Light	One hand	Primary	Normal Str bonus
Light	One hand	Secondary	One-half Str bonus
One-Handed	One hand	Primary	Normal Str bonus
One-Handed	One hand	Secondary	One-half Str bonus
One-Handed	Two hands	Primary	Str bonus x 1.5
Two-Handed	Two hands	Primary	Str bonus x 1.5
Two-Handed (Ranged)	Two Hands	Primary	No Str bonus*

* Note: Slings and the double-curved shortbows and longbows can be made to use a wielder's Str bonus.

Light

A light weapon is used in one hand. It is easier to use in one's off-hand than a normal one-handed weapon is, and it can be used while grappling. Add the wielder's Strength bonus to damage rolls when the weapon is used as a primary weapon, but only one-half the wielder's Strength bonus if used in the off-hand as a secondary weapon.

An unarmed strike is equivalent to a light weapon, regardless of the character's size.

One-Handed

A one-handed weapon can be used in either the primary hand or the off-hand. Add the wielder's normal Strength bonus to damage rolls when the weapon is used as a primary weapon, but only one-half the wielder's Strength bonus if used in the off-hand as a secondary weapon. If a one-handed weapon is wielded with two hands during combat, add one and a half times the character's Strength bonus to damage.

Two-Handed

Two hands are required to use a two-handed melee weapon effectively. Apply one and a half times the character's Strength bonus to damage.

A character needs two hands free to effectively use a two-handed projectile weapon (such as a bow or a crossbow). A character's Strength bonus does not add to a projectile weapon's damage, unless the weapon is a sling or a mighty double-curved shortbow or longbow.

Weapon Size

Certain characters may have an easier or harder time wielding normal-sized weapons. Normal men and women are considered Medium. Dwarfs (page 200) and children (page 50), who are smaller than Medium, cannot wield two-handed weapons, though they may (and often do) wield one-handed weapons with both hands. Children are too small and weak to properly wield a two-handed weapon, while dwarfish arms are too short. Characters with Giant's Blood (page 168) can wield even two-handed weapons with one hand.

Skilled blacksmiths can forge weapons specifically for a child or a giant, such as a child's greatsword or a giant's dagger. To determine the damage of these types of weapons, simply change the die type up or down as appropriate. For example, to shift up, a dagger shifts from d4 to d6; a d10 weapon becomes d12; a 2d6 weapon becomes 2d8. To shift down, a d6 weapon becomes d4; a d4 weapon becomes d3; a d3 weapon becomes d2; and a 2d6 weapon becomes 2d4.

Siege Weapons

Weapons of this category are too large for conventional combat; they are designed to destroy buildings, not people. Most are ranged weapons, requiring a large and relatively stable platform for their use, as well as a crew of at least 3-4 individuals.

A character needs 4 skill Ranks in Knowledge: Warfare to be considered proficient in the use of siege weapons and be able to lead a crew.

Firing a siege weapon requires an attack roll by the individual directing the operation of the weapon. If there is no one directly managing the operation, then no Base Attack Bonus is applied. Since siege weapons are primarily designed for use against buildings, attempts to use them against individuals result in a -4 penalty to the attack roll.

Characters with 5 or more Ranks in the Skill Knowledge: Architecture or Knowledge: Warfare gain a +2 synergy bonus to attacks made with siege weapons. Additionally, siege engine crews may assist in this check with their own Skill checks in order to grant a +2 circumstance bonus to the roll (see Combining Skill Checks, page 231).

Because of the size of the ammunition fired by ranged siege weapons, use the scatter rules for splash weapons to determine where the projectile lands (page 245).

Weapon Qualities

Cost

This is the weapon's cost in coppers (cp) or silver stags (ss). The cost includes miscellaneous gear, such as a scabbard for a sword or a quiver for arrows.

Damage

The Damage column gives the damage dealt with a weapon when a hit is scored. If the damage is designated "N," the weapon deals nonlethal damage (see page 254).

Critical

x2: The weapon deals double damage on a critical hit.

x3: The weapon deals triple damage on a critical hit.

x4: The weapon deals quadruple damage on a critical hit.

19-20/x2: The weapon scores a threat on a natural 19 or 20 and deals double damage on a critical hit.

19-20/x3: The weapon scores a threat on a natural 19 or 20 and deals triple damage on a critical hit.

18-20/x2: The weapon scores a threat on a natural 18, 19, or 20 and deals double damage on a critical hit.

When a critical hit (page 236) is scored, roll the damage with all Modifiers two, three, or four times, as indicated by its critical multiplier, and add all the results together.

Exception: Bonus damage represented as extra dice – such as from a sneak attack or called shot (page 241) – is not multiplied when a critical hit is scored.

Weapon Range

See page 238 for more details on ranges.

Melee: The attack may only be used against adjacent opponents within five to ten feet.

Short: The attack has an effective range out to about 20 feet.

Medium: The attack has an effective range out to about 50 feet.

Long: The attack has an effective range out to about 200 feet.

Extended: The attack is effective out to considerable ranges of 500 feet or more.

Weight

This column gives the weapon's weight.

Special

Some weapons have special features, such as reach. See the weapon descriptions.

Designer's Note: Weapon Type

In fantasy d20 games, it is often important to note whether a weapon is slashing, piercing, or bludgeoning. Since *AGOT d20* is less of a tactical combat game, this is only noted in rare circumstances. Obviously, slashing weapons include most swords, axes, etc., piercing weapons include most spears, lances, daggers, arrows, etc., and bludgeoning weapons include fists, maces, warhammers, etc. The Braavosi blade is normally a piercing weapon.

Weapon Descriptions

The weapons listed in Table 11-7: Weapons are described below.

Acid: A flask of acid can be thrown like a splash weapon (see page 245).

Arakh: The preferred weapon of the Dothraki, it is a long curved blade resembling a cross between a sword and a scythe.

Arrows: A straight and slender shaft with a pointed tip on one end and stabilising vanes on the other. It is typically fired from a bow. An arrow can be used as an improvised melee weapon; in this case, it is considered a Light Weapon and deals 1d4 points of piercing damage (x2 critical). A leather quiver can normally hold 20 arrows. An arrow that hits its target has a 50% chance of breaking; one that misses has a 50% chance of being destroyed or lost.

Battleaxe: Similar to a handaxe, this is a heavy, broad-headed axe that can be wielded with one hand. Most are single-bladed, but double-bladed axes are not uncommon.

Bolts, Crossbow: Similar to an arrow, these are shorter and designed to be fired from a crossbow. A crossbow bolt can be used as an improvised melee weapon (see Arrows). A wooden case usually holds 10 bolts. A bolt that hits its target has a 50% chance of breaking; one that misses has a 50% chance of being destroyed or lost.

Bolts, Scorpion: More like a spear than an arrow or crossbow bolt, these large, sharpened shafts are designed to be fired from a scorpion. A scorpion bolt that hits its target is destroyed; one that misses has a 50% chance to be destroyed or lost. In an emergency, a scorpion bolt may be used as an improvised spear (see Spear) with the usual -4 penalty for wielding an improvised weapon.

Braavosi Blade: A narrow-bladed sword favoured by swordsmen of the Free Cities, particularly the water dancers of Braavos. A Braavosi blade cannot be wielded with two hands in order to apply an additional Strength bonus to damage.

Bullets, Sling: Bullets are lead spheres, much heavier than stones of the same size. A character's Strength Modifier adds to sling damage. A leather pouch will normally hold 10 bullets. A bullet that hits its target has a 25% chance of being rendered unusable again; one that misses has a 50% chance of being rendered unusable or lost.

Caltrops: Caltrops resemble large metal jacks, with sharpened points on the ends of their arms rather than balls. They are essentially multi-pronged iron spikes designed so that one point is always facing up. A character can scatter them on the ground so enemies will step on them, or are at least forced to slow down to avoid them.

One bag of caltrops (the two-pound unit listed on Table: 11-11: Goods and Services) covers an area 5 feet square. Each time a character moves into an area covered by caltrops (or spends a round fighting while standing in such an area), he or she may step on one or more caltrops and suffer the effects. The character must make a Reflex Save (DC 15 if lightly scattered; DC 20 if densely scattered). If the character fails this Save, he or she has stepped on one. The caltrop deals 1 point of damage, although armoured or exceptionally tough footwear will protect against this. If the target takes damage, his or her speed is reduced by one-half because of a wounded foot. This movement penalty lasts for one day or until the target is successfully treated with the Heal Skill (DC 15). A charging or running target must immediately stop if it steps on a caltrop. Any target moving at half speed or slower can pick its way through a bed of caltrops with no trouble.

Catapult: A projectile siege engine that utilises counterweights to propel huge stones at opponents. In addition to specially prepared loads, a catapult can also launch more improvised ammunition. Rolls made to hit using such scavenged materials suffer an additional -4 penalty. A catapult requires six full rounds to reload. A crew of four is required to properly operate a small catapult, six for a medium one, and eight for a large. For each person missing from the crew, add one round to the time needed to reload the catapult.

Club: A wooden club is so easy to find and fashion that it has no cost.

Cudgel: A short, iron club. This is a weapon commonly used by the City Watch of King's Landing.

Crossbow, Heavy: A heavy crossbow is a bow affixed to a wooden stock to aid in accuracy of firing. It is drawn by turning a small winch. A heavy crossbow requires two hands to use effectively, regardless of the user's size. A character can shoot, but not load, a heavy crossbow with one hand at a -4 penalty on attack rolls. Loading a heavy crossbow takes six seconds (or a full round); a Heavy Crossbow may only be fired once every two rounds.

Crossbow, Light: This is similar to a heavy crossbow, though it is smaller and drawn by pulling a lever. A light crossbow normally requires two hands to use, regardless of the user's size. A character can shoot, but not load, a light crossbow with one hand at a -2 penalty on attack rolls. A light crossbow can be loaded and fired in one round, but it cannot be fired multiple times in a single round, regardless of the character's extra attacks. Additional attacks, gained from a high Base Attack Bonus, can be used to punch, strike someone with the crossbow, etc.

Crossbow, Myrish: This large, ungainly weapon is designed to fire three bolts with each shot. When attacking an opponent with this weapon, an attack roll is made for each bolt using a character's highest Base Attack Bonus. It requires two full rounds to reload a Myrish Crossbow.

Dagger/Dirk: A short, bladed weapon with a pointed end.

Flail, Heavy or Light: This is a spiked ball connected to a rod by a length of chain. A flail adds a +2 bonus when attempting to disarm or trip an enemy.

Gauntlet: These metal gloves protect the hands and let characters deal normal damage with unarmed strikes rather than nonlethal damage. A strike with a gauntlet is otherwise considered an unarmed attack. The cost and weight given are for a single gauntlet. Full suits of medium and heavy armour come with two gauntlets.

Gauntlet, Spiked: This is a metal glove strategically adorned with assorted spikes and blades. A character using a spiked gauntlet cannot normally be disarmed. An attack with a spiked gauntlet is considered an armed attack. The cost and weight given are for a single gauntlet.

Greatsword: This is a large sword that can only be wielded with two hands.

Handaxe: A short axe, similar to a hatchet but designed primarily to chop armour and flesh rather than wood. They are normally well-balanced for throwing.

Lance, Tourney: This is a lance designed especially for tournament jousts, and inflicts nonlethal damage except on a critical hit, in which case normal damage is inflicted. They are not banded, and thus designed to shatter on impact. On any successful strike, a tourney lance has a 50% chance of breaking, although damage is unmodified. On any threatened critical hit, the lance does not break and instead does lethal damage. They are often 12 – 14 feet long, and thus have a reach of 10+ feet (they will strike before a war lance). They cannot be used against an adjacent foe (GM's discretion).

Lance, War: This is a spear designed for attacking from horseback. They are often 8-10 feet long, made of ash, banded against splitting, and tipped with a steel point. A lance deals double damage when used from the back of a charging mount. A war lance has a reach of 10 feet and cannot be used against an adjacent foe (GM's discretion).

Longaxe: This is a two-handed version of a battleaxe. It will often have a spiked head.

Longbow: A two-handed weapon. They are difficult to use from horseback if the mount is moving. A small character cannot use one from horseback.

Longbow, Double-Curved: A two-handed weapon. A character may use this bow while mounted. Double-curved bows are made from laminated horn, wood, or bone and built with a recurve, meaning that the bow remains bow-shaped even when unstrung.

Though originating in Dorne, double-curved bows can be found as far away as the Dothraki Sea. All double-curved bows are made with a particular Strength rating (that is, each requires a minimum Strength Modifier to use with proficiency). If a character's Strength bonus is less than the Strength rating of the double-curved bow, he or she can't effectively use it and suffers a -2 penalty on attacks with it. The default double-curved longbow requires a Strength Modifier of +0 or higher to use with proficiency. A double-curved longbow can be made with a high Strength rating to take advantage of an above-average Strength Score; this feature allows a character to add his or her Strength bonus to damage, up to the maximum bonus indicated for the bow.

For purposes of weapon proficiency and similar Feats, a double-curved longbow is treated as if it were a longbow.

Longspear: This type of spear often has a wider head than other spears, as well as a crosspiece near the wooden shaft. A longspear (also called a boar spear) has reach. A character can strike opponents 10 feet away, but can't use it against an adjacent foe. If the character spends one round setting the longspear against a charge, he or she deals double damage on a successful hit against a charging character.

Longsword: Also known as a broadsword or simply a sword, this is a three-foot blade set into a hilt.

Mace, Heavy or Light: A club topped with a flanged metal head used to crush armour.

Maul: A heavy, long-handled hammer. Although normally a blacksmith's tool, it can be wielded as a weapon, and often is by smallfolk and wildlings. Occasionally they will also be designed for war, as was King Robert's two-handed warhammer.

Morningstar: This is a ball and chain (the ball is often spiked).

Net: A fighting net has small barbs in the weave and a trailing rope to control netted opponents. It can be used to entangle opponents.

When a net is thrown, make a ranged attack against the target. A net's range is Melee. If the attack is successful, the target is entangled. An entangled creature suffers -2 on attack rolls and a -4 Dexterity penalty. The entangled creature can only move at half speed and cannot charge or run. If the character takes control of the trailing rope by succeeding at an opposed Strength check while holding it, the entangled creature can only move within the limits that the rope allows.

The entangled creature can escape with an Escape Artist check (DC 20) that takes a full round. The net has 5 Hit Points and can be burst with a Strength check (DC 25, also taking a full round).

A net must be folded to be thrown effectively. The first time a net is thrown in a fight, the attacker makes a normal attack roll. After the net is unfolded, however, the character suffers a -4 penalty on attack rolls with it. It takes two rounds for a proficient user to fold a net, and twice that long for a nonproficient one to do so.

Pike/Poleaxe: A long spear with a reach of 10 feet (or more; some pikes are exceptionally long, reaching 18 feet or 6 metres). The pike ends in a sharpened steel tip, which is quite large compared to the shaft. A poleaxe normally ends in a combination of axe and hammer or pick; a pick head can be used to trip opponents. The weapon can be set to defend against charges, dealing double damage on a successful hit if the weapon is readied. The weapon cannot be used against an adjacent foe.

Quarterstaff: A staff made from a length of hardwood, which can be deadly in skilled hands.

Ram, Log: This is a tree, cut down and stripped of limbs, which is used to pummel down fortifications. It is effectively free anywhere trees are available. A crew of at least 4 is required to effectively wield this siege weapon. The combined Strength Modifiers of the crew are added to the damage done by this ram.

Ram, Small: As with a log ram, this is a tree that has been stripped of limbs. An iron ramming head affixed to one end of the ram provides added damage, and represents the bulk of the cost for this siege weapon. In all other aspects, it is the same as a log ram.

Ram, Large: Very similar to the small ram, the large ram uses an even larger tree trunk for its purposes. The large ram features a wheeled canopy with swinging harness to aid in using the ram itself. A crew of at least eight is required to effectively wield this siege weapon. The combined Strength Modifiers of the crew are added to the damage done by this ram. Those inside the canopy gain full cover as well as 10 points of Damage Reduction against ranged attacks.

Sap: This is a leather-covered bludgeon with a short, flexible shaft. A sap comes in handy when a character wants to knock an opponent out.

Scorpion: A projectile siege engine that uses torsion springs made of horsehair or animal sinew to launch spears or stones. It requires three full rounds to reload a scorpion. A crew of two is needed for a small scorpion, four for a medium one, and six for a large. For each person missing from the crew, add one round to the time needed to reload the scorpion.

Scythe: While it resembles the standard farm implement of the same name, this scythe is honed for war. The design of the scythe focuses tremendous force on the sharp point, as well as allowing devastating slashes with the blade edge. These improvised weapons are used by smallfolk and wildlings.

Shortbow: A two-handed weapon used to fire arrows that even a smaller character can use while mounted.

Shortbow, Double-Curved: A two-handed weapon that even a smaller character can use while mounted. Double-curved bows are made from laminated horn, wood, or bone and built with a recurve, meaning that the bow remains bow-shaped even when unstrung. They can be made with especially heavy pulls to take advantage of a character's above-average Strength (see Longbow, Double-Curved).

For purposes of weapon proficiency and similar Feats, a double-curved shortbow is treated as if it were a shortbow.

Shortspear: A short hafted spear that can be thrown.

Shortsword: Short swords are roughly 18 inches in length and primarily designed for thrusting. This sword is popular as an off-hand weapon or as a primary weapon for Small characters.

Sling: The sling is a looped strap used to hurl lead bullets. While neither as easy to use as the crossbow nor as powerful as a bow, it is cheap, and easy to improvise from common materials. A character's Strength Modifier adds to sling damage.

A character can hurl ordinary stones with a sling, but stones are not as dense or as round as bullets; stones deal only 1d3 points of damage and suffer a -1 penalty on attack rolls.

Spear: A simple weapon consisting of a long shaft with a sharpened tip (most often of iron), favoured by militias and city guards. It can be thrown or set against a charge, taking one round and inflicting double damage on a successful hit against a charging creature.

Spear, Frog: This is a small spear with three prongs at the end, designed originally by the crannogmen for hunting frogs and similarly sized animals in the Neck. This spear lends a +2 equipment bonus to Survival checks when used to catch small prey.

Spitfire: A siege weapon designed to hurl clay pots of boiling oil. A crew of three is required to operate it, and reloading requires two full rounds. For each person missing from the crew, add two rounds to the reload time.

Stone Shot: Rounded projectiles designed to be fired from either a scorpion or a catapult. Catapults can fire loads of more than one stone shot, some loads weighing as much as 300 lbs. of shot.

Strike, Unarmed: A Medium character deals 1d3 points of nonlethal damage with an unarmed strike, which may be a punch, kick, head butt, or other type of attack. A Small character deals 1d2, while a Large character (or one with Giant's Blood) deals 1d4.

Sword, Bastard: A bastard sword is a sword that has a larger blade and a more elongated grip than a longsword; this allows for a second hand to be used in swinging it. It is too large to use in one hand without special training, and is thus an exotic weapon. A character can use a bastard sword two-handed as a martial weapon, or a character with Giant's Blood can use it one-handed in the same way.

Trident: This three-tined piercing weapon can be thrown, but only at short range. It is larger than a frog spear.

Warhammer: This is a three-foot shaft topped by a metal head with a spike on one side and a small blunt hammer on the other. See also Maul.

Whip: The whip deals nonlethal damage. Although the whip is kept in hand, it can strike at an extended range (Reach). The standard whip consists of a long, flexible thong attached to a handle.

Whips can wrap around an enemy's limbs to trip or disarm. When using a whip, add a +2 bonus on the opposed attack roll when attempting to disarm an opponent (including the roll to keep from being disarmed if the character fails to disarm the opponent). A whip can also be used to make trip attacks.

Whips can also be used to entangle opponents. An entangle attack is a Called Shot (-4 penalty), but if successful the entangled target suffers -2 on attack rolls and a -4 Dexterity penalty. The entangled target can only move the length of the whip, and cannot charge or run, unless the target succeeds at an opposed Strength check made at a -2 penalty; success means the target has wrenched the whip out of the attacker's grip.

The entangled creature can escape with an Escape Artist check (DC 12) that takes a standard action. The whip has 2 Hit Points and can be burst with a Strength check (DC 18, taking a full round).

Table 11-7: Weapons

Weapon	Cost	Damage	Critical	Range	Weight
Simple Weapons					
Unarmed Attacks					
Gauntlet	75 ss	*	-	-	2 lb.
Strike, unarmed (Large)	-	1d4N	x2	-	-
Strike, unarmed (Medium)	-	1d3N	x2	-	-
Strike, unarmed (Small)	-	1d2N	x2	-	-
Light Melee Weapons					
Caltrops (bag)	1 ss	1*	-	Melee	2 lbs.
Dagger	20 ss	1d4	19-20/x2	Short	1 lb.
Dirk	25 ss	1d3	x4	-	1 lb.
Gauntlet, spiked	90 ss	1d4	x2	-	2 lb.
Mace, light	35 ss	1d6	x2	-	6 lb.
Spear, frog	25 ss	1d4	x3	-	3 lb.
One-Handed Melee Weapons					
Club	-	1d6	x2	-	3 lb.
Cudgel	20 ss	1d6	x3	-	5 lb.
Mace, heavy	50 ss	1d8	x2	-	12 lb.
Morningstar	80 ss	1d8	x2	-	8 lb.
Shortspear	40 ss	1d6	x2	Short	3 lb.
Two-Handed Melee Weapons					
Longspear	60 ss	1d8	x3	Reach	9 lb.
Quarterstaff	-	1d6	x2	-	4 lb.
Spear	50 ss	1d8	x3	Short	6 lb.
Ranged Weapons					
Crossbow, heavy	950 ss	1d10	19-20/x2	Extended	9 lb.
Crossbow, light	150 ss	1d8	19-20/x2	Long	6 lb.
Bolts (10; for any crossbow)	2 ss	-	-	-	1 lb.
Sling	-	1d4	x2	Medium	0 lb.
Bullets, sling (10)	2 cp	-	-	-	5 lb.
Martial Weapons					
Light Melee Weapons					
Handaxe	55 ss	1d6	x2	Short	4 lb.
Sap	10 ss	1d6N	x2	-	3 lb.
Shortsword	400 ss	1d6	19-20/x2	-	3 lb.
One-Handed Melee Weapons					
Arakh	450 ss	1d6	18-20/x2	-	4 lb.
Battleaxe	50 ss	1d8	x3	-	7 lb.
Flail, light	20 ss	1d8	x2	-	5 lb.
Longsword	500 ss	1d8	19-20/x2	-	4 lb.
Trident	40 ss	1d8	x2	10 ft.	5 lb.
Warhammer	100 ss	1d8	x3	-	8 lb.
Two-Handed Melee Weapons					
Flail, heavy	100 ss	1d10	19-20/x2	-	20 lb.
Greatsword	800 ss	2d6	19-20/x2	-	15 lb.
Lance, war	60 ss	1d8	x3	Reach	10 lb.
Lance, tourney	40 ss	1d6*	19-20/x3	Reach	8 lb.
Longaxe	500 ss	1d12	x3	-	20 lb.
Maul	80 ss	2d6	x3	-	13 lb.
Pike/Poleaxe	80 ss	1d10	x3	Reach	9 lb.
Scythe	15 ss	2d4	x4	-	12 lb.
Ranged Weapons					
Arrows (20; for all bows)	2 ss	-	-	-	3 lb.
Longbow	100 ss	1d8	x3	Extended	3 lb.
Longbow, double-curved	900 ss	1d8	x3	Extended	3 lb.
Shortbow	50 ss	1d6	x3	Long	2 lb.
Shortbow, double-curved	500 ss	1d6	x3	Long	2 lb.
Exotic Weapons**					
One-Handed Melee Weapons					
Braavosi blade	800 ss	1d6	18-20/x2	-	3 lb.
Sword, bastard	800 ss	1d10	19-20/x2	-	10 lb.
Whip	20 ss	1d2N*	x2	Reach	2 lb.
Ranged Weapons					
Crossbow, Myrish	3,000 ss	1d10/1d10/1d10	19-20/x2	Long	20 lb.
Net	20 ss	*	*	Melee	10 lb.
Siege Weapons					
Melee Weapons					
Ram, log	-	2d6	x2	-	120 lb.
Ram, small	500 ss	2d8	x3	-	175 lb.
Ram, large	1,500 ss	4d6	x3	-	700 lb.
Ranged Weapons					
Scorpion, small	14,000 ss	4d6	x2	Extended	4,000 lb.
Scorpion, medium	20,000 ss	4d10	x2	Extended	8,000 lb.
Scorpion, large	40,000 ss	8d6	x2	Extended	18,000 lb
Bolt, Scorpion	50 ss	-	-	-	6 lb.
Catapult, small	15,000 ss	4d10	x2	Extended	5,000 lb.
Catapult, medium	70,000 ss	8d6	x2	Extended	30,000 lb.
Catapult, large	250,000 ss	8d10	x2	Extended	130,000 lb.
Spitfire	5,000 ss	***	-	Extended	100 lb.
Stone Shot	10 ss	-	-	-	45 lb.

Splash Weapons

Weapon	Cost	Direct Hit	Splash	Range	Weight
Acid (flask)	300 ss	1d6	1***	Short	1 lb.
Boiling Oil (one-gallon pot)	6 ss	1d6	1d4***	Short	10 lbs.
Boiling Oil (barrel)	70 ss	3d6	1d6***	–	200 lbs.

* See weapon description for special rules.

** Exotic weapons are rare. If and when they can be found., the prices can change dramatically.

*** Splash weapons cause additional damage to those nearby. For flasks of acid or pots of boiling oil, apply the additional damage to all enemies within 5 feet. A barrel of burning oil can spread its contents over a wider area. Apply splash damage to all characters within a 10-foot radius of the point of impact.

Armour

To some, armour is a symbol of chivalry – a sign of knighthood, worn only by those ordained by the septons to bring honour and justice through the land. To others, especially those accustomed to surviving by their wits, armour is a heavy and cumbersome affair that can only slow a warrior down. Either way, it's hard to deny the usefulness of a thick layer of metal between your skin and someone's sword.

Armour Qualities

Depending on their Class, characters may be proficient in the use of all, some, or no types of armour, including shields. To wear heavier armour effectively, select the Armour Proficiency Feats (see Chapter 8). The following qualities help define and describe the different types of armour available throughout Westeros.

Cost

The cost of the armour.

Armour Rating

The amount of Damage Reduction provided by the armour. The Armour Rating only applies to areas covered.

Maximum Dex Bonus

This number is the Maximum Dexterity Bonus to AC that this type of armour allows. Heavier armours limit mobility, reducing a character's ability to dodge blows.

Shields do not affect the Maximum Dexterity Bonus.

Armour Check Penalty

Anything heavier than leather interferes with a character's ability to use certain Skills.

Pieces of a Whole

Though described in broad categories like "mail" and "full plate," a full suit of armour is made up of a large number of parts. While these segments of armour have little bearing in terms of statistics, they can make a scene more vivid and detailed when highlighted. The pieces can be ornamented, fidgeted with, or chopped at in combat to expose the vulnerable flesh beneath.

Below are some terms that help describe the components of armour. Historically, these parts have been referred to by a variety of names that have changed and overlapped significantly. This list serves only as a guide, and not a definitive academic resource.

Backplate: A plate of armour that covered the back of the torso.

Bevor: A piece of armour used to protect the chin and throat. It was typically strapped to the neck, and paired with a sallet to protect the rest of the head. It was also the lower portion of a close helmet.

Breastplate: A plate of armour that covered the front of the torso region.

Close Helmet: An advanced helmet thus named due to its close and comfortable fit to the head. It typically included a hinged visor or faceplate to allow improved visibility when needed.

Codpiece: A plate of armour used to cover the groin.

Coif: Sometimes defined as a metal, leather, or cloth skullcap worn under a helmet, it is often used to describe a chainmail hood.

Couter: The plate used to cover the otherwise exposed juncture at the elbow.

Cuisse: Plate armour used to protect the front of the thigh.

Culet: Armour made of overlapping plates used to protect the buttocks.

Greaves: Leg armour worn below the knee.

Gorget: An armoured plate used to protect the neck, often extending to the upper reaches of the shoulder.

Greathelm: A step in the evolution between the half-helm and the close helmet, the greathelm fully enclosed the head except for a horizontal slit for a visor. It was typically worn with a large amount of padding and left the neck bare. It is sometimes known as a pot helm.

Half-helm: As found in Westeros, a half-helm is typically portrayed as a conical or bowl-shaped metal cap, with the occasional inclusion of a vertical bar of metal for a nose guard. The term "half-helm" is also used to describe helmets that primarily cover the front of the head, leaving the back of the neck exposed.

Kettle Helm: A bowl shaped metal cap with a wide brim around the edges.

Pauldron: Plate armour used on the shoulders.

Poleyn: Plate armour used on the knees.

Rondel: A circular plate of armour, normally described to protect the juncture between the arm and the breastplate. Such circular plates can be used in other locations, such as on the back of certain types of helmets to protect leather strapping.

Sabaton: Armour, typically plate, used over the feet.

Sallet: A helm that protects the whole head except for the chin. It includes a tail that covers the back of the head and neck. It is typically worn with a bevor, and has greater airflow than a fully enclosed helmet.

Side Wing: Strip of metal on the outside of the knees to protect that weaker juncture.

Skirt: Lobstered scale armour used in the upper legs and groin area.

Tasset: Metal plates that hang from the front of the breastplate, protecting the lower trunk and upper thighs.

Vambrace: Plate armour used to protect the arms. This can either be used to describe only the armour on the forearms, or the armour used on the entire arm. In the latter definition, the parts of the armour are further broken down into the upper and lower cannons.

Skills

The Armour Check Penalty is applied to certain Skill checks. Any armour heavier than leather gives you a penalty to use the following Skills: Balance, Climb, Escape Artist, Hide, Jump, Move Silently, Sleight of Hand, and Tumble.

Shields

Shields also force characters to suffer Armour Check Penalties. These penalties stack with any form of armour. Characters who are nonproficient with shields do not receive the shield's full Armour Class bonus.

Nonproficient with Armour Worn

If a character is wearing armour with which he or she is not proficient, the character suffers the appropriate Armour Check Penalty on attack rolls and on all Skill rolls that involve moving, including Ride.

Sleeping in Armour

If a character sleeps in a suit of armour with an Armour Check Penalty of -5 or worse, the character is automatically fatigued the next day. The character suffers a -2 penalty to Strength and Dexterity, and can't charge or run.

Speed

Medium and heavy armour slows a character. An unencumbered character in no armour or light armour has a base speed of 30 ft. per round. A character in medium or heavy armour has a base speed of 20 ft. per round. A character in heavy armour only runs at triple speed, not quadruple.

Shields do not affect speed.

Weight

The weight of the armour. Armour fitted for Small characters weighs half as much. The weight is one and a half times as much for characters with the Giant's Blood Feat.

Donning Armour

The time required to put on and take off armour depends on its type. See Table 11-9.

Don

How long it takes to put the armour on. One minute equals 10 rounds.

Don Hastily

In some situations, a character may not have the luxury to carefully secure his or her armour. This time indicates how quickly the character can don armour. Hastily donned armour has both an armour check penalty and an Armour Rating 1 point worse than normal.

Remove

How long it takes to get the armour off. With assistance, this time is halved.

Armour Descriptions

The armour listed is assumed to include appropriate equivalent protection for the head, arms and legs, such as helm, gorget, greaves, and gauntlets.

Armour Spikes: Spikes can be added to armour. They deal 1d6 points of piercing damage (x2 crit) with a successful grapple attack. The spikes are considered a martial weapon. A regular melee attack (or off-hand attack) can be made with the spikes, and they count as a light weapon.

Piecemeal Armour

A character may mix and match armour types for a variety of reasons: to make it more affordable, to mix advantages, or simply because he or she has scavenged whatever is available. Although some scavengers may wear a truly awful patchwork of armour, for simplicity's sake piecemeal armour is assumed to be either an incomplete suit (with a significant unarmoured area) or to be comprised of two main armour types, such as: a breastplate over a chainmail shirt and chain leggings; a chain shirt and boiled leather; ringmail shirt and a scale armour skirt; etc.

To determine the values of piecemeal armour, use the following guidelines. Bonus and penalties are usually applied to the values relating to the heaviest armour worn.

Armour Rating

The Armour Rating (Damage Reduction) varies from location to location. This is important if an attacker is making a Called Shot (page 241). If the attacker is not making a Called Shot, assume the default is whatever the character is wearing on his or her torso (or whatever armour comprises 50% of the character's armour).

Max Dex Bonus

The Maximum Dexterity Bonus is increased by 1 if the character is wearing mixed armour types (to the maximum allowed by the lightest armour). The Max Dex Bonus is increased by 2 if the character wears an incomplete suit (with a significant unarmoured area).

Armour Check Penalty

The Armour Check Penalty is reduced by 1 if the character is wearing mixed armour types. The Armour Check Penalty is reduced by 2 if the character wears an incomplete suit (with a significant unarmoured area).

Speed

The speed of a character in mixed armour is potentially improved. A character mixing heavy and medium or light armour can run at quadruple speed. A character mixing medium and light armour can move at a base speed of 25 ft. A character who mixes two heavy armours, or medium armours, or light armours has no change to his or her speed.

Brigandine: A brigandine is a cloth- or leather-covered armour made from overlapping layers of iron plates. The brigandine itself protects the torso and shoulders, but it comes with a full suit of mail. If desired, the mail can be worn without the brigandine, reducing the armour's protection and encumbrance to that of chainmail. In this case the brigandine can be added to or removed from the chainmail very rapidly, in only 5 rounds: it can be put on and taken off like a jacket, and is strapped up the front.

Chainmail: Also called simply "mail," this armour is made of interlocking metal rings. It includes a layer of quilted fabric underneath it to prevent chafing and to cushion the impact of blows. Several layers of mail are hung over vital areas. Most of the armour's weight hangs from the shoulders, making chainmail uncomfortable to wear for long periods of time. A set of chainmail includes gauntlets.

Full Plate: This armour consists of shaped and fitted metal plates riveted and interlocked to cover the entire body. It includes gauntlets, pointed steel boots, and a helmet (either visored or open-faced).

Buckles and straps distribute the weight over the body, so full plate hampers movement less than splint mail even though splint is lighter. Each suit of full plate must be individually fitted to its owner by a master armourer, although a captured suit can be resized to fit a new owner at a reasonable cost.

Full plate is also known as "field plate."

Hide: This armour is prepared from multiple layers of leather and animal hides. It is stiff and hard to move in. It is rarely used by any but the most barbaric tribes.

Leather: The breastplate and shoulder protectors of this armour are made of leather that has been stiffened by boiling in water. The rest of the armour is made of softer and more flexible leather.

Padded: Padded armour features quilted layers of cloth and batting.

Ringmail: An armour made of interlocking metal rings, similar to chainmail, but with larger rings. It is normally worn over pieces of boiled leather (included with a full suit of armour), with a padded layer beneath the rings to prevent chafing and to cushion the impact of blows. In the cold of winter, it is worn with heavy wool. It is lighter than chainmail and easier to wear, although not as durable. A set of ringmail normally includes gauntlets (gloves sewn with discs of iron).

Scale Armour: This is a coat and leggings (and perhaps a separate skirt) of leather covered with overlapping pieces of metal, much like the scales of a fish.

Splint Armour: This armour is made of narrow vertical strips of metal riveted to a backing of leather that is worn over cloth padding. Flexible chainmail protects the joints.

Table 11-9: Donning Armour

Don	Don Hastily	Remove	Armour Type
1 minute	5 rounds	1 minute*	Padded, leather, or hide
4 minutes*	1 minute	1 minute*	Ringmail, scale armour, chainmail, brigandine, or splint armour
4 minutes**	4 minutes*	1d4+1 minutes*	Full plate

*If a character has help, cut this time in half. A single character doing nothing else can help one or two adjacent characters. Two characters can't help each other to don or remove armour at the same time.

**A character must have help to don this armour. Without help, it can only be donned hastily.

Note: Piecemeal armour donning times should be averaged (or halved if an incomplete suit).

Table 11-8: Armour

Armour	Cost	Armour Rating	Max Dex	Armour Check Penalty	Base Speed	Weight
Light Armour						
Padded	200 ss	1	+8	0	30 ft.	10 lb.
Leather	300 ss	2	+6	0	30 ft.	15 lb.
Ringmail	600 ss	3	+4	-2	30 ft.	20 lb.
Medium Armour						
Hide	400 ss	3	+4	-3	20 ft.	25 lb.
Scale armour	600 ss	4	+3	-4	20 ft.	30 lb.
Chainmail	800 ss	5	+2	-5	20 ft.	40 lb.
Heavy Armour						
Splint Armour	1000 ss	6	+0	-7	20 ft.*	45 lb.
Brigandine	1200 ss	6	+1	-6	20 ft.*	50 lb.
Full plate	3000 ss	8	+1	-6	20 ft.*	50 lb.
Shields	**Cost**	**Armour Rating**	**AC Bonus****	**Armour Check Penalty**	**Weight**	
Buckler	25 ss	4	+4	-1	5 lb.	
Shield, small wooden	40 ss	6	+6	-1	5 lb.	
Shield, small steel	120 ss	8	+6	-1	6 lb.	
Shield, large wooden	60 ss	6	+8	-2	10 lb.	

* A character running in heavy armour moves x3 speed, not x4.

** If a character is not proficient with shields, reduce the AC bonus by 2.

Note: Piecemeal armour prices should be averaged on the cost of the two armours (or half the price if half of the person is unarmoured). For rules, see page 249.

Shield Descriptions

Shields give a bonus to a character's Armour Class to represent deflecting blows and turning them aside. The AC bonus is significant, because the defender is normally using the shield to best effect, and if interposed successfully, the attacker's blow will not hurt the defender. Bucklers provide the smallest bonus, followed by small shields, and then large shields. The material of the shield does not effect the AC bonus.

A character who is nonproficient with a shield cannot use it to defend as effectively, and the AC bonus suffers a -2 penalty.

Should an attacker not care about getting by the shield, and instead be happy to strike the shield, then the defender gets no AC bonus from the shield. Instead, the shield provides Damage Reduction on top of any provided by armour. The material of the shield determines the Armour Rating.

Shields can be broken in combat (see Breaking Objects, page 220).

Buckler: This small shield (often made of metal) is normally held by a single handle; more rarely it is strapped to the forearm (known more accurately as a "targe"), allowing it to be worn and still allow use of the hand. If strapped to the arm, a bow or crossbow can be used without penalty. If an off-hand weapon is used, the wielder suffers a -1 penalty on attack rolls because of the extra weight on the character's arm, and the buckler cannot be used to defend (provides no AC bonus or Damage Reduction).

Small Shield: A small shield's light weight lets a character carry other items in that hand (although the character cannot use weapons). It may be made of wood, leather, or metal.

Large Shield: A large shield is too heavy to allow the character to use his or her shield hand for anything else. They are made of wood, often banded with metal.

Shield Material: Wooden and leather shields offer the same basic protection; metal is obviously more durable, but much more costly.

Shield Bash Attacks: An opponent can be bashed with a shield, using it as an off-hand weapon. A character deals 1d4 points of damage (x2 crit) with a large shield or 1d3 (x2 crit) with a small one. Used this way, the shield is a martial bludgeoning weapon. For purposes of attack penalties, treat a shield as a light weapon. If the shield is used as a weapon, it cannot be used for defence until the character's next action (usually until the next round).

Shield Spikes: These spikes turn a shield into a martial piercing weapon that deals 1d6 points of damage (x2 crit) no matter whether the shield is small or large. Bucklers cannot have shield spikes.

Goods and Services

Adventuring Gear

Candle: A candle clearly illuminates a 5-foot radius and burns for 1 hour.

Chain: A chain has an Armour Rating of 10. It can be burst with a Str check (DC 26).

Flask: A ceramic, glass, or metal container fitted with a tight stopper. It holds 1 pint of liquid.

Flint and Steel: Striking the steel and flint together creates sparks. By knocking sparks into tinder, a character can create a small flame. Lighting a torch with flint and steel takes one round, and lighting any other fire with them takes at least that long.

Ink: This is black ink. Ink in other colours costs twice as much.

Jug, Clay: A basic ceramic jug fitted with a stopper. It holds 1 gallon of liquid.

Lamp, Common: A lamp clearly illuminates things in a 15-foot radius and burns for 6 hours on a pint of oil. It burns with a more even flame than a torch, but, unlike a lantern, it uses an open flame and it can spill easily, making it too dangerous for most adventuring. A lamp can be carried in one hand.

Lantern, Bullseye: A bullseye lantern has only a single shutter, with its other sides being highly polished inside to reflect the light in a single direction. It illuminates a cone 60 feet long and 20 feet wide at the end, and it burns for 6 hours on a pint of oil. A lantern can be carried in one hand.

Lantern, Hooded: A hooded lantern is a standard lantern with shuttered or hinged sides. A lantern can be carried in one hand. It clearly illuminates a 30-foot radius and burns for 6 hours on a pint of oil.

Lock: A lock is worked with a large, bulky key. The DC to open this kind of lock with the Open Locks Skill depends on the lock's quality: very simple (DC 20), average (DC 25), good (DC 30), amazing (DC 40).

Manacles and Manacles, Masterwork: Manacles are used to bind a character. The manacled character can use the Escape Artist Skill to slip free (DC 30, or DC 35 for masterwork manacles). To break the manacles requires success at a Strength check (DC 26, or DC 28 for masterwork manacles). Manacles have an Armour Rating of 16. Most manacles have locks; add the cost of the lock to the cost of the manacles.

Oil, Pint: A pint of oil burns for 6 hours in a lantern.

Piton: When a wall doesn't offer handholds or footholds, a climber can make his or her own. A piton is a steel spike with an eye through which a rope can be looped.

Rope, Hemp: This rope has 2 Hit Points and can be burst with a successful Strength check (DC 23).

Rope, Silk: This rope has 4 Hit Points and can be burst with a successful Strength check (DC 24). It is so supple that it adds a +2 bonus to Use Rope checks.

Tent, Soldier's: This basic bell tent is intended to sleep one soldier and wargear, or two people with considerably less gear. It is approximately 8 feet in diameter and 6 feet tall, with a single central pole.

Tent, Pavilion: The pavilion is a large tent with vertical walls and a conical roof. It has a single central pole supporting a horizontal wheel-like structure that gives the tent its shape. A pavilion is intended to sleep a knight and his attendants on campaign, or act as his base at a tournament. Even larger pavilions are used for social activities such as feasting tents. Pavilions are of better construction than soldier's tents, and have more ornamentation, but the listed prices reflect a relatively simple version as might be used by a low-ranking knight. A lord or king on campaign will have a similar tent, but one that costs considerably more – perhaps five to ten times the amount due to luxurious furnishings and materials.

Pavilions come in three sizes. A small pavilion is approximately 10 feet in diameter, and a medium pavilion 20 feet. There are two standard variations of large pavilions: circular, like the smaller versions, and 30 feet in diameter; or longer and more oblong in shape, closer to 20 feet by 45 feet. All pavilions have walls reaching 7-8 feet high, with the roof adding another 4 feet or so to the total height.

Torch: A wooden rod capped with twisted flax soaked in tallow or a similar item. A torch clearly illuminates a 20-foot radius and burns for 1 hour.

Vial: A ceramic, glass, or metal vial fitted with a tight stopper. The stoppered container usually is no more than 1 inch wide and 3 inches high. It holds 1 ounce of liquid.

Tools and Kits

Artisan's Tools or Masterwork Artisan's Tools: This is the set of special tools needed for any craft. Without these tools, a character has to use improvised tools (-2 penalty on the Craft check), if the job can be done at all. Masterwork artisan's tools are of particularly fine quality, and add a +2 to relevant Craft checks.

Maester's Kit: This kit is full of herbs, salves, bandages, painkillers and other useful materials used to treat injuries. It is the perfect tool for anyone attempting a Heal check. It adds a +2 bonus to the check. It's exhausted after ten uses.

Maester's Lab: This includes beakers, bottles, mixing and measuring equipment, and a miscellany of chemicals and substances; it adds a +2 bonus to Craft: Alchemy and similar Skill checks. Without this lab, a character can still normally use the appropriate Skills, although some tasks may suffer a penalty or be deemed impossible without the right equipment. The lab is not portable, except as to carefully pack everything up and relocate it.

Magnifying Glass: This simple lens, often crafted in Myr, allows a closer look at small objects. It is useful as a substitute for flint, steel, and tinder when starting fires (though it takes light as bright as direct sunlight to focus, tinder to light, and takes at least one round to light a fire with a magnifying glass). It grants a +2 bonus on Appraise checks involving any item that is small or highly detailed, such as a gem.

Musical Instrument or Masterwork Musical Instrument: Popular instruments include pipes, harps, fiddles, horns, and bladders. A masterwork instrument is of superior make. It adds a +2 bonus to Perform checks and serves as a mark of status.

Scale, Merchant's: This scale includes a small balance, pans, and a suitable assortment of weights. A scale grants a +2 bonus to Appraise checks involving items that are valued by weight, including anything made of precious metals.

Far-Eyes: Also known as "Myrish eyes," this is a pair of Myrish lenses connected by a tube, often wood or leather. It allows the user to observe distant places with greater ease. A far-eyes allows the user to see and make Spot and Search checks up to 3x - 10x normal range (depending on quality). The cost is given for one of average quality (3x).

Thieves' Tools or Masterwork Thieves' Tools: These are the tools needed to use the Disable Device and Open Lock Skills. The kit includes one or more skeleton keys, long metal picks and pries, a long-nosed clamp, a small handsaw, and a small wedge and hammer. Without these tools, a character will have to improvise tools, and suffer a -2 penalty on Disable Device and Open Locks checks. A masterwork set of thieves' tools provides a +2 bonus to these checks.

Clothing

Artisan's Outfit: A shirt with buttons, a skirt or pants with a drawstring, shoes, and perhaps a cap or hat. This outfit may include a belt or a leather or cloth apron for carrying tools.

Cold Weather Outfit: A wool coat, linen shirt, wool cap, heavy cloak, thick pants or skirt, and boots. When wearing a cold weather outfit, add a +5 bonus to Fortitude Saving Throws against exposure to cold weather.

Courtier's Outfit: Fancy, tailored clothes in whatever fashion happens to be the current style in the courts of the nobles. Anyone trying to influence nobles or courtiers while wearing peasant dress will have a hard time of it. Most courtiers also wear some jewellery or adornment; without such decoration, the character may appear to be from an impoverished household, or look like an out-of-place commoner.

Entertainer's Outfit: A set of flashy, perhaps gaudy, clothes for entertaining. While the outfit looks whimsical, its practical design lets a character tumble, dance, walk a tightrope, or just run (if the audience turns ugly).

Explorer's Outfit: This is a full set of clothes for someone who never knows what to expect. It includes sturdy boots, leather breeches or a skirt, a belt, a shirt (perhaps with a vest or jacket), gloves, and a cloak. Rather than a leather skirt, a leather overtunic may be worn instead over a cloth skirt. The clothes have plenty of pockets (especially the cloak). The outfit also includes any extra items a character might need, such as a scarf or a wide-brimmed hat.

Godsworn's Vestments: Ecclesiastical clothes for performing priestly functions; not for adventuring.

Maester's Outfit: A robe with many pockets sewn into the sleeves, a belt, soft shoes, and possibly a cloak.

Noble's Outfit: This set of clothes is designed specifically to be expensive and to show it. Precious metals and gems are worked into the clothing. To show off at court, nobles often drape themselves in expensive jewellery and ornaments, although certain individuals make plainness into their own style. The "noble's outfit" also represents fancy dress, such as worn to tournaments or balls. Those outfits, with accessories, can be even more costly.

Peasant's Outfit: A loose shirt and baggy breeches, or a loose shirt and skirt or overdress. Cloth wrappings are used for shoes.

Royal Outfit: This is just the clothes, not the royal sceptre, crown, ring, and other accoutrements. Royal clothes are ostentatious, with gems, gold, silk, and fur in abundance.

Traveller's Outfit: Boots, a wool skirt or breeches, a sturdy belt, a shirt (perhaps with a vest or jacket), and an ample cloak with a hood.

Food, Drink, and Lodging

Inn: Poor accommodations at an inn amount to a place on the floor near the hearth, plus the use of a blanket. Common accommodations are a place on a raised, heated floor, the use of a blanket and a pillow, and the presence of a higher class of company. Good accommodations are a small, private room with one bed, some amenities, and a covered chamber pot in the corner.

Meals: Poor meals might be composed of bread, baked turnips, onions, and water. Common meals might consist of bread, chicken stew (easy on the chicken), carrots, and watered-down ale or wine. Good meals might be composed of bread and pastries, beef, peas, and ale or wine.

Mounts and Related Gear

Barding, Medium Creature and Large Creature: Barding is simply some type of armour covering the head, neck, chest, body, and possibly legs of a horse. Heavier types provide better protection at the expense of lower speed. Barding comes in most of the types found on Table 11-8: Armour. A horse's armour costs four times what a human's armour costs, and also weighs twice as much as the armour found on Table 11-8: Armour. (If the barding is for a pony, which is smaller, the cost is only double and the weight is the same as a man's.)

Medium or heavy barding slows mounts, as indicated in Table 11-10: Barding and Movement.

Barded animals require special attention. Care must be taken to prevent chafing and sores caused by the armour. The armour must be removed at night and ideally should not be

Table 11-10: Barding and Movement

Barding Type	Animal Base Speed (40 ft.)	(50 ft.)	(60 ft.)
Medium	30 ft.	35 ft.	40 ft.
Heavy	30 ft.*	35 ft.*	40 ft.*

*A mount wearing heavy armour moves at only triple normal rate when running instead of quadruple.

put on the mount except to prepare for a battle. Removing and fitting barding takes five times as long as the figures given on Table 11-9: Donning Armour. Barded animals cannot be used to carry any load other than the rider and normal saddlebags. Because of this, a mounted warrior often leads a second mount for carrying gear and supplies.

Cart: A two-wheeled vehicle drawn by a single horse (or other beast of burden). It comes with a harness.

Donkey or Mule: The best pack animal around, a donkey or mule is stolid in the face of danger, hardy, sure-footed, and capable of carrying heavy loads over vast distances. Unlike horses, they're willing (though not eager) to enter strange or threatening places.

Feed: Horses, donkeys, mules, and ponies can graze to sustain themselves, but providing feed for them (such as oats) is much better because it provides a more concentrated form of energy, especially if the animal is exerting itself.

Saddle, Military: A military saddle braces the rider, adding a +2 bonus to Ride checks related to staying in the saddle. If a character is knocked unconscious while in a military saddle, he or she has a 75% chance to stay in the saddle (compared to 50% for a riding saddle).

Saddle, Pack: A pack saddle holds gear and supplies, not a rider. A pack saddle holds as much gear as the mount can carry.

Saddle, Riding: The standard riding saddle supports a rider.

Sled: This is a wagon on runners for moving through snow and over ice, usually drawn by two horses (or other beasts of burden). It comes with the harness needed to pull it.

Stabling: Includes a stable, feed, and grooming.

Wagon: This is a four-wheeled, open vehicle for transporting heavy loads, usually drawn by two horses (or other beasts of burden). It comes with the harness needed to pull it.

Maker's Mark

Weapon smiths, among other craftsmen, will often leave a personalised mark on the items they create. These marks may be identified with a successful Craft: Blacksmithing or Knowledge: Local Area check, depending on circumstances. The DC varies depending on the relative location of the smith as well as the craftsman's reputation.

Identifying a maker's mark has several uses. The first is that if a character likes this particular weapon, he or she can seek to purchase similar weapons from the smith who made it. Additionally, it creates a trail to the maker, who may or may not know what happened to the weapon after it was sold. Also, when buying or selling items, a maker's mark (or a well-forged one) may influence the price of a weapon in either direction. A sword forged by a man known for shoddy workmanship may be cheaper than swords of similar quality, while even the most half-hearted efforts of legendary craftsmen will command higher prices than are strictly necessary.

Special and Superior Items

Armour or Shield, Bronze: Any armour or shield made with steel can be made of bronze instead. Bronze has not been used commonly to fashion armour or shields since the Age of Heroes. Though not as good as equivalent equipment made from steel, it is so rare that it costs just as much as steel, especially to collectors.

Armour made from bronze has its normal Armour Rating reduced by 2, with a minimum Rating of 1. A small bronze shield has an Armour Rating of 6.

Some bronze armour is covered with ancient runic engravings, rumoured to be magical in origin. Though these runes have no known abilities, they can raise the price dramatically.

Armour or Shield, Iron: Any armour or shield made with steel can be made of iron instead. Wrought iron armour or shields contain a higher amount of carbon, leaving the metal more brittle than steel. Iron armour and shields receive a -1 penalty to their Armour Rating, with a minimum Rating of 1.

Armour or Shield, Masterwork: These expertly crafted armours function normally except their Armour Check Penalties are reduced by 1 or 2, and their Max Dex Bonus is raised by 1 or 2, depending on quality. Inferior materials, such as bronze or iron, can be used to create masterwork armour and shields. These items should be treated as family heirlooms, quite rare, and very expensive to buy when they can be found. Suggested cost: x10 to x100 the base price.

Armour or Shield, Ornamented: Ornamented armour and shields lend little in combat, but particularly elaborate equipment may add a bonus to social Skills such as Intimidate, at the GM's discretion. Ornamented work tends to be much more expensive than plain armour, costing x10 to x1000 the price, depending on materials used.

Low-end ornamentation may include bluing steel to provide a glossy protective finish, simple painted designs, or even feathers. Especially elaborate armour and shields may be gilded or silvered, use rare woods and leathers in their construction, or include colours worked directly into the metal. Westerosi armourers have learned the art of enamelling from the Free Cities, and can produce ornate coloured armour with enamel.

Armour or Shield, Poorly Made: These shoddily made armours suffer an increased Armour Check Penalty of 1. Poorly made armour and shields have their Armour Rating reduced by 1 or 2 (minimum of 1), depending on how poor the workmanship was.

Arrow or Bolt, Obsidian-Tipped: Projectiles tipped with obsidian, also known as dragonglass, gain a +1 bonus on damage rolls. Dragonglass is rumoured to be a bane to supernatural creatures. The arrowhead shatters upon impact.

Arrow, Bolt or Bullet, Poorly Made: These shoddily crafted weapons gain a -1 or -2 to attack rolls, depending on quality.

Dragonbone: Believed to be made from the actual bones of dragons, this material is black due to its high iron content. It is as strong as steel, but lighter and more flexible.

Any item made of wood can be made of dragonbone instead. It functions identically, but weighs 25% lighter and is immune to fire. The range of a bow made of dragonbone is increased; a shortbow has a range of 250 yards, and a longbow has a range of 600 yards.

Tool, Masterwork: This well-made item is the perfect tool for the job and adds a +2 bonus to a related Skill check (if any). Bonuses provided by multiple masterwork items used toward the same Skill check do not stack.

Valyrian Steel: The lasting legacy of the Freehold of Valyria is the legendary Valyrian steel. It is darker than normal steel and holds an impossibly fine edge, capable of shearing through armour.

Table 11-11: Goods and Services

Adventuring Gear	Cost	Weight
Backpack (empty)	12 cp	2 lb.
Barrel (empty)	10 cp	30 lb.
Basket (empty)	8 cp	1 lb.
Bedroll	1 ss	5 lb.
Bell	1 cp	-
Blanket, winter	2 ss	3 lb.
Block and tackle	12 cp	5 lb.
Bottle, wine, glass	16 cp	-
Bucket (empty)	6 cp	2 lb.
Candle (pair)	1 cp	-
Canvas (sq. yd.)	1 ss	1 lb.
Case, map or scroll	2 ss	1/2 lb.
Chain (10 ft.)	3 ss	2 lb.
Chalk, 1 piece	1 cp	-
Chest (empty)	24 cp	25 lb.
Crowbar	40 cp	5 lb.
Firewood (per day)	1 cp	20 lb.
Fishhook	2 cp	-
Fishing net, 25 sq. ft	40 cp	5 lb.
Flask	1 ss	-
Flint and steel	10 cp	-
Grappling hook	10 ss	4 lb.
Hammer	8 ss	2 lb.
Ink (1 oz. vial)	4 cp	-
Inkpen	10 cp	-
Jug, clay	4 cp	1 lb.
Ladder, 10-foot	1 ss	20 lb.
Lamp, common	1 ss	1 lb.
Lantern, bullseye	3 ss	3 lb.
Lantern, hooded	2 ss	2 lb.
Lock, very simple	8 ss	1 lb.
Lock, average	16 ss	1 lb.
Lock, good	30 ss	1 lb.
Lock, amazing	90 ss	1 lb.
Manacles	3 ss	2 lb.
Manacles, masterwork	300 ss	2 lb.
Mirror, small steel	2 ss	1/2 lb.
Mug/tankard, clay	4 cp	-
Oil (1-pint flask)	1 ss	1 lb.
Oil (1-gallon pot)	6 ss	8 lb.
Paper (sheet)	1 cp	-
Parchment (sheet)	2 cp	-
Pick, miner's	20 cp	10 lb.
Pitcher, clay	12 cp	1 lb.
Piton	8 cp	1/2 lb.
Pole, 10-foot	1 ss	8 lb.
Pot, iron	2 ss	10 lb.
Pouch, belt	8 cp	1/2 lb.
Rations, trail (per day)	1 ss	1 lb.
Rope, hemp (50 ft.)	10 ss	10 lb.
Rope, silk (50 ft.)	25 ss	5 lb.
Sack (empty)	2 cp	1/2 lb.

Adventuring Gear	Cost	Weight
Sealing wax	24 cp	1 lb.
Sewing needle	12 cp	-
Signal whistle	8 cp	-
Signet ring	3 ss	-
Sledge (hammer)	2 ss	10 lb.
Soap (per lb.)	2 ss	1 lb.
Spade or shovel	8 cp	8 lb.
Tent, Soldier's	2 ss	20 lb.
Tent, Pavilion, Small	10 ss	50 lb.
Tent, Pavilion, Medium	16 ss	80 lb.
Tent, Pavilion, Large	25 ss	120 lb.
Torch	1 cp	1 lb.
Vial, ink or potion	1 ss	-
Waterskin	8 cp	-
Whetstone	3 cp	1 lb.

Containers	Cost	Weight	Holds
Backpack	12 cp	2 lb.	1 cu. ft.
Barrel	10 cp	30 lb.	10 cu. ft.
Basket	8 cp	1 lb.	2 cu. ft.
Bucket	6 cp	2 lb.	1 cu. ft.
Chest	24 cp	25 lb.	2 cu. ft.
Pouch, belt	8 cp	1/2 lb.	1/5 cu. ft.
Sack	2 cp	1/2 lb.	1 cu. ft.
Saddlebags	20 cp	8 lb.	5 cu. ft.
Bottle, wine, glass	16 cp	*	1 1/2 pint
Flask	1 ss	*	1 pint
Jug or pot, clay	4 cp	1 lb.	1 gallon
Mug/tankard, clay	4 cp	*	1 pint
Pitcher, clay	12 cp	1 lb.	1/2 gallon
Pot, iron	2 ss	10 lb.	1 gallon
Vial, ink or potion	1 ss	*	1 ounce
Waterskin	8 cp	*	1/2 gallon

Tools and Kits	Cost	Weight
Artisan's tools	10 ss	5 lb.
Artisan's tools, masterwork	1,000 ss	5 lb.
Maester's kit	500 ss	1 lb.
Maester's lab	5,000 ss	300 lb. +
Magnifying glass	100 ss	-
Musical instrument	2 ss	3 lb.
Musical instrument, masterwork	250 ss	3 lb.
Scale, merchant's	6 ss	1 lb.
Myrish far-eyes (telescope)	300 ss	1 lb.
Thieves' tools	5 ss	1 lb.
Thieves' tools, masterwork	500 ss	1 lb.

Clothing	Cost	Weight
Artisan's outfit	3 ss	4 lb.
Cold weather outfit	10 ss	7 lb.
Courtier's outfit	90 ss	6 lb.
Entertainer's outfit	10 ss	4 lb.
Godsworn's vestments	15 ss	6 lb.

Clothing	Cost	Weight
Explorer's outfit	30 ss	8 lb.
Maester's robes	15 ss	6 lb.
Noble's outfit	200 ss	10 lb.
Peasant's outfit	4 cp	2 lb.
Royal outfit	600 ss	15 lb.
Traveller's outfit	3 ss	5 lb.

Food/Drink/Lodging	Cost	Weight
Ale, gallon	4 cp	8 lb.
Ale, mug	1 cp	1 lb.
Banquet (per person)	varies	-
Bread, per loaf	1 cp	1/2 lb.
Cheese, hunk of	1 cp	1/2 lb.
Inn stay (per day): Excellent	2 ss	-
Inn stay (per day): Good	1 ss	-
Inn stay (per day): Common	20 cp	-
Inn stay (per day): Poor	4 cp	-
Meals (per day): Excellent	1 ss	-
Meals (per day): Good	20 cp	-
Meals (per day): Common	4 cp	-
Meals (per day): Poor	1 cp	-
Meals (per day): Meat, large cut	1 ss	1/2 lb.
Rations, trail (per day)	1 ss	1 lb.
Wine: Fine (bottle)	10 ss	2 lb.
Wine: Common (bottle)	24 cp	2 lb.
Wine: Poor (jug)	4 ss	4 lb.

Mounts and Gear	Cost	Weight
Barding, medium creature	x2	x1
Barding, large creature	x4	x2
Bit and bridle	1 ss	1 lb.
Cart	4 ss	200 lb.
Donkey or mule	10 ss	-
Feed (per day)	8 cp	10 lb.
Horse, garron	20 ss	-
Horse, heavy (stot)	75 ss	-
Horse, light (rounsey)	40 ss	-
Horse, light (palfrey)	120 ss	-
Horse, war, heavy (destrier)	1,000 ss	-
Horse, war, light (courser)	600 ss	-
Horse, war, light (sand steed)	1,200 ss	-
Saddle, military	20 ss	30 lb.
Saddle, pack	2 ss	15 lb.
Saddle, riding	5 ss	25 lb.
Saddlebags	20 cp	8 lb.
Sled	5 ss	300 lb.
Stabling (per day)	10 cp	-
Wagon	20 ss	400 lb.

Vehicles	Cost	Weight	Holds
Cart	4 ss	200 lb.	1/2 ton
Sled	5 ss	300 lb.	1 ton
Wagon	20 ss	400 lb.	2 tons

There are thousands of Valyrian steel weapons in the world, but only a few hundred in the Seven Kingdoms. They are highly prized and almost never found in common markets. They are described as priceless for it is nearly impossible to find an owner of a Valyrian blade willing to sell.

Valyrian steel reduces the weight of a weapon by 25%. Bladed weapons gain a +3 to all damage and attack rolls. Armour and shields provide only half their normal Armour Rating against blades made of the rare material. A bludgeoning weapon crafted entirely of Valyrian steel would only gain the +3 to attack rolls. All Valyrian steel weapons are considered to be of masterwork quality, and do not receive further bonuses.

Though it is unheard of, armour could presumably be made from Valyrian steel. Such armour would weigh 25% of normal, have an Armour Check Penalty reduced by 2, a Max Dex Bonus +2; furthermore, its armour value would not be halved when opposed by a Valyrian steel weapon, and its armour rating should be improved by +2 to +3 (GM's discretion).

Weapon, Bronze: Any weapon made with steel can be made of bronze instead. Bronze has not been used for weapons since the Age of Heroes. Though not as good as equivalent equipment made from steel, it is so rare that it costs just as much as steel, especially to collectors. Weapons made from bronze receive a -1 to all damage rolls, and will break on a natural roll of 1.

Like bronze armour, some bronze weapons have ancient runes engraved into them. Though these runes have no known abilities, they can raise the price dramatically.

Weapon, Iron: Any weapon made with steel can be made of iron instead. Wrought iron weapons contain a higher amount of carbon, leaving the metal more brittle than steel. Iron weapons break on a natural roll of 1.

Weapon, Masterwork: These beautifully made weapons are created by master smiths, and gain a +1 or +2 to attack rolls or damage rolls, depending on quality. These items should be treated as family heirlooms, quite rare, and very expensive to buy when they can be found. Suggested cost: x10 to x100 the base price. Inferior materials, such as bronze or iron, can be used to create masterwork weapons. Note: Weapons that do extra damage should normally be more expensive than those that give a bonus to attack. For more information, see Limiting Masterwork Weapons and Armour, page 102.

Weapon, Obsidian: Also known as dragonglass, this material is glass formed by the heat of a volcano. A bladed weapon or arrowhead made of obsidian gains a +1 to all damage rolls. Dragonglass is rumoured to be a bane to supernatural creatures. Due to its fragile nature, there is a 50% chance that it will shatter on any attack, successful or otherwise. This chance may be avoided by anyone possessing the Feat Exotic Weapon Proficiency (Obsidian Weapons). Only small blades, such as daggers or spearheads, may be made from obsidian.

Weapon, Ornamented: Ornamented weapons lend little in combat, but particularly elaborate equipment may add a bonus to social Skills such as Intimidate, at the GM's discretion. Low-end ornamentation may include bluing steel to provide a glossy protective finish or simple painted designs. Especially elaborate weapons could be gilded or silvered, using rare woods, precious stones, or fine leathers in places, or include colours worked directly into the metal.

Weapon, Poorly Made: These shoddily crafted weapons take a -1 or -2 to attack rolls, depending on quality. On a natural attack roll of 1, they break.

Weapon, Tourney: This is the same as a normal weapon, but it is blunted or rebated – it is designed to do nonlethal damage instead of lethal damage. On a threatened critical hit, a tournament weapon does lethal damage, however.

Typically only slashing and piercing weapons can be made into tournament weapons, which often involves leaving blunt edges. A tournament lance is additionally built to shatter on scoring a successful hit. See Lance, Tourney, page 208.

Table 11-12: Special and Superior Items

Weapon or Armour	Cost
Armour or Shield, bronze	No change
Armour or Shield, iron	x3/4
Armour or Shield, masterwork	*
Armour or Shield, ornamented	x10 – x1,000
Armour or Shield, poorly made	x1/2
Arrow or Bolt, obsidian-tipped (each)	+7 ss**
Arrow, Bolt or Bullet, poorly made (each)	1 cp
Arrow, fire (each)	+1 cp**
Dragonbone	x4
Valyrian steel	Priceless
Weapon, bronze	No change
Weapon, iron	x3/4
Weapon, masterwork	*
Weapon, obsidian	x2
Weapon, ornamented	x10 – x1,000
Weapon, poorly made -1	x3/4
Weapon, poorly made -2	x1/2
Weapon, tourney	No change

* See description for details.

** This cost is in addition to the base cost of the item.

Breaking Objects

When attempting to break an object, a character may either smash it with a weapon or attempt to break it with sheer strength.

Smashing an Object

Smashing a weapon or shield with a slashing or bludgeoning weapon is accomplished by the sunder attack option (page 238); this requires the attacker win an opposed check against the defender. To strike an object that is simply carried or worn (that the defender cannot manipulate easily or isn't worried about defending), the character rolls an attack roll against Armour Class 10 + the Size Modifier of the item + the carrier's Dexterity Modifier. If targeting a shield, the shield provides no AC bonus. Smashing an inanimate object requires a standard action, but is an automatic hit.

Armour Rating and Hit Points

Every object has an Armour Rating (or hardness) that provides Damage Reduction, representing how well it resists damage. When an object is struck, subtract the item's Damage Reduction from the amount of damage taken by the object. Any remaining damage is deducted from the object's Hit Points. An object's Hit Points are based on the materials it is made of, its quality, and its size. When an object's Hit Points are reduced to 0, the object is ruined and must be completely rebuilt or replaced. Very large objects have separate Hit Point totals for different sections, and may still function if partially whole.

Certain attacks may be ineffective against a particular object, doing half or no damage. For example, ranged attacks normally do half damage to an object. Divide the total damage by 2 before applying the Damage Reduction (such as trying to destroy a door with arrows). Similarly, objects normally cannot be affected by nonlethal damage (in specific cases this does not apply, however, such as punching through glass).

Damaged (but not destroyed) objects can be repaired with an appropriate Craft Skill.

Damage Transference

If a character is standing behind an object or holding a shield that gets destroyed, he or she may be struck and injured by either the weapon or by flying debris. Normally this only happens if the object is thin or fragile. Any damage that exceeds the object's Armour Rating is applied to its Hit Points first. Once the object's Hit Points are reduced to 0, it is ruined, and excess damage is applied to the character (like when using a shield or armour). In some cases, the object may be so flimsy as to reduce no damage whatsoever, such as if an attacker fires arrows through a tent.

Breaking Items with Strength

When a character tries to break something using sudden force rather than dealing damage, use a Strength check (rather than an attack roll and damage roll, as with the sunder special attack) to see whether he or she succeeds. The DC depends more on the construction of the item than on the material.

If an item has lost half or more of its Hit Points, the DC to break it drops by 2.

Larger and smaller creatures get size bonuses and penalties on Strength checks to break objects as follows: Fine -16, Diminutive -12, Tiny -8, Small -4, Large +4, Huge +8, Gargantuan +12, Colossal +16.

Table 11-13: Common Objects

Object	Armour Rating	Hit Points	DC for Strength check
Light blade	10	2	22
One-handed blade	10	5	26
Two-handed blade	10	10	30
One-handed wooden weapon	5	5	20
Two-handed wooden weapon	5	10	23
Buckler (leather or wood)*	4	5	20
Small wooden shield*	6	15	N/A
Small metal shield	8	30	N/A
Large wooden shield*	6	20	N/A
Paper or cloth (thin book)	0	2	10
Rope (1" diameter)	0	2	23
Glass (1" thick)	1	1	5
Ice (1" thick)	1	3	5
Wood (1" thick)	5	10	13
Stone (1" thick)	8	15	22
Iron (1" thick)	10	30	24
Steel (1" thick)	16	30	26
Wooden door (thin)	5	10	13
Wooden door (heavy)	5	20	23
Chain, iron	10	5	26
Manacles, steel	16	10	26
Iron door (2" thick)	10	60	28

* A leather or wooden shield that loses all of its Hit Points in a single strike is destroyed, and no longer useful as a shield.

Note: DCs for Strength checks are all approximations. If a character has no leverage, certain items are impossible to break. Similarly, with proper leverage, tremendous efforts can be achieved.

Poisons

A character may be poisoned in several ways, such as damage from a poisoned weapon, touching contact poison, consuming poisoned food or drink, etc. If poisoned, a character must make a Fortitude Saving Throw. A failure results in damage from the poison (usually Ability damage), and even a success may not completely mitigate all damage (a second Save is required). This damage may be instantaneous or may occur after a brief period of time, depending on the speed of the poison (see Table 11-14).

One dose of poison smeared on a weapon or other object affects just a single target. A poisoned weapon or object retains its venom until the weapon scores a hit or the object is touched (unless the poison is wiped off before a target comes in contact with it). A poisoned object exposed to the elements may suffer a degradation of the poison's strength, depending on the circumstances; in most situations, however, the poison remains potent.

Poisons can be divided into four basic types according to the method by which their effect is delivered, as follows.

Contact Poison

Merely touching this type of poison necessitates a Saving Throw. It can be actively delivered via a weapon or a touch attack. An armoured character may be poisoned if the poison can be delivered to bare skin. Even if a target has sufficient Damage Reduction to avoid taking any damage from the attack (such as an animal's tough hide), the poison can still affect it. An object can be smeared with contact poison as part of a trap. Contact poisons have the same effects if ingested unless otherwise noted.

Ingested

Ingested poisons cannot normally be applied in combat. The poison is applied to food or drink that the target must then consume. This may be done in advance, or the poison may be slipped into the target's food at the last minute in some cases.

Inhaled

Inhaled poisons are usually the result of noxious and toxic fumes. They may be the result of natural hazards (such as swamps or in mines) or mixed through alchemy. They are difficult to control. When man-made, they may be used as a siege weapon, to "smoke" an enemy out. Each target within the affected area must make a Saving Throw. (Holding one's breath is ineffective against inhaled poisons; they affect the nose and throat, tear ducts, and other parts of the body.)

Injury

This poison must be delivered through a wound. If a target has sufficient Damage Reduction to avoid taking any damage from the attack, the poison has no effect. Traps that cause damage from weapons, needles, etc. sometimes use injury poisons. Poisons that cause damage through injury can also function as an ingested poison unless otherwise noted.

Perils of Using Poison

A character has a 5% chance of exposing him or herself to a poison whenever it is applied to a weapon or otherwise readied for use. Additionally, a character who rolls a natural 1 on an attack roll with a poisoned weapon must make a DC 15 Reflex Save; failure indicates the character has poisoned him or herself.

Poison Immunities

Creatures with natural poison attacks are immune to their own poison.

Treating Poison

If a Maester or similarly trained individual is able to diagnose the poison, the character may make a Heal check with a DC equal to that used in the Fortitude Save in order to halt the effects of the toxin.

Poison Characteristics

The characteristics of poisons are summarized on Table 11-14: Poisons. Terms on the table are defined below.

Type: The poison's method of delivery (contact, ingested, inhaled, or via an injury).

DC: The Fortitude Save DC to avoid the poison's damage.

Speed: This is the amount of time required for the poison to take effect. The time listed before the slash indicates the amount of time before the Initial Damage occurs, while the time listed after the slash defines the amount of time that passes before the Secondary Damage takes place.

Damage: Initial damage is the damage the character takes after the amount of time dictated by the poison's Speed (before the slash) upon failing a Saving Throw against this poison.

Secondary damage is inflicted upon the character after the amount of time dictated by the poison's Speed (after the slash) as a result of the poisoning, if he or she fails a second Saving Throw.

Unconsciousness lasts for 1d3 hours.

Ability damage is temporary unless marked with an asterisk (*), in which case the loss is permanent (unless somehow cured).

Paralysis lasts for 2d6 minutes.

Price: The cost of one dose (one vial) of the poison. The information listed below assumes that the poison is used to harm another character. Some of the substances have other uses, often medicinal, when used in trace quantities. In cases where only trace amounts are used, assume that a vial contains enough of the poison for 20 such uses. Each application of a trace amount reduces the effectiveness of the rest of the container. For each trace amount used, reduce the DC for the Fortitude Save by 1.

Poisons

Basilisk Blood: The blood of a basilisk is mixed into a paste. If cooked on meat, it gives the flesh a savoury smell, but if eaten, causes madness in men or beasts (or any animal with warm blood). This madness tends to turn to rage and frenzy. If a character tastes basilisk blood, he or she must make a Fortitude Save (DC 20) to resist the poison. The poison lasts in the system for up to three days; each day, the character must make another Fort Save.

Table 11-14: Poisons

Poison	Type	DC	Speed	Damage Initial/Secondary	Price per Dose
Basilisk Blood	Ingested	DC 20	1 Minute/1 Hour	1d6 Wis*/Unconsciousness	500 ss
Basilisk Venom	Injury	DC 15	Instant/1 Minute	1d3 Dex*/2d6 Con	500 ss
Firemilk	Contact	DC 10	1 Minute/10 Minutes	1d3 HP/1 Str**	25 ss
Greycap	Ingested	DC 18	6 Hours/1 Day	1d6 Con/1d3 Wis*, 1 Con per day*	25 ss
Milk of the Poppy	Ingested	DC 20	1 Minute/10 Minutes	1d6 Wis/Unconsciousness	500 ss
Myrish Fire	Contact	DC 15	1 Round/1 Minute	1d3 HP/1 Str, 1 Dex**	100 ss
Nightshade	Ingested	DC 13	1 Minute/1 Hour	1d3 Wis/2d6 Con	100 ss
Pennyroyal (mild)	Ingested	DC 10	1 Hour/2 Hours	1 Con/1d3 HP**	5 ss
Pennyroyal (strong)	Ingested	DC 15	30 Minutes/1 Hour	1 Con*/1d6 Con***	10 ss
Strangler	Ingested	DC 25	Instant/1 Round	1d6+4 Con/Special	3,000 ss
Sweetsleep	Ingested	DC 12	1 Minute/30 Minutes	1d3 Wis/Unconsciousness***	120 ss
Tansy (mild)	Ingested	DC 10	1 Minute/30 Minutes	1 Str/1d3 HP**	5 ss
Tansy (strong)	Ingested	DC 15	1 Minute/30 Minutes	1d4 Str/2d6 Con***	15 ss
Tears of Lys	Ingested	DC 20	1 Hour/1 Day	1d3 Str*/2 Con and 1 Str per day*	2,000 ss
Wasting Potion	Ingested	DC 20	Instant/30 Minutes	1d6 Con/1d3 Con**	50 ss
Widow's Blood	Ingested	DC 15	Special	3 Con per day*	1,000 ss
Wolfsbane	Contact	DC 11	Instant/1 Minute	1 Dex/1 Dex	100 ss
Wolfsbane	Ingested	DC 15	1 Minute/2 Hours	1 Con/1 Con***	100 ss
Wolfsbane	Inhaled	DC 10	1 Minute/1 Minute	1d3 Wis/1d3 Dex	1,000 ss

* This Ability Score damage is permanent unless somehow cured, in which case the damage recovers normally.

** The substance retains its beneficial effects even if the Saving Throws are successful.

***See description for special rules.

If the character fails a Fort Save, he or she enters a frenzy, like that caused by Blind Fury, although the character will attack the closet target. Something can temporarily shock the victim out of the frenzy, if he or she makes a Will Save (DC 20); the frenzy will return at the slightest provocation, though.

Basilisk Venom: Taken from the jungles of Yi Ti, basilisks are often captured to fight other animals for sport. The venom is fast acting, making it ideal for assassination. Symptoms include a numbing sensation on the face and muscular seizures.

Firemilk: This pale red ointment is used by maesters to clean wounds. It is poured into the wound directly, and tends to burn and cause weakness. Any damage it causes is nonlethal. A patient receives the benefit of doubling his or her healing rate for one day.

Greycap: Made from the powdered cap of a toadstool, this poison is slow acting but produces ghoulish pains. The poison sets in after six hours, and consists of diarrhoea, dehydration, vomiting, and abdominal pains. After a day, hallucinations occur (represented by the Wis damage), and the liver and kidneys swell and begin to fail (the target takes 1 point of Constitution damage per day until he or she either dies or receives treatment). If the poison is treated, the character recovers all Ability Score damage normally.

Milk of the Poppy: This opiate is used to induce slumber in cases where great pain would otherwise prevent sleep. Its symptoms often include slow breathing and constricted pupils. Milk of the poppy can be highly addictive. If a character has more than 10 doses in a month, the GM may require the character to make an additional Fortitude Save (DC 20) to resist becoming enslaved to the drug. Once addicted, the character must make a Fortitude Save every day that he or she does not receive a dose. Failing this Save results in the character taking 1 point of Constitution damage. This ability loss manifests as chills, tremors, diarrhoea, nausea, cramps and other physical ailments. If a character makes three successful Saving Throws in a row, he or she is no longer addicted. The character will become re-addicted if he or she receives another dose of the medicine.

Myrish Fire: Like firemilk, this ointment is used to clean wounds. It is dabbed onto wounds to burn out infection and ensure that the flesh does not corrupt. It burns terribly, stinging so badly that characters are weakened by the pain. Any damage it causes is nonlethal. A patient receives the benefit of doubling his or her healing rate for one day, and additionally recovers an extra 1d4 Hit Points when the nonlethal damage is recovered. This latter benefit can only be gained once per "wound," however.

For example, Ser Ran could use Myrish fire after a battle; it would initially burn badly upon application, and if he failed his Saving Throws he would take 1d3 Hit Points of nonlethal damage, followed by the loss of 1 Point of Strength and Dexterity (it burns badly enough to effect his performance). He would recover this quickly, however, as it is nonlethal. At that point, he would also realise he felt better due to the medicine in the ointment; he would recover 1d4 Hit Points, and his healing rate would be doubled for the next day. If he wanted to apply more Myrish Fire, he could maintain the increased healing rate, but he would gain no more bonus Hit Points. He could only use the Myrish Fire that way if he is injured again, by applying it to fresh wounds.

Nightshade: This poison is extracted from the plant of the same name. The source is a flowering shrub with dull green leaves, pink or purple flowers, and shiny black berries. The extracted dose is equivalent to the amount of toxin that can be obtained by eating three of the berries. Symptoms of the poison include dilated pupils, nausea, a rapid heart rate, dizziness, hallucination and paleness followed by a red rash. In trace amounts, this can be used to simply dilate the pupil for cosmetic purposes.

Pennyroyal: Pennyroyal is a type of aromatic mint, more acrid than spearmint or peppermint. It is sometimes used in food preparation, such as a stuffing made from pennyroyal, pepper, and honey. The most common variety is found abundantly in ditches and near ponds in temperate climates. It has greyish green oval leaves, and whorled clusters of flowers, reddish purple or lilac blue. The herb, either fresh or dried, is steeped for pennyroyal tea, a remedy for colds.

Drinking too much (normally more than 3-4 cups of tea a day, or more than 2 cups of strong form) can cause nausea, numbness in the limbs, dizziness, and sweating. In concentrated dosages, pennyroyal can be toxic and do damage to the organs. A Fortitude Save is not required unless the character has drunk excessive amounts. Hit Point damage is nonlethal. Pennyroyal is one of the ingredients in Moon tea (along with tansy, mint, wormwood, and often honey to sweeten). In mild form, it is used as a form of birth control. In a strong form, it can be used to force a woman to lose a child.

Strangler: This rare poison is derived from a plant that only grows on the islands of the Jade Sea. Aged leaves are soaked in a mixture of limes, sugar water, and rare spices from the Summer Isles. The leaves are removed, and the remaining liquid thickened with ash to produce the distinctive purple crystals. These crystals can then be dissolved into any beverage. After the initial damage, the victim of the poison is unable to breathe, and begins to suffocate (he or she is reduced to 0 Hit Points). See page 255 for information about Suffocation and Drowning.

Sweetsleep: This is another simple sleeping powder. Though not as potent as the milk of the poppy, it is less addictive. A few grains will slow a pounding heart or stop the shakes, and make one feel calm. A pinch will give one a night of dreamless sleep. Three pinches will give the sleep that does not end. If more than one dose of this substance is ingested in a 24-hour period, each additional dose causes 2d6 points of Constitution damage.

Tansy: Tansy is a tall, leafy herb with clusters of flat, yellow flowers. It grows thick in marshy ground, and has a curious, but not altogether unpleasant, odour. The herb may be used as a spice for puddings or with eggs, and can be steeped into tea as a remedy for fevers, stomach pains, or shaking sickness.

In small doses tansy can alleviate shakes, but excessive amounts may cause violent seizures, or wracking stomach and bowel pains. When used as a remedy, if a character makes a successful Fort Save (DC 10) a condition is temporarily alleviated (such as the penalties from the Sickly Defect). If the character fails, the beneficial effect may still apply, but he or she takes damage as indicated on Table 11-14. Hit Point damage is nonlethal.

Tansy is one of the ingredients in Moon tea (along with pennyroyal, mint, wormwood, and often honey to sweeten). In mild form, it is used as a form of birth control. In a strong form, it can be used to force a woman to lose a child.

Tears of Lys: Found in the Free City of Lys, the tears of Lys are a rare and costly poison. Its form is that of a clear, odourless liquid with no more taste than water. It targets the bowels and belly. It weakens a target's Strength, and then slowly kills him or her over the ensuing days. It leaves no trace.

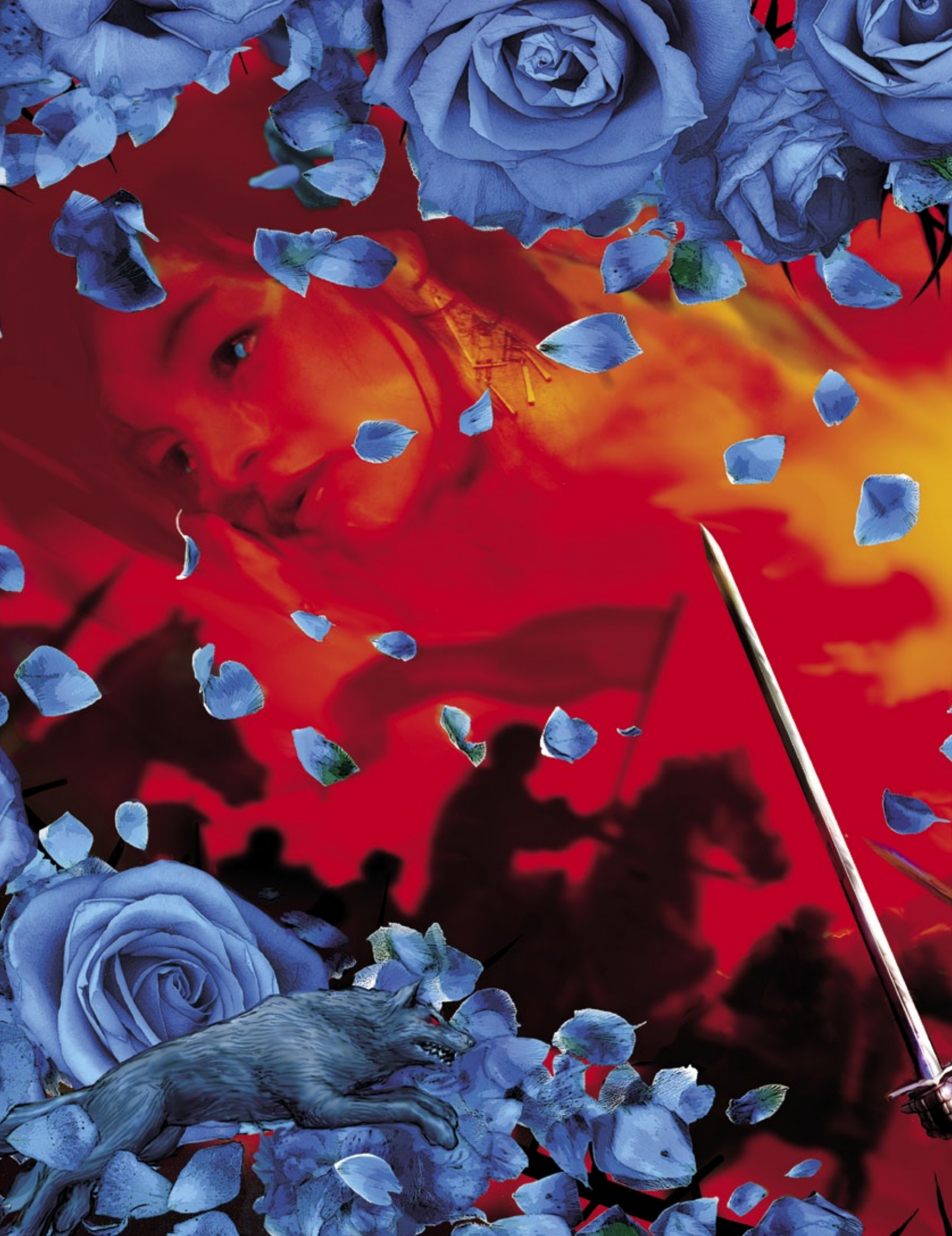
Wasting Potion: A wasting potion is a concoction made from potent elements such as pepper juice. It is administered to a sick patient in order to help him or her expunge bad blood and toxins from the body. It is quite violent upon the recipient's system, and if administered recklessly can even cause death. Immediately upon taking the potion, the target vomits violently for several minutes. The benefit to this is that many poisons are purged from the body, and the character may make a new Fortitude Saving Throw against any poisons in his or her body with a +4 bonus. The wasting potion does cause further weakness, dizziness and nausea, represented by the further Con loss. If the wasting potion does not work the first time, further applications of it may be applied, but patients have been killed by overzealous administration of such substances.

Widow's Blood: This cruel concoction shuts down a victim's bladder and bowels, causing the target to drown in their own poisons. A single Fortitude Save is made to resist the effects of the poison. If failed, the target takes 3 points of Constitution damage per day until he or she either dies or receives treatment (at which point the Ability Score damage recovers normally).

Wolfsbane: This plant is a distant cousin to the buttercup. It features blue or yellow helmet-shaped flowers. In trace amounts, this plant has a number of medicinal uses, usually as an anaesthetic or painkiller. When swallowed, wolfsbane causes burning, tingling and numbness in the throat and stomach. Vomiting occurs after an hour, while the pulse and respiration drop until the victim begins to die of asphyxiation. See the rules for Drowning and Suffocation on page 255.

Skin exposed to a dose of wolfsbane develops a burning and itching sensation. This usually occurs if a character handles the leaves of wolfsbane without wearing gloves. If the character experiences prolonged contact with the leaves, equivalent to two doses, treat the character as having ingested the poison in addition to the harm obtained from contact.

When large quantities of the leaves are drying, the fumes can cause a dizzying effect. Treat this as an inhaled poison.



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Game Mechanics

Introduction

In a role-playing game, most character or NPC actions do not require any particular rules. A player simply says his or her character walks across a room, picks up an object, talks to someone, etc. If the GM agrees that it is possible, this simply happens. Personal interaction between characters or NPCs normally consists of the players and GM talking "in character" and describing what their characters are doing. In the GM's case, he or she also describes what the characters are seeing, hearing, smelling, touching, and tasting.

In the course of a game, circumstances may arise where specific rules can help determine what happens. This is usually the case when the outcome of an action or event is uncertain and the result is important to the story. If a character needs to treat a friend's wounds, can he or she do it before it's too late? If a character doesn't make the jump across a chasm, can he or she grab onto the edge? If not, how badly will the fall injure the character? If two people fight, who wins?

A character's Ability Scores, Feats, and Skills help resolve these dramatic questions. In many cases, dice rolls can add additional hazard and drama to the action. The dice rolls represent elements beyond the direct control of the character as well as the uncertainty that results when opposing characters interact.

In some situations, the GM may elect to determine the results by simple fiat, without rolling dice (see *Should I Make My Player Roll Dice?*, page 230). The GM may do so if he or she thinks a particular outcome is certain or is dramatically necessary to the game.

One situation the rules cover in greater detail is combat. The rules for combat are extensive, giving players a greater sense that they are in control of their characters' every step. If they lose, they will know the GM has not arbitrarily killed or injured their characters. See Combat, page 234, for more information. The GM can also follow a similar procedure with any other actions that affect a character's fate, treating routine activities in passing and delving into more detail whenever an action influences the player character physically or emotionally.

Time

In *A Game of Thrones d20*, time flows as necessary to tell the story. During periods of no activity or day-to-day routines, game time will flow quickly as the GM passes over the less interesting aspects of the characters' lives. At other times it is important to keep track of the passage of time precisely. During battles, seconds may be the difference between victory and defeat.

Designer's Note: Mechanics Changes

There are a quite a number of changes between AGOT d20 and standard fantasy d20 games. Some of the most significant changes include:

- Degree of Success — in some cases, how much you succeed or fail by matters
- A Defence check — which results in a dynamic AC
- No Attacks of Opportunity
- Streamlined movement (and more fluid "5-foot steps")
- Simplified ranges for ranged weapons
- Many new combat options (Called Shots, shots to Bypass Armour, etc.)
- Significant changes to shields (both in AC bonus and DR provided)
- Combat is deadlier through use of Shock Value and Serious Injury
- More Grappling options
- A roll of 20 and 1 are not automatic hits/misses

Time in the Seven Kingdoms

In the Seven Kingdoms, time is measured by:

- Seasons
- Years
- Turns (of the moon)
- Fortnights (14 days)
- Days

A season may last for years (it varies greatly; for example, Bran has lived through seven years of a nine-year summer); a turn is a full cycle of the moon as it passes through each of its phases; and a fortnight is a period of 14 days.

The passage of seasons and years is of principle importance for the story of the realm. During the summer, lands prosper. When nights lengthen and autumn comes, this bounty must be set aside to prepare the realm for the coming winter. When the harsh winter season ends, the spring thaws promise the return of summer. The exact length of the seasons varies, but may last for many years. The longest summer in living memory was ten years, two turns, and sixteen days. A long summer means an even longer winter to come.

A particular person's story, on the other hand, is often more concerned with years, turns, or even days. While it is no doubt exciting, conflict in the Seven Kingdoms can make lives extremely short. When focusing on a particular adventure, days and turns are often broken into scenes.

A scene is a series of connected actions that share a place and time. These actions may be as simple as walking or speaking. The places involved might range from the walls of a castle to a snow-covered forest. A scene might take place along a road, while the characters travel; it might represent several days of game time, or it could take place during only a minute of combat. Any time the activity in the game significantly changes location or time, a new scene begins.

The amount of real time spent on a given period of game time reflects narrative need. If the characters are travelling, the GM may describe the scenes and setting briefly to provide a sense of scope. In these situations, a few minutes of real time may reflect several days of game time. During conversations or "in character" role-playing scenes, real time and game time might pass at the same rate. When detail or precision is more important, however, the GM may take several minutes to provide a description of events or surroundings that the characters observe in the passage of only seconds of game time.

Time and Combat

Combat is a common situation in which game time passes more slowly than real time. In combat, precision is vital and the passage of time is divided into rounds. Each round represents six seconds of game time, during which each combatant gets an opportunity to do something – to take an action.

It is important to know exactly when a given event or action takes place. Initiative is used to put every character's action in its proper order. At the beginning of combat, each player determines his or her character's Initiative (see page 235). The GM determines Initiative for NPCs. During every round of combat, each character has the opportunity to take an action. Characters do not wait for their "turn" to take action. Rather, actions represent the culmination of the character's efforts during the round and the Initiative score represents reaction time and co-ordination.

Designer's Note: Time and Realism

In most role-playing games, including AGOT d20 and standard fantasy d20 games, combat "time" is something of an abstraction. Based on the six-second round, most fights would never go for more than a minute or two, perhaps five at the most. Furthermore, unless one is playing a tactical wargame, 10-20+ rounds of combat can get boring, quickly. In real life, a person's life can be ended in seconds ... or, if two skilled opponents, a fight can drag on for many minutes.

Therefore while a combat round needs to be defined precisely for particular mechanic effects, in other cases — especially when considering Fatigue (page 256) or even a Heal check (page 156) to stabilise a dying friend, a combat round may be considered more of an abstract unit of time.

Large-scale battles often require a combination of precise time-keeping and narrative flow. A day of battle might include several hours of intense combat broken up by long stretches of troop movement, re-supply, or retreat. To pass an entire day of game time one round at a time would be tedious and unnecessary. The story and time are focused where the action is taking place, while less active parts of the combat are set aside.

Taking Action

Every character is capable of performing or attempting a nearly endless list of actions. These can be mundane activities (talking, breathing, thinking), skilled activities (forging a suit of armour, moving silently, scaling the side of a building), or combat activities (fighting, dodging, or shooting a bow). Additionally, players can assume that characters carry out routine skilled activities successfully on a regular basis unless otherwise specified by the GM.

Every GM has a preferred method for having players describe their characters' actions. Usually this involves the GM moving from player to player asking, "What is your character doing?" Experienced GMs try to give each person equal role-playing time so that everyone has an important facet of the story (switching between characters as necessary). Conversely, players are responsible for relating their characters' intended actions to the GM. In return, the GM will describe the results of those actions or will request an Ability or Skill check to determine the outcome.

Consider the three action descriptions below:

Action 1: "My character, Morgan, is going to search for her sword."

Action 2: "My character, Morgan, is going to search for her sword in the lower levels of the castle."

Action 3: "My character, Morgan, is going to quickly search for her sword in the lower levels of the castle. She will run from room to room, not caring who sees her and ignoring anyone she runs into, in order to find it as fast as possible."

All three accounts involve Morgan looking for her sword, but the level of detail is quite different. You should not be overly concerned with detail if it is irrelevant to your character's actions (such as exactly how quickly Morgan can run in Action 3), but sometimes a little detail can greatly alter the GM's interpretation of the event.

Dice and Checks

The core mechanic of *A Game of Thrones d20* is a d20 roll plus Modifiers, compared against a Difficulty Class (DC). If the total of the die roll plus Modifiers equals or exceeds the DC, the check is successful. If the result is less than the DC, the check is unsuccessful.

Some GMs prefer to base the magnitude of a check result on the check roll's margin of success. The greater the difference between the result and the DC, the greater the degree of success or failure.

There are three types of checks: Ability checks, Skill checks, and combat checks for attack or defence. The simplest of these checks is the Ability check. Skill checks are similar to Ability checks, but they also take into account the training and experience of the character. Attack and defence checks are explained in more detail in the section on combat (see page 234).

Table 12-1: Degrees of Success

Roll is less than the DC by 16+	Overwhelming Failure
Roll is less than the DC by 11 to 15	Extreme Failure
Roll is less than the DC by 7 to 10	Major Failure
Roll is less than the DC by 4 to 6	Minor Failure
Roll is less than the DC by 1 to 3	Marginal Failure
Roll is equal to the DC	Marginal Success
Roll is greater than the DC by 1 or 3	Minor Success
Roll is greater than the DC by 4 to 6	Major Success
Roll is greater than the DC by 7 to 10	Extreme Success
Roll is greater than the DC by 11+	Overwhelming Success

When making Ability checks and Skills checks, a natural 20 is not an automatic success and a natural 1 is not an automatic failure. Even the best of luck will not enable an unskilled character to succeed at an extremely difficult task.

In most cases, a player rolls dice to determine the success of an action his or her character performs, while the GM rolls the dice to determine the results of NPC actions when they impact the characters. In situations where NPCs are only involved with other NPCs, the GM should simply decide what happens rather than rolling dice.

In some circumstances, the GM may roll the dice to determine the results of a character's action instead of having a player roll, keeping the actual dice roll – and the reason for rolling – secret. This is normally done when the player rolling would give away an event that should remain unknown to the character. If, for example, there is something hidden that the character may or may not notice, the GM can secretly roll dice to see if the character spots it. If the GM allowed the player to roll the dice, the player would know that a clue existed even if the character did not succeed in noticing it.

Difficulty Class

All checks are made against some type of Difficulty Class, or DC. DCs range from 5 or less (extremely easy) to 30 or more (extremely difficult). Of course, a character with no Ranks in a Skill or a penalty from a poor Ability Score can fail even at easy tasks. The basic DC for a check assumes average conditions with no complications.

Table 12-2: Difficulty Classes

DC	Task Difficulty
3	Practically Guaranteed (Why roll dice?)
5	Extremely Easy
7	Easy
10	Average Difficulty
15	Above Average Difficulty
20	Difficult
25	Quite Difficult
30	Extremely Difficult
35	Supremely Difficult
40	Practically Impossible

Designer's Note: Critical Rolls

Unlike standard fantasy d20 games, AGOT d20 does not have critical successes or critical failures based on rolling a "natural" (unmodified) 20 or 1, respectively. This is because there are a variety of new options and Modifiers available to characters who are taking action. Using the critical success/failure results creates too high a chance of impossible results for a Westerosi setting.

Of course, many GMs and players like the rush of rolling a 20 or 1. Critical rolls can be implemented in the game with careful consideration.

Multiple Checks With One Roll

For some actions, the GM may assume multiple checks are made with one roll. This usually arises when a specific action has several DCs that provide greater benefits as the DC increases. For example, a GM could ask a Hunter for a Spot check to locate enemy positions; the greater the final result, the more positions are identified. Perhaps the Hunter's final Spot check roll divided by 5 will indicate the number of positions located. This type of check is equivalent to having multiple DCs (DC 5 to locate one enemy; DC 10 to locate two, DC 15 to locate three, etc.) resolved in a single roll.

Favourable and Unfavourable Conditions

The specific situation in which a character attempts a Skill check may affect his or her chance of success. This effect is called a circumstance modifier. These modifiers apply bonuses or penalties to the character's check depending on the circumstances of the check. For example, crossing a narrow ledge may require a Balance check at DC 15. The GM could decide that strong wind imposes a -4 circumstance penalty to the Balance check, but the use of a staff for added balance grants a +2 circumstance bonus.

The GM may set circumstance bonuses and penalties at whatever value he or she believes appropriate. As a guideline, however, minor help or hindrance should be only +2 or -2, while ideal or abysmal conditions would grant up to +10 or -10. When multiple conditions exist that influence the DC of a task, these bonuses and penalties stack.

Ability Checks

An Ability check is used when a task or situation relies more on innate Ability than learning or experience. An Ability check is a d20 roll plus the appropriate Ability Modifier. The kinds of activities governed by each Ability can be determined by consulting the description of the relevant Ability or examining the list of Skills influenced by that Ability Score.

For example, Ser Sebastian is attempting to force his way into an abandoned tower. The GM decides that forcing open the stuck door requires a Strength check at a DC of 15. Sebastian's Strength of 16 gives him a +3 Modifier, so he rolls a d20 + 3. He rolls 13 + 3, with a result of 16 — just enough to force the door open.

Skill Checks

Skill checks are more common than Ability checks. These checks base success on the level of Skill achieved by the character in a particular area. A Skill check measures the competence and natural talent of the character. A Skill check is d20 plus the number of Ranks in the Skill as well as the appropriate Ability Modifier. A character with little training in a given Skill can still succeed based on a strong potential (that is, a high Ability Score). See page 147 for more details on Skill checks.

For example, a character with 4 Ranks in Spot and a Wisdom of 10 has a total of +4 for Spot checks (4 Ranks + 0 bonus for Wisdom). Another character with no Ranks in Spot but with a Wisdom of 18 also has a +4 for Spot checks (0 Ranks + 4 bonus for Wisdom). When making Spot checks, both of these characters would roll a d20 and add + 4 to the result.

Opposed Checks

Sometimes a character's chance of success is not determined by the situation or task alone, but by another character working against him or her. Such checks are opposed checks. They may be used for any kind of check, substituting the result of one character's check for the DC of the other character's check. An arm-wrestling match might be resolved as an opposed check, comparing the results of the two characters' Strength checks to determine the winner. Opposed checks do not always use the same Skills. Bluff is often opposed by Sense Motive, Move Silently is opposed by Listen, and Use Rope is opposed by Escape Artist; Disguise, Sleight of Hand, and Hide are all opposed by Spot. Finally, in some rare cases, such as with Intimidate, the Skill is not opposed by another Skill but by a target's modified Level check (d20 + Character Level + ECL bonus + any bonuses).

An opposed check is a check whose success or failure is determined by comparing the check result to another character's check result. In an opposed check, the higher result succeeds, while the lower result fails. In case of a tie, the higher skill modifier wins. If these scores are the same, roll again to break the tie.

For example, Laurel is attempting to sneak past two Lannister guards. The GM decides that this situation calls for an opposed check between her Move Silently Skill and the guards' Listen Skills. Laurel makes her Move Silently check, rolling d20 and adding her Skill Ranks and Ability Modifier normally. This result becomes the DC for the guards' Listen checks to notice the girl sneaking by.

Designer's Note: Should I Make My Player Roll Dice?

It is important for the GM to realise that not all actions require a dice roll. Obviously mundane character activities, such as writing a letter, riding a horse down a road, or breaking one's fast should never need dice rolls unless there are exceptional circumstances surrounding the character's actions. In other situations, the necessity to roll dice is less obvious. If a character is virtually guaranteed to succeed at a task, then the GM should consider whether the check is really necessary. While it is true that the character might fail, having the player roll the dice will slow the game down. Thus, GMs should recognise when a character is almost certainly going to succeed at a task; in those situations, the GM can simply not request the check and allow game play to continue uninterrupted.

Conversely, one might think that if a character only succeeds if the player rolls a 20, then the GM should similarly not request a check and, instead, state that the action fails. This, however, is not the case — player characters should be given that slim chance of success, even at difficult tasks that are unlikely to succeed (with the exception of tasks that the GM deems impossible). While the dice roll may slow game-play down a bit, that slim chance of success allows character to accomplish heroic feats that will be remembered for years.

The following is a list of suggestions when the dice should and should not be rolled. If a check is unnecessary, the character should gain an automatic success for the action.

Roll dice when ...

- the unpredictability of dice adds to the excitement of the game
- the action is foreign to the character
- the action has been a weakness for the character in the past
- the character is distracted or cannot concentrate
- another character or NPC is working directly against the character
- the action is not of trivial difficulty
- outside forces influence the actions
- the player wants to roll the dice

Do not roll dice when ...

- a roll would reduce the enjoyment of the game
- the action is routine for the character
- the action requires a trivial amount of talent compared to the character's Skill Rank

Extended Checks

Some tasks will require constant attention for a long span of time. Characters who want to perform an extended action make a check for each interval of time (a round, an hour, a day, or whatever other time period the GM assigns). Successes on these checks measure some progress on the activity attempted. Failure may or may not have a penalty associated with it.

For example, Brendal attempts to scale a wall that is 30 feet high. Each successful Climb check (representing a full round of climbing) allows him to cover 15 feet. The first round he succeeds, and is now 15 feet up the wall. The second round he fails and makes no progress. Perhaps if he had failed his check by 4 or more (a minor failure) he would have fallen the 15 feet to the ground and taken falling damage. On the third round he succeeds again, climbing the remaining 15 feet to the top of the wall.

Retries

Often, a failed Ability or Skill check can be attempted again. A character that fails a check may be able to continue trying indefinitely, depending on the Skill in question. Failure in these checks may have results or penalties and the GM must take these into account. A character who fails a Climb check while scaling a wall may take damage from the fall but may still try to climb again. A character who attempts to Bluff a merchant into a lower price and fails won't often get a second chance.

Checks Without Rolling

Most actions that characters perform can be accomplished without resorting to dice. Characters interact with their world, don armour, read private letters, and ride horses at a casual pace with no difficulty. Requiring Ability and Skill checks for every conceivable action would be tedious. There are many situations that will require dice, however, particularly stressful situations where the excitement of a random element adds to the atmosphere or where the outcome is uncertain due to complications or opposition.

When considering whether to require a check, the GM should examine several factors. A dice roll can add to or lessen the enjoyment of the game. A routine action requires no roll, but if it is unusual for the character or setting, a check is appropriate. Even normally simple tasks can be complicated by circumstances, just as ideal situations may make difficult tasks trivial.

Taking 10

When a character is not in a rush and is not threatened or distracted, he or she may Take 10. No dice are rolled for the check. Instead, the result is calculated as if the d20 roll had been a 10. Checks made in this way take the same time and resources as any normal check of that type. No dice are rolled to reflect the fact that characters who are not under stress can readily perform tasks in their areas of expertise.

Any action with a difficulty of 10 or less does not normally require a dice roll. Characters can Take 10 as long as they are under no stress or time pressure and assume success. More difficult circumstances may increase the difficulty normally and require a roll for

success. This method of diceless resolution fails if a character does not have the Ability Score or Skill Ranks to succeed on a roll of 10. Failure while Taking 10 has the same results and penalties as a check failed normally.

Taking 20

Some tasks are difficult enough that a character cannot succeed without an exceptional roll. If the character has plenty of time and the action attempted carries no immediate penalty for failure, he or she may Take 20. Instead of rolling 1d20 for the check, calculate the result as if the character had rolled a 20. The success or failure of the action is determined from the total result, as normal.

Taking 20 means the character works slowly, taking time with the action and trying until he or she gets it right. Taking 20 takes about 20 times as long as making a single check would take. The check result is calculated as if the character had rolled a 20, adding Skill Ranks and Ability Modifier normally. In some cases (such as a knight in full plate armour trying to slip through a tight space using Escape Artist) the character may not be able to succeed even while Taking 20.

For example, a sculptor with plenty of time to work on a statue may Take 20 in order to produce the best possible work of art. A character climbing down a long rope cannot Take 20, however, as a failed check carries an immediate penalty (in this case, falling).

Combining Skill Checks

When more than one character tries the same Skill at the same time and for the same purpose, their efforts may overlap – they can work together and help each other out. In this case, one character is considered the leader of the effort and makes a Skill check against the assigned DC, while each helper makes a Skill check against DC 10 (the character can't Take 10 on this check). For each helper who succeeds, the leader gets a +2 circumstance bonus to his or her Skill check. In many cases, a character's help won't be beneficial, or only a limited number of characters can help at once. The GM should limit co-operation, or raise the helper's DC, as appropriate to the given conditions.

Skill Synergy

It is possible for a character to have two Skills that work well together, such as Bluff and Intimidate or Appraise and Craft: Weaponsmithing for determining the value of a sword. Having 5 or more Ranks in one Skill gives the character a +2 synergy bonus on Skill checks with its synergistic Skills, as determined by the situation and the GM.

Unskilled Attempts

Often, a character will attempt an action for which he or she does not possess the relative Skill. See page 160 for Table 7-12: Familiar, Unfamiliar, and Required Skills.

Designer's Note: Common Synergistic Skills

Like other fantasy d20 games, common Skill synergies include: Appraise (aided by appropriate Craft), Balance (aided by Tumble), Climb (aided by Use Rope, when appropriate), Diplomacy (aided by Bluff or Sense Motive, as appropriate), Intimidate (aided by Bluff), Sleight of Hand (aided by Bluff), Disguise (aided by Bluff, when taking on a role), Jump (aided by Tumble), Ride (aided by Handle Animal), Survival (aided by Search, when tracking), Knowledge: Nature (aided by Survival).

Players should realise that this list is not intended to be comprehensive. In many situations, a Skill can benefit another. For example, a character with Knowledge: Foreign Culture (Tyroshi), could gain a bonus when attempting a Gather Information check among Tyroshi merchants, or a character with Knowledge: Warfare could gain a bonus to a Ride check when attempting to act as a scout. GMs should not allow unreasonable combinations, but if a player has a sound reasoning for linking two Skills, the GM should allow a Synergy Bonus.

Familiar Action

If the character is undertaking a familiar action, the Skill check is unchanged – the task is treated as a simple Ability check without a bonus from the relevant Skill. The familiarity should have been established previously, such as in the character's background story, or be consistent with the character's role within the setting. The player should explain to the GM why his or her character is familiar with the current task. The GM, of course, has final say whether the character is sufficiently familiar to avoid an unfamiliar action penalty (see below).

For example, the son of a nobleman undoubtedly has at least a cursory familiarity with riding a horse. Similarly, almost all characters living on an island or near the shore may have a basic understanding of how to swim, even if they do not possess the Swim Skill. A hermit living in the depths of a swamp, however, is likely not familiar with forging weapons; Craft: Weaponsmithing would therefore be an unfamiliar action.

Unfamiliar Action

If the character is undertaking an action with which he or she is unfamiliar, the task should be treated as a normal Ability check with an unskilled penalty applied to the roll. This reflects how difficult it is for an unskilled character to accomplish the task. The unskilled penalty should range from -2 to -10, depending on how much training the GM feels is required and how background aspects of the character could affect the attempt. This unskilled penalty is in addition to any penalty (or bonus) that is applied as a reflection of how easy or difficult the task itself is to accomplish. The DC does not change; rather, the character's chance of succeeding is reduced.

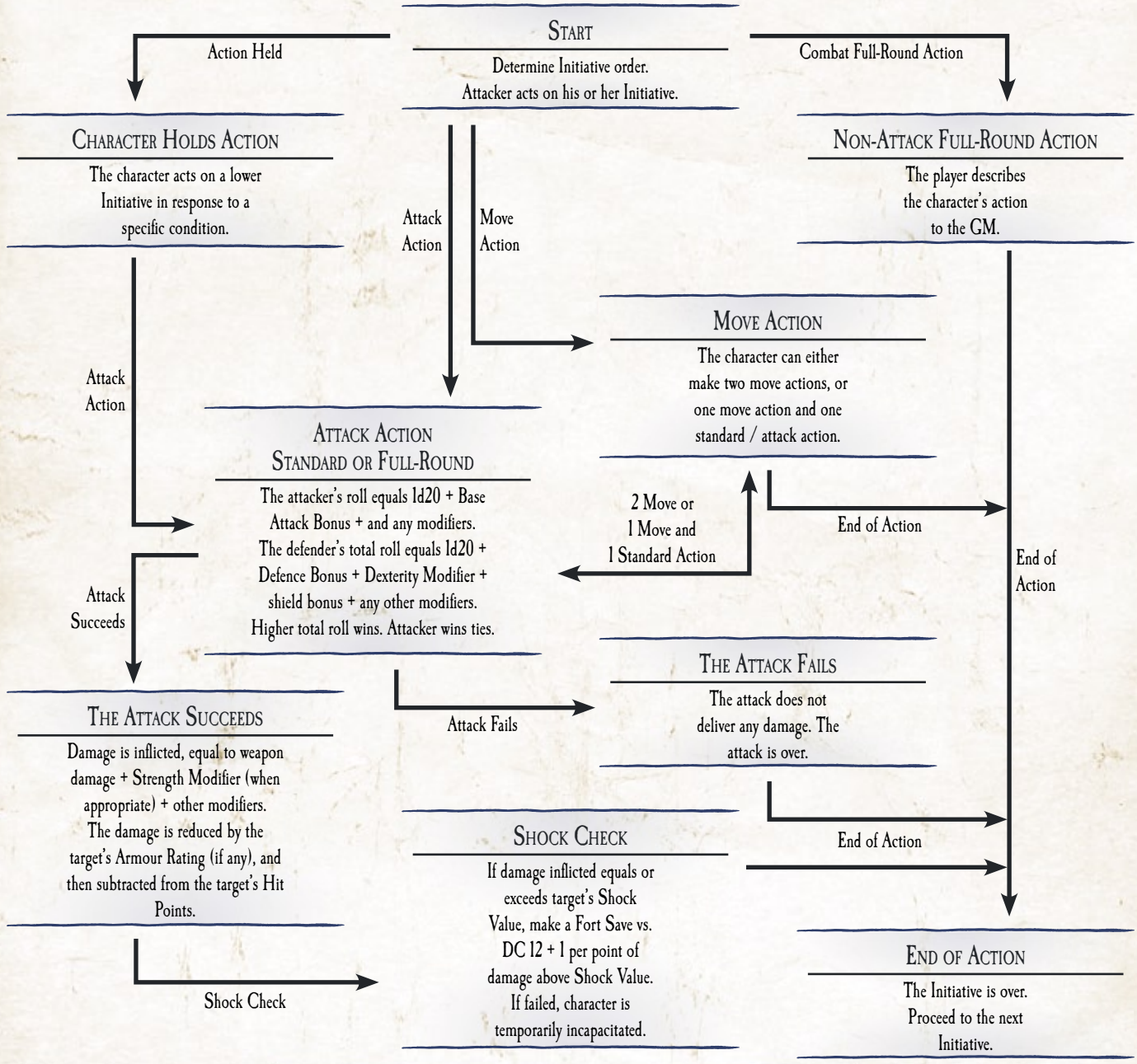
For example, crafting a lock is a daunting task for anyone who is not trained to do so. An average character might therefore suffer a -8 penalty to the check. A character who is familiar with basic mechanical devices or blacksmith's tools might only suffer a -4 penalty, even if he or she has never actually tried to craft a lock before.

Required Skill

The GM may decide certain tasks automatically fail when performed by characters lacking the required Skill. Examples of required Skill activities include: treating a dying knight with a collapsing lung, deciphering ancient languages, concocting an antidote for a poison, estimating the value of a rare piece of art, etc.

Combat

A Game of Thrones d20 describes a world of conflict. Noble houses vie against one another for the Iron Throne. Knights compete for glory and honour. The strong and the weak alike struggle to resist the depredations of those who would destroy them. Conflict takes many forms, but physical combat is a common sight as wars spread across Westeros like a fire out of control. This section describes the rules for resolving personal combat.



Designer's Note: Mass Combat

In order to truly do large-scale combat well, we decided to move it to the upcoming *A Clash of Kings* supplement. This book will therefore deal only with personal combat.

The combat rules for *A Game of Thrones d20* were designed to mimic dynamic, fast-paced combat. Whenever a character enters physical conflict with another character, NPC, or creature, the physical Combat Phase begins. Each round of combat covers six seconds of time from the characters' perspectives, depending on the characters' actions and the circumstances (see Time and Realism, page 227).

All characters are permitted to take one action (attack or non-combat action) each round. Should the conflict not be resolved at the end of the first combat round, subsequent rounds of combat will follow.

The Physical Combat Phase is subdivided into four parts: Initiative, Character Action, Defence, and Damage.

Initiative

Initiative determines the order in which characters act and is checked at the beginning of each combat to determine the character's Initiative in the battle, as is normal for most fantasy d20 games.

Each player involved in the fracas rolls d20 plus the character's Dexterity Modifier and adds any appropriate bonuses (such as a Wisdom Modifier from the Quick Witted Feat, or Class Special Abilities). The GM does the same for any NPCs engaged in the conflict. The GM may also grant bonuses or penalties if he or she believes the situations calls for it.

The character with the highest total has "gained Initiative" and acts first, followed by others in descending order. Each round of a combat uses the same Initiative order. When a character's turn comes up in the Initiative sequence, that character performs his or her entire round's worth of actions.

Should two or more characters or NPCs have the same Initiative, the character with the highest total Initiative Modifier goes first. If both have the same Modifier, use the following indicators to break ties: Base Attack Bonus; Character Level; then finally Experience Points.

For almost all purposes, there is no relevance to the end of a round or the beginning of a round. A round can be a segment of game time starting with the first character to act and ending with the last, but it usually means a span of time from one round to the same Initiative count in the next round. Effects that last a certain number of rounds end just before the same Initiative count that they began on.

Ready (Holding Actions)

The ready action lets an attacker take an action later, after the character's Initiative is over but before he or she starts the next one. The player specifies the action his or her character will take and the conditions under which the character will take it. Then, any time before the character's next Initiative, he or she may take the readied action in response to that condition. The action occurs just before the action that triggers it. If the triggered action is part of an opponent's activities (for example, an attack or movement), the character interrupts the opponent. If capable of doing so, the opponent continues his or her actions once the character completes the readied action.

The holding character's Initiative result changes after a ready action. For the rest of the encounter, his or her Initiative result is the count on which the character took the readied action. The character now acts immediately ahead of the opponent whose action triggered the character's readied action.

Initiative Consequences of Readying

As mentioned, the character's Initiative result becomes the count on which he or she took the readied action. If the character comes to his or her next action and has not yet performed the readied action, the readied action is lost (though the character can ready the same action again). If the character takes the readied action in the next round before his or her regular Initiative, the character's Initiative count rises to that new point in the order of battle, and he or she does not get a regular action that round.

Example 1: Matt's character, Ser Sebastian, and Robin's character, Laurel, are rushed by two wildlings. Dev has everyone roll Initiative. Matt rolls a 10, +1 Dex Mod, for a total of 11. Robin rolls 13, +3 Dex Mod, +4 Quick to Arms, for a total of 20. Dev rolls for the wildlings (Raiders 3rd Level) and gets 11, and 15. The wildings all get +1 Dex Mod, and +2 Danger Sense, for totals of 14 and 18. Laurel has the highest Initiative, and thus has the first chance to act. Robin isn't positive that the wildings are going to attack; perhaps this is just a show of bravado. She tells Dev that Laurel is holding her action, keeping her bow at the ready, until the lead wildling is clearly going to strike.

On Initiative 20, Laurel's Initiative, she waits tensely, arrow drawn. On Initiative 18, Dev describes the first wilding as charging at Ser Sebastian, axe in hand. There's no doubt he is attacking. Laurel gets to act right before the wildling because she held her action. Dev lets Robin roll Laurel's attack check — she fires her bow. If the wildling survives, he can then follow through with his strike at Ser Sebastian, or change his action based on Laurel's interference.

Example 2: Much later, Ser Sebastian and Laurel have found the wilding's camp. In the middle of the night, they sneak up to where the wildlings have tied their horses. Laurel is trying to cut them loose as Sebastian stands guard — suddenly three drunken wildings come upon them, one of whom is carrying a hunting horn. Dev has them roll Initiative (same Mods as above). Matt rolls 12 + 1 for 13. Robin rolls 17 + 3 + 4 for 24. The wildings get totals of 10, 11, and 12.

Laurel acts first on Initiative 24. She finishes untying the last horse, and leaps upon a mount. On Initiative 13, Ser Sebastian holds his attack, wanting to strike the wilding with the horn if he looks like he's going to sound it. On Initiative 12, a wilding attacks Laurel, now on horseback, who defends. On Initiative 11, a wilding attacks Ser Sebastian, who defends, but keeps holding his action ready. On Initiative 10, the third wildling raises the hunting horn ... and so Dev tells Matt Sebastian can act now. His Initiative is mid-way between Initiatives 10 and 11. He attacks, and sends the wildling into shock before the alarm can be sounded. On the next round, Laurel will still act on Initiative 24, and the wildlings will act on Initiatives 12 and 11. Sebastian, however, now acts just before Initiative 10 — his new Initiative. And on Initiative 10, the shocked wildling can try to recover.

Surprise

Unaware opponents can be taken by surprise in combat.

Determining Awareness

Sometimes all the combatants on a side are aware of their opponents, sometimes none are, and sometimes only some of them are. Sometimes a few combatants on each side are aware and the other combatants on each side are unaware. Determining awareness may call for Listen checks, Spot checks, or other checks.

The Surprise Round

If some but not all of the combatants are aware of their opponents, a surprise round happens before the regular rounds begin. Any combatants aware of the opponents can act in the surprise round, so they roll for Initiative. In Initiative order (highest to lowest), combatants who started the battle aware of their opponents each take a standard action during the surprise round. You can also take free actions during the surprise round. If no one or everyone is surprised, no surprise round occurs.

Unaware Combatants

A combatant who is unaware at the start of a fight doesn't get to act in the surprise round. He or she is considered to be flat-footed, and may still attempt a defence check, rolling a d20 but with no Modifiers from high Dexterity or Class Defence Bonus. See page 250. The character remains flat-footed until his or her Initiative in the first normal round of combat.

Actions in Combat

Characters act in the sequence determined by the Initiative roll. When it is time for a character to act, he or she may take one of several kinds of actions. An action's type essentially describes how long the action takes to perform (within the framework of the six-second combat round). There are four types of actions: standard actions, move actions, full-round actions, and free actions.

In a normal round, you can perform a standard action and a move action, or you can perform a full-round action. You can also perform one or more free actions. You can always take a move action in place of a standard action.

In some situations (such as in a surprise round), you may be limited to taking only a single move action or standard action.

Standard Action

A standard action allows a character to do something, most commonly make an attack or a non-combat action. See Table 12-3: Actions in Combat for other standard actions.

Move Action

A move action allows a character to move his or her speed or perform an action that takes a similar amount of time. See Table 12-3: Actions in Combat.

A character can take a move action in place of a standard action. A character who has moved no actual distance in a round (commonly because he or she swapped a move for one or more equivalent actions), can shift slightly either before, during, or after the action (this is limited to approximately five feet).

Full-Round Action

A full-round action consumes all of a character's effort during a round. The only movement the character can take during a full-round action is a slight shift (five feet) before, during, or after the action. The character can also perform free actions (see below).

Some full-round actions do not allow any other actions or movement.

Some full-round actions can be taken as standard actions, but only in situations when a character is limited to performing only a standard action during the round. The descriptions of specific actions, below, detail which actions allow this option.

Free Action

Free actions consume a very small amount of time and effort. A character can perform one or more free actions while taking another action normally. However, there are reasonable limits on what a character can really do for free.

Not an Action

Some activities are so minor that they are not even considered free actions. They literally don't take any time at all to do and are considered an inherent part of doing something else. These include delaying one's Initiative to act later in the round, and making a slight shift (five feet).

Restricted Activity

In some situations, a character may be unable to take a full round's worth of actions (though he or she can start or complete a full-round action by using a standard action; see below). In such cases, the character is restricted to taking only a single standard action or a single move action (plus free actions as normal).

Basic Attack

The basic attack check is an attempt to injure an opponent using whatever opening or opportunity presents itself. The attacker makes an attack roll of d20 + total attack bonus. The total attack bonus is equal to the character's Base Attack Bonus and any other Modifiers (from Class Abilities, Feats, etc.). Note that a natural roll of 20 does not automatically hit, unlike other d20 fantasy games. See Just a Number, page 255.

Combat success or failure is determined by an opposed check against the target's defence roll (page 249). Whoever has the highest final roll result is successful, with ties awarded to the attacker. Note that the target does not need to make a defence check, though, if the attacker's check result is less than the target's total Defence Bonus (page 97) – the attack automatically fails. If the defender chooses not to make a defence check or the check result is lower than or equal to the attack check, the attack hits and delivers damage (see Damage, page 251).

Critical Hits

If an attacker's check equals or exceeds the defender's check, and the attack roll shows a natural result within the weapon's threat range (usually just a natural 20, though some weapons extend this to 19-20 or even 18-20; see page 207), the attacker has scored a threat for a critical hit. To find out if it's actually a critical hit, the attacker immediately makes a critical roll – a second attack roll with all the same Modifiers as the original. If the critical roll check also equals or exceeds the defender's original check, the attacker has scored a critical hit (see page 236). If the critical roll is lower than the defender's original check, then the hit is just a regular hit.

Table 12-3 Actions in Combat

Standard Action	Move Action	Full-Round Action	Free Action
Melee Attack	Move	Full attack	Drop an item
Ranged Attack	Load a light crossbow	Multiple ranged attacks	Drop to floor (prone)
Unarmed Attack	Mount or dismount	Charge**	Defence check***
Aid another	Control a frightened mount	Escape from a net	Speak
Draw a hidden weapon	Open or close a door	Extinguish flames	
Escape a grapple	Move a heavy object	Load a heavy crossbow	
Feint	Pick up an item	Run	
Ready	Stand up from prone	Prepare splash weapon	
Sunder an object	Ready or loose a shield*	Provide first aid	
Total defence	Retrieve a stored item	Withdraw**	
Use Special Ability/Feat/Skill (varies)	Draw or sheathe a weapon*	Use Special Ability/Feat/Skill (varies)	
Start/Complete Full-Round Action	Use Special Ability/Feat/Skill (varies)		

* A character with a Base Attack Bonus of +1 or higher can combine one of these actions with a regular move. A character with the Two-Weapon Fighting Feat can draw two light or one-handed weapons as a regular move.

** May be taken as a standard action if a character is limited to taking only a single action in a round.

*** A character may make multiple defence checks in a round, but each check after the first suffers a cumulative -2 penalty.

Designer's Note: Changes to Actions in Combat

Certain combat actions that are common to other d20 fantasy games, such as the Bull Rush and Overrun manoeuvres, have been removed from AGOT d20. This was done to deemphasise the tactical combat nature of the game. Obviously these manoeuvres can be put back in without difficulty.

There is no *coup de grace* action in AGOT d20. Instead, an attacker can outright slay a helpless opponent using a standard attack action. This change was made to keep combat more streamlined, and deadlier.

Standard Actions

Before rolling the dice, the player should clearly describe the method of attack, the weapon his or her character uses (if any), and the target. If the character is trying something unusual (such as a Called Shot or attacking with two weapons), he or she should specify this beforehand.

Melee Attack

With a normal melee weapon, a character can strike any opponent within five feet; opponents within five feet are considered adjacent. Some melee weapons have reach, as indicated in their descriptions. With a typical reach weapon, a character can strike opponents 10 feet away, but cannot strike adjacent foes (those within five feet). Opponents with reach weapons also normally strike first if charging or readying against a charge (see Attack vs. Ready, page 245). Rather than attack with a weapon, a character can attack with bare hands and attempt to wrestle (see Grappling, page 246).

Ranged Attack

With a ranged weapon, a character can shoot or throw at any target that is within the weapon's range and commonly in line of sight. The distance given for each attack range is the effective reach of that attack – the maximum distance at which the attack is most effective. Some may be fired out to twice that range at -4 penalty or four times the range at -8. The GM may decide that some attacks or weapons can be fired out even farther (six times at -12, eight times at -16, or 10 times at -20).

Shooting or Throwing into a Melee

If a character shoots or throws a ranged weapon at a target engaged in melee with a friendly character, the attacker suffers a -4 penalty on the attack roll. This stacks with penalties for Called Shots, although the Accuracy Feat reduces it.

Shooting or Throwing while in Melee

A character who is engaged in melee (is being attacked by another character with a melee weapon or bare handed) cannot properly aim or use a missile weapon. He or she must first withdraw as a full round action. At the beginning of the character's next round, if he or she is still not engaged in melee, the character can shoot or throw a missile weapon.

A character cannot simply take a five-foot step away from an attacker and use a bow or other thrown weapon.

Aid Another

In melee combat, a character can help a friend attack or defend by distracting or interfering with an opponent as a standard action. The character must be able to reach the target, then makes an attack roll, or relevant Skill check, against AC 10 (or DC). If successful, the character may choose to give the friend either a +2 bonus on his or her next attack against that opponent, or a +2 bonus to AC against that opponent's next attack. The bonuses last until the aiding character's next turn. Multiple characters can aid the same friend, and similar bonuses stack.

This standard action can be used to help a friend in other ways, such as for Skill checks.

Designer's Note: Simplified Ranges

A Game of Thrones d20 is not a tactical combat game, and thus uses simplified ranges, rather than the specific range increment values used in standard d20 fantasy games. Therefore a character does not need to know exactly how far away an enemy is — the GM can simply say he is at Medium range, Long range, or Extended range, and apply the appropriate Modifiers.

Although the simplified ranges (Melee, Short, Medium, Long, Extended, and Siege) cover a range span, ultimately the effect is the same as fantasy d20 range increments. For example, in fantasy d20 a longbow has a range increment of 100 feet. An archer can fire at less this distance for no penalty. If he shoots at a target from 100 to 199 feet, he suffers a -2 penalty. If the target is 200 to 399 feet the penalty is -4, etc. In AGOT d20 a longbow has a range of Extended, or between 90 and 130 feet. An archer can fire at that range with no penalty. Should she fire at a target that was 200 feet away — twice the range — the penalty would be -4 ... the same as standard fantasy d20 games.

Should players prefer the more detailed range increment system, it can be substituted in with ease.

Weapon Ranges

Melee

The attack is only usable against adjacent opponents within touching distance (usually 5-10 feet). This is the range for swords, melee combat, etc.

Short

The attack has an effective range out to about 10-15 feet. Most hurled weapons, such as a thrown rock or throwing knife, are short-ranged.

Medium

The attack has an effective range out to about 20-30 feet. Spears are medium-ranged.

Long

The attack has an effective range out to about 40-80 feet. Short bows and light crossbows are long-ranged.

Extended

The attack is effective out to considerable ranges: about 90-130 feet. Long bows and heavy crossbows have extended range.

Siege

The attack has tremendous range: about 150-300 feet. Catapults and scorpions have siege range.

Draw a Hidden Weapon

A character with the Sleight of Hand Skill can draw a hidden weapon as a standard action. A character without Sleight of Hand can only draw a hidden weapon as a full-round action.

Escape a Grapple

A character who is held in a grapple can attempt to escape as a standard action. See Grappling, page 246.

Feint

Feinting is a standard action. To feint, make a Bluff check opposed by the target's Sense Motive check. The target may add his or her Base Attack Bonus to this Sense Motive check. If your Bluff check result exceeds your target's Sense Motive check result, the target is considered flat-footed (no Dex bonus nor Defence Bonus to AC) against your next melee attack (which must be made on or before the attacker's next turn). Feinting against an animal suffers a -8 penalty.

Ready

The ready action lets you prepare to take an action later, after your turn is over but before your next one has begun. Readying is a standard action. You can ready a standard action, a move action, or a free action. To do so, specify the action you will take and the conditions under which you will take it. You can shift slightly as part of the readied action (this is limited to approximately five feet). See Ready (Holding Actions), page 235.

Readying a Weapon Against a Charge

If a character sets a piercing weapon (such as a spear or pike) to receive a charge, the weapon deals double damage against that charging character. A good example of this manoeuvre is readying pikes or spears against charging warhorses.

Sunder an Object

A character can use a melee attack with a slashing or bludgeoning weapon to strike an opponent's weapon or shield. The character makes an attack check that is opposed by the target's defence roll. If a shield is the target of the attack, it provides no AC bonus. See Breaking Objects, page 220. If the defender wins the opposed check the attack is deflected or avoided, and the object is unharmed.

Total Defence

A character can opt to fight purely defensively in lieu of attacking. Performing a total defence is a standard action that provides a +4 bonus to his or her Armour Class starting on the character's Initiative and lasting until the character acts again next round. See Total Defence, page 250.

Use Special Ability/Feat/Skill

Using a Special Ability, Feat, or Skill may be a standard action, a move action, a full-round action, or a free action as defined by the specific rule. Many are standard actions, while others are free actions when they automatically happen in a reactive fashion.

Start/Complete Full-Round Action

The "start full-round action" standard action lets you start undertaking a full-round action, which you can complete in the following round by using another standard action. You can't use this action to start or complete a full attack, charge, run, or withdraw.

Move Actions

With the exception of specific movement-related Skills, most move actions don't require a check.

Designer's Note: Movement in Combat

The GM must decide whether or not to keep detailed track of movement, ranges, and distances. In most close-in combat situations, GMs should not worry about exact speeds and distances — a general idea of the overall situation is sufficient. Alternatively, GMs can measure ranges in a more abstract fashion: "you're behind him and in melee range" or "you can reach her in three rounds, if you hurry." The GM should judge how quickly range shifts from relative speeds to dramatic necessity.

For example, in a race between two opponents with equal speeds, the GM can allow the character who wins Initiative (rolled each round instead of just once) to increase the gap gradually between him or her and the other runner. A good way to resolve long distance chases is for the GM to establish a certain number of combat rounds between the starting point and the goal. It then becomes a simple matter of reaching the target first.

If the GM wishes to keep precise track of movement and distances, use the speeds indicated under Move, Running, Jumping, etc., found herein.

Move

The simplest move action is moving your speed. If you take this kind of move action during your turn, you can't also shift slightly (a five-foot step) as allowed by some actions. A character's Base Movement speed is 30 feet (or 20 feet if a dwarf or young child), modified by what kind of armour he or she is wearing (see page 213).

A character who is wearing light or no armour moves 30 feet per round while walking. A character in medium or heavy armour, or otherwise encumbered, moves 20 feet per round.

Many nonstandard modes of movement are covered under this category, including climbing (up to one-quarter of your speed) and swimming (up to one-quarter of your speed).

Running

Running is a full-round action (see page 236). Any character can run at a speed equal to Base Movement x4, unless he or she is in heavy armour, in which case run speed is Base Movement x3. A character who runs gets no Dexterity nor Defence Bonus to Armour Class, but a running character is harder to hit (see Table 12-6: Attack Check Modifiers). Normally running is a full-round action and does not allow the character to attack, although a desperate charge can be made (see Charge, page 244).

Jumping

GMs can allow characters to jump as far as seems dramatically appropriate for the game. If distance is important, a person can jump about 6 feet forward, or 3 feet up or back, with range doubled on a short running start. Use the Jump Skill to determine exact distances for trained characters.

Moving on Horseback

A mounted character may use the animal's Base Movement instead of his or her own, and does not suffer penalties to melee attack checks while moving in this way. Ranged attacks from horseback, however, suffer a penalty if the mount is moving (see Table 12-6: Attack Check Modifiers). The Base Movement for horses is between 40 to 70 feet per round (see Horses. page 338).

Accelerated Climbing

A character can climb at one-half his or her speed as a move action by suffering a -5 penalty on the Climb check.

Load a Light Crossbow

Loading a light crossbow is a move action. The crossbow can be loaded and fired as a standard action in one round.

Mount or Dismount

Mounting or dismounting from a steed requires a move action.

Fast Mount or Dismount

A character can mount or dismount as a free action with a DC 20 Ride check (modified by any armour check penalty). If the character fails the check, mounting or dismounting is a move action instead.

Control a Frightened Mount

If a mount becomes frightened or spooked in combat, a character can use a move action to make a Ride check to attempt to bring the steed under control.

Manipulate an Item (Move, Pick Up, Open)

In most cases, moving or manipulating an item is a move action. This includes retrieving or putting away a stored item, picking up an item, moving a heavy object, and opening a door. Examples of this kind of action are given in Table 12-3: Actions in Combat.

Stand Up From Prone

Standing up from a prone position requires a move action.

Ready or Loose a Shield

A character may either strap a shield to his or her arm to properly use it (see Shields), or can unstrap and drop the shield to free up a hand as a move action. A character with a Base Attack Bonus of +1 or higher can combine this action with a regular move.

Draw or Sheathe a Weapon

A character may draw a fresh weapon to attack if he or she is caught unarmed. Characters whose Base Attack Bonus is +1 or higher are assumed to be familiar with their weapons and may combine drawing a weapon (or sheathing it) as part of a regular move. A character with a +0 Base Attack Bonus must use a move action to draw or sheathe his or her weapons.

Drawing ammunition for use with a ranged weapon (such as arrows, bolts, or sling bullets) is a free action.

Full-Round Actions

A full-round action requires an entire round to complete. Thus, it can't be coupled with a standard or a move action, though if it does not involve moving any distance, you can take a five-foot step along with your full-round action.

Full Attack

A character who gets more than one attack per round because his or her Base Attack Bonus is high, or fights with two weapons, or has a Feat or Special Ability, must use a full-round action to make use of the additional attacks. The character does not need to specify the targets of any attacks ahead of time; the character can see how earlier attacks turn out before deciding later ones.

The character can shift slightly either before, during, or after the action (limited to approximately five feet).

Multiple attacks due to a high Base Attack Bonus must be made in order from highest bonus to lowest. A character using two weapons, may strike with either weapon first.

Note: Any special combat manoeuvres or options (such as a Called Shot, Fighting Defensively, Striking to Incapacitate, Total Attack etc.) must be used for all attacks in the round. See Attack Options (page 241).

Deciding Between an Attack or a Full Attack

After your first attack, you can decide to take a move action instead of making your remaining attacks, depending on how the first attack turns out. If you've already moved slightly (no more than five feet), you can't use your move action to move any distance, but you could still use a different kind of move action.

Multiple Ranged Attacks

A character armed with any type of bow (not crossbows) may freely make his or her full number of attacks based on Base Attack Bonus. A character may make multiple attacks with thrown weapons, up to the maximum provided by his or her Base Attack Bonus or a number of attacks equal to his or her Dexterity bonus, whichever is lower (but always at least one attack). Characters wielding heavy crossbows may make only one attack every 2 rounds. Any other ranged weapons (including light crossbows and slings) may only make one attack per round.

Charge

A charge is a special full-round action that allows a character to move farther than normal and attack. See Charge, page 244.

Escape from a Net

A character who is caught in a net (or similar trap) can attempt to escape as a full-round action. The entangled target must make an Escape Artist check (DC 20), or attempt to bust the net with a Strength check (DC 25). See Net, page 209.

Extinguish Flames

If a character catches on fire, or needs to put out a small fire, it normally takes a full-round action to extinguish the flames. See Fire, page 254.

Light a Torch

Lighting a torch with flint and steel normally takes a full round.

Load a Heavy Crossbow

Loading a heavy crossbow is a full-round action. The crossbow cannot be loaded and fired in one round.

Run

Running is a full-round action. A character who is running moves at Base Movement x4. A character who is heavily encumbered or in heavy armour runs at Base Movement x3. See Running, page 239.

Prepare Splash Weapon

A splash weapon is a ranged weapon that breaks on impact, splashing or scattering its contents over its target and nearby creatures or objects. Splash weapons are normally unwieldy, and thus take a full-round action to prepare and throw. However, they require no weapon proficiency, and thus do not impose the standard -4 nonproficiency penalty. See Splash Weapons, page 245.

Provide First Aid

A character can attempt to staunch or bandage a wound as a full-round action. This is normally done to temporarily treat a Serious Injury, or to aid a character who is disabled or dying. See Treatment for Serious Injuries, page 256 and First Aid, page 240.

Withdraw

Withdrawing from melee combat is a full-round action. When a character withdraws, he or she can move up to double his or her base speed. In some situations, a character may not be able to withdraw from combat (such as when cornered or trapped). This is at the GM's discretion.

Restricted Withdraw

A character who is limited to taking only a standard action each round can withdraw as a standard action. In this case, the character may only move up to his or her base speed.

Use Special Ability/Feat/Skill

Using certain Special Abilities, Feats, or Skills requires a full-round action (as defined by the action's description).

Free Actions

Free actions don't take any time at all, though there may be limits to the number of free actions a character can perform in a turn. Some common free actions are described below.

Drop an Item

Dropping an item is a free action.

Drop to Floor (Prone)

A character may drop prone as a free action. See also Stand Up From Prone, page 239.

Defence Check

A defence check is a reactive action taken when a character is threatened by an attack that exceeds his or her base AC. See Defence, page 249.

Speak

In general, speaking is a free action that a character can perform even when it isn't his or her turn. Speaking more than few sentences is generally beyond the limit of a free action.

Attack Options

The following are all options that an attacker may use depending on the appropriateness of the situation.

Table 12-4: Attack Option Summary

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Attacking with Two Weapons

A character armed with a one-handed weapon in each hand may use both weapons to attack, gaining an additional attack from the secondary off-hand weapon (though he or she suffers penalties in doing so). Attacks made with the primary weapon are made at a -6 penalty, including multiple attacks for high Base Attack Bonus. A single attack may be made with the secondary weapon at a -10 penalty. These melee attacks may be directed at the same or different opponents, as long as all are within melee range.

These penalties may be reduced if the character has the Two-Weapon Fighting or Two-Weapon Fighting (Improved) Feats. Two-Weapon Fighting reduces the penalties to -4 with each attack (instead of -6 and -10). Additionally, if the character's secondary off-hand weapon is light, all attack penalties are reduced by 2.

For example, a Knight with the Two-Weapon Fighting Feat is fighting with longsword and dagger (a light weapon). His attack penalties are -2 for all attacks.

Two-Weapon Fighting (Improved) grants one additional attack with the off-hand weapon, but at -5 penalty, in addition to normal penalties for fighting with two weapons.

Table 12-5: Two Weapon Fighting Penalties

Situation	Penalties
Attacking with two weapons	-6/-10
Attacker has Two-Weapon Fighting	-4/-4
Secondary weapon is light	-4/-8
Attacker has Two-Weapon Fighting and secondary weapon is light	-2/-2
Attack has Two-Weapon Fighting (Improved)	as above/as above/ -5

Attacking an Immobile Target

A melee attack automatically succeeds against targets who are immobile or asleep. A ranged attack is made against an immobile target as if the target's defence roll gave a result of 10 (though this number may be modified by Size; see page 249).

Called Shots

An attacking character may opt to suffer a penalty to hit in exchange for a Called Shot that provides some special advantage. For example, a Called Shot may ignore armour (by attacking a small, unarmoured spot) or strike a vital point, inflicting greater-than-normal damage results. Players must specify a Called Shot before rolling the dice.

Called Shot — Basic

An attacking character may attack a specific point (the head, a hand, etc.) by taking a -4 penalty. If the target is exceptionally small (an eye, for example), the GM may increase the penalty to -6 or use the Called Shot to Vital Spot rule (page 244). Success means the attacker has struck the target as intended. Normally this results in a beneficial effect for the attacker, such as knocking a flask out of the target's hand, or striking an unarmoured limb.

Example: A Dothraki Raider is attacking Ser Ran. Ser Ran is wearing chainmail, but has no helm. The Dothraki attacks at Ran's head, and suffers a -4 penalty. If the Dothraki hits, Ser Ran's armour will not help him. Note that this is not the same as a Called Shot to Vital Spot, which would increase the damage of a successful hit. The Dothraki could do both, and stack the penalties (-4 for Called Shot, -8 for Called Shot to Vital Spot) for a total penalty of -12.

Called Shot to Disarm

A character may attempt to knock a weapon out of another person's hand. If the attack hits, the target may make a Strength or Dexterity check (DC 12) to retain control of the weapon. If the check succeeds, the weapon's user still suffers a -4 penalty on his or her next action with that weapon (since it is off balance), but he or she retains control of it. For more cinematic games, the GM may allow characters to attempt this action with a ranged attack.

Called Shot to Weak Point

Armour does not completely protect its wearer, though it does provide some measure of protection. By making a called shot, an attacker may choose to strike for areas left somewhat vulnerable, despite his or her target's armour. The attack check suffers a penalty equal to the Damage Reduction provided by the armour, but if the attack is successful the target's armour provides only half its normal protection (round up).

Example: Ser Ran is wearing chainmail armour in a fight against a bandit. The bandit strikes for the lightly armoured area under Ser Ran's shoulder joint, hoping to cause a more grievous injury. This is a Called Shot to Weak Point. Chainmail provides 5 points of Damage Reduction, so this called shot suffers a -5 penalty on the attack check. If the attack is successful, Ser Ran's armour provides only 3 points of Damage Reduction against the attack (half of 5, rounded up).

Called Shot to Bypass Armour

An attacker may choose to aim for an area of the target's body that the target's armour does not protect. By making a Called Shot to Bypass Armour, an attacker may choose to strike for a gap in the armour. The attack check suffers a penalty equal to twice the Damage Reduction provided by the armour, but if the attack is successful the target's armour provides no protection. The GM may decide that some types of armour leave no areas unarmoured and may disallow this option.

Note: If a target is wearing piecemeal armour, and has a significant portion of his or her body unarmoured (such as simply wearing a breast plate and helm, or wearing chainmail with no helm), the attacker may choose to make a basic Called Shot instead.

Example: Ser Ran responds to the bandit's attack by striking at his opponent's legs, where his leather armour offers no protection. This is a Called Shot to Bypass Armour. The leather armour normally provides 2 points of Damage Reduction, so the attack check suffers a -4 penalty. If Ser Ran's attack succeeds, the bandit's armour provides no Damage Reduction at all.

Striking Shields and Called Shots

Shields are designed to deflect blows and turn them aside, and thus provide a significant Armour Class bonus. As a default, it is assumed that an attacker is trying to bypass a shield, and a defender is trying to interpose the shield successfully. If an attacker does not care about bypassing the shield, and prefers to strike it head on, the defender gets no AC bonus but instead gets additional Damage Reduction from the shield. An attacker cannot attempt to strike a shield and also perform a called shot, however. In order to successfully perform any called shot, the attacker must attempt to bypass the shield.

Called Shot to Piecemeal Armour

If a character is wearing piecemeal armour (page 211) such as chainmail with a breastplate, or a chain shirt with leather gloves and leggings, an attacker can choose to target the lighter armour. The attacker makes a basic Called Shot (with a penalty of -4), and if successful, he or she has struck the lighter armour.

Example 1: Morgan Snow is attacking a Lannister guardsman wearing a chain shirt and boiled leather. If Morgan makes a normal attack against the guard, she has no penalty, but any attack is reduced by the Damage Reduction of the chainmail (DR 5). If she tries to attack a weak joint in the chain, she suffers a -5 but reduces the Damage Reduction to 3 (half of 5, round up); to slip her blade completely past the chain, she would suffer a -10 to reduce the DR to 0. She can also choose to strike for the leather, however. In this case, she takes a Called Shot penalty of -4, but if successful strikes the leather, which only has a Damage Reduction of 2 — clearly the best option.

As the above example makes clear, if an opponent is wearing piecemeal armour, it is often better to take a Called Shot to the lighter armour than it is to attempt to strike a weak point or bypass the heavier armour.

Example 2: Morgan is attacking a Lannister Knight wearing a breastplate (DR 8) and chain (DR 5). If Morgan attacks a weak point in the plate, she suffers a -8 penalty to negate 4 points of DR. If she suffers a -16 penalty, she can negate 8 points of DR. If, however, she takes a called shot to the chain, such as the Knight's legs, she suffers a -4 for the action, but effectively negates 3 points of armour (since the chain has DR 5, as opposed to the 8 of the plate). The chain still protects fully, but it is easier to penetrate than the plate.

Called Shot to Vital Spot

A character attacking a living being can specify he or she is aiming for a vital spot (heart, groin, spine, etc.) rather than simply taking any opening as usual. He or she suffers a -8 attack check penalty, but, if successful, the weapon inflicts 100% damage (bonuses are calculated as normal). Additionally, a target's Shock Value (page 255) is reduced by 2 against all successful vital shots. Note that unless the Called Shot also bypasses armour (with a further penalty), armour Damage Reduction still applies.

Double Damage Vitals Hit (Optional)

If GMs prefer, rather than inflicting 100% damage, a Called Shot to Vital Spot can double the weapon damage dice, so that a spear that normally inflicts 1d6 damage now inflicts 2d6 damage (bonuses are only calculated once, however). In the event that this is also a critical hit, rather than doubling the damage and then multiplying it, simply add one to the critical hit multiplier.

Charge

A charge is a special full-round action that allows a character to move up to twice his or her speed and attack during the action. A character must move before attacking, and must have a clear path of at least 10 feet to the target. A charging character can make a single melee attack, with a +2 bonus to attack, and a -2 penalty to AC (that lasts until the start of the character's next action). To charge on horseback, see Charging on a Mount, page 248.

A character who is running at full speed (see Running, page 239) can make a desperate charge attack at the end of his or her movement. Such an attack is made with a -8 to attack, and a -4 penalty to AC, but any damage bonuses apply normally. This ends the character's action.

Extra Aim

A character making a ranged attack may deliberately take extra time to aim. If a character aims a ranged weapon for an entire round and does not move during that period, he or she receives a +2 attack bonus. He or she can aim for a second round, for a further bonus of +2. If an aiming character chooses to move or suffers any damage before he or she can fire, the character loses the benefit of Extra Aim.

Attack vs. Ready

If a character attacks an opponent who has held a ready action (page 235), one of several outcomes is possible. Normally, the longer weapon strikes first. If the weapons are of the same size, the readied weapon strikes first. Thus a defender with a readied weapon acts first, as soon as the attacker comes into range, unless the attacker has a longer weapon.

This rules also applies if the attacker is charging, or is mounted. Normally, the attacker with a longer weapon would roll to attack first; if the defender survives the charge, he or she gets a single retaliatory strike even if the attacker is making a ride-by attack (a type of charge). If the defender has a reach weapon, though, the attacker's advantage is negated.

Note: GMs who want to provide more precise combat options should note the length of reach weapons, where provided. For example, a tourney lance is 12 feet long, while a war lance is 10 feet length – and thus the tourney lance should strike first.

Mounted Attacker	On Foot Defender	Result
Armed with long sword, charge	Ready with long sword	Defender attacks first, when attacker comes into range; then the attacker attacks
Armed with lance, charge	Ready with long sword	Attacker attacks first; defender then attacks
Armed with long sword, ride-by attack	Ready with longspear	Defender attacks first, when attacker comes into range; attacker attacks, then rides by
Armed with lance, ride-by attack	Ready with longspear	Defender attacks first, when attacker comes into range; attacker attacks, then rides by

On Foot Attacker	On Foot Defender	Result
Armed with long sword, attack	Ready with long sword	Defender attacks first, when attacker comes into range; then the attacker attacks
Armed with long sword, charge	Ready with long sword	Defender attacks first, when attacker comes into range; then the attacker attacks
Armed with pike, attack	Ready with long sword	Attacker attacks first; defender then attacks
Armed with pike, charge	Ready with long sword	Attacker attacks first; defender then attacks
Armed with pike, attack	Ready with pike	Defender attacks first, when attacker comes into range; then the attacker attacks
Armed with pike, charge	Ready with pike	Defender attacks first, when attacker comes into range; then the attacker attacks

Fighting Defensively

A character fighting in hand-to-hand combat may choose to fight cautiously, neglecting his or her attacks in favour of self-defence. The attacker may subtract -4 from all of his or her attack checks during the round to gain a +2 AC bonus until his or her next action. Note that this is superseded by Combat Expertise.

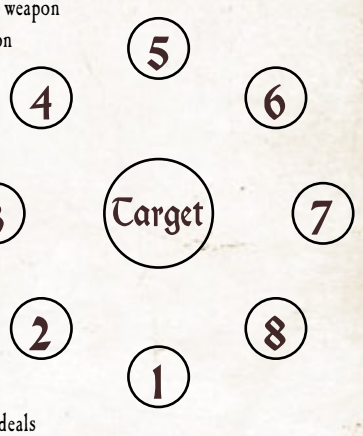
Splash Weapons

Some weapons, such as boiling oil, are liquid and may harm not only the target of an attack, but also anyone standing nearby. Throwing a splash weapon is handled as any other ranged attack. They are normally hard to handle, and thus require a full-round action. Because of the extra time required, however, using one does not impose a nonproficiency penalty. A successful hit deals direct hit damage to the target and splash damage to everything within 5 feet of the target (some weapons have a greater splash range, see their descriptions for details).

If the target has a shield, the attacker may opt to strike the shield, in which case it provides no AC bonus. In this case, the target will only be subject to splash damage, although the shield may be otherwise affected (light on fire, etc.).

The attacker can target a specific spot on the ground, rather than a moving opponent. Treat this as a ranged attack against AC 5. However, if the attacker targets a spot on the ground, targets in all adjacent squares are dealt splash damage, and no one is subject to direct damage.

If the ranged attack with a splash weapon fails, the actual location of the splash weapon should be determined. The point of impact is found by rolling a 1d8 and a 1d10. The 1d8 roll determines the misdirection of the throw, with 1 being straight back at the attacker and 2 through 8 counting clockwise around the target. The 1d10 roll indicates the impact location – the result equals the number of feet away from the original target the attack landed. After you determine where the weapon landed, it deals splash damage to all adjacent creatures.



Example 1: Maester Heldan is helping to defend a keep from being overrun. Standing at the battlements, he throws a small pot of boiling oil at a wildling Raider trying to scale the wall, 30 feet below him. If he makes his attack roll, and the wilding fails to defend, the Raider takes 1d6 direct damage, and any wildlings within 5 feet take 1d4 splash damage.

Example 2: Heldan throws a second pot of boiling oil down, but fails to hit. To determine where the boiling oil ends up, Paul rolls a 1d8 for the direction (he rolls a 7 — east of target). Then Paul rolls a 1d10 to determine the distance from the intended target; he rolls a 3, indicating 3 feet to the east. Everything within 5 feet of that point takes 1d4 damage from the splash of oil.

Striking to Incapacitate

A character attacking in hand-to-hand combat or with a blunt melee weapon may attempt to knock a surprised opponent unconscious. The target of the attack must be unaware of the attack to be vulnerable to it. The attacker makes his or her attack check with a -8 penalty. If the target suffers any damage, he or she must make a Fort Save (DC 10 + attacker's damage). If the target succeeds on this Save, he or she maintains consciousness. If the target fails this check, however, he or she falls unconscious. Damage inflicted by an Incapacitating Strike is one-quarter of the attack's maximum damage (round down, minimum of 1).

For example, Laurel wants to capture a Lannister guard so she strikes to Incapacitate. Her punch normally inflicts 1d3 + 1 (for a 13 Strength), for a maximum of 4 damage. She rolls to hit with a –8 penalty and successfully hits her opponent and does 3 damage, forcing the guard to make a Fort Save (at DC 10 + 3 = 13). Regardless of whether or not the guard remains conscious, he takes 1 (3 ÷ 4 = .75, rounded up in this case to the minimum of 1) damage from the blow.

Striking to Wound

A character in combat can elect to reduce his or her delivered damage below the normal damage value to a minimum of 1 (known as striking to wound).

Total Attack

A character can take this option in conjunction with an attack. It means he or she focuses intently on an offensive action with little thought given to defence. The character gains a +2 bonus to all attack checks during that round, but the character's Armour Class suffers a cumulative -2 penalty for each attack made the entire round in which the Total Attack is made.

Touching a Target

In some situations, a character may wish to simply touch his or her target. It is much easier to just touch a person than it is to physically strike him or her with enough force to cause damage. Thus, any character who is only attempting to touch an opponent gains a +6 bonus to his or her attack check. Touching a specific part of a target's body may require a Called Shot (see page 241). This assumes the character is attempting to make a brief contact with the target. If prolonged contact is required, the target must either be willing or the character must grapple the target.

Trip Attacks

A character can try to trip an opponent as an unarmed melee attack. A character can trip an opponent who is the same size, smaller, or up to one category larger.

A character may make a trip attack instead of a normal attack. Roll an unarmed melee attack check as normal. If the attack succeeds, the attacker makes a Strength check opposed by the defender's Dexterity or Strength check (whichever Ability Score has the higher Modifier). See the Size Chart (page 249) for trip Modifiers. If the attacker wins, he or she trips the defender. If the attacker loses, the defender may immediately react and try to trip the attacker. A tripped target is rendered prone. Prone characters suffer a -4 penalty to their AC against melee attacks, but may stand up during their next action.

Trip: Pulling A Rider from the Saddle

Trip attacks may also be made to pull a rider from the saddle. In this case, the target may make a Ride check in place of a Dexterity or Strength check to avoid the attack. A successful attack pulls the rider from the mount, who takes 1d6 damage (armour does not prevent this).

Tripping with a Weapon

Some weapons can be used to make trip attacks. In this case, the attacker makes a normal trip attack (just like an unarmed trip attack). If the attack fails, however, the attacker can drop the weapon to avoid being tripped.

Grappling

Instead of striking to inflict damage in melee combat, characters can attempt to grab opponents and pin them. This is a grappling attack, and requires the character to have at least one empty hand free. These attack forms substitute for a melee attack, not an action. As melee attacks, they can be used once in an attack or charge action, or one or more times in a full attack action. Grabbing a small, unattended inanimate object is normally regarded as a move action.

Characters initiate a grappling attempt like a normal attack. If the attack is successful then the attacker successfully grabs his or her opponent and has started a grapple. If the attacker has multiple attacks, he or she can attempt to start a grapple multiple times.

Once a hold has been acquired, the attacker and defender make grapple checks. A grapple check is like a melee attack roll. A character's attack bonus on a grapple check is: Base Attack Bonus + Strength Modifier + Special Size Modifier.

Grapple Check Modifiers

The following rules modify grapple checks.

Special Size Modifier

The Special Size Modifier for all grapple checks is as follows: Colossal +16, Gargantuan +12, Huge +8, Large +4, Medium +0, Small -4, Tiny -8, Diminutive -12, Fine -16. Use this number in place of the normal Size Modifier (page 249) used when making an attack roll (and defence roll).

Free Hand Advantage (Optional)

The attacker gains a grappling advantage if he or she has more free hands than the defender. "Free" means not holding weapons or other objects, or not otherwise incapacitated. In this case, the defender suffers a cumulative -2 check penalty for each free hand the attacker uses to grapple in excess of the number of free hands the defender is using.

Grappling Manoeuvres

Once a character grabs an opponent, he or she can attempt a grappling special manoeuvre (Hold, Lock, Throw, or Pin) as his or her next attack (see below). Each of these manoeuvres requires a successful opposed grappling check. When grappling (regardless of who started the grapple), a character can perform any of the following actions. Some of these actions take the place of an attack (rather than being a standard action or a move action). If a character's Base Attack Bonus allows multiple attacks, he or she can attempt one of these actions in place of each attack, as normal.

Hold

The attacker can hold a grabbed character relatively stationary as a free action. The target suffers a -4 penalty on all checks when performing other melee attacks (including grabbing, biting, kneeing, etc.) or -8 when attempting to perform other tasks requiring freedom of movement like using hand-held objects.

Exception: if the grabbed character is much stronger (or more agile, at the GM's discretion) than the opponent, his or her penalty is halved, and the character can still move freely. The GM may consider a character much stronger if his or her Strength is at least 8 higher. Thus, a strong man may still be able to move freely if grabbed by the small child. It is, of course, possible for one character to grab an opponent who then grabs the character in return (this is what often happens when grappling).

Attack While Grappling

The attacker can make an attack with an unarmed strike, natural weapon, or light weapon against the opponent he or she is grappling. This attack is made with a -4 penalty. A character cannot attack with two weapons, even if both are light weapons.

Lock

Instead of attacking normally, a character who (on a previous attack) successfully grabbed his or her opponent can choke, crush, or strangle that foe. This is a full-round action, but automatically hits and inflicts damage equal to 1d4 plus Strength Modifier.

Throw

Instead of attacking normally, a standing character who has already grabbed an opponent can hurl the foe to the ground. The character must make an opposed grapple check. If successful, a throw delivers 1d6 damage (plus Strength Mod). Additionally, the attacker may throw the character out a window or off a ledge, and the GM can assign extra damage based on the situation. If the attacker throws the opponent at another enemy, he or she may make an attack check against the new target. If the attack is successful, the grabbed opponent hits the target and both suffer equal damage. A throw normally breaks the grip on the target.

Pin

A character who has grabbed someone may attempt to improve his or her hold during the next attack by completely immobilising the opponent in a pin. This requires an opposed grapple check. If the attack succeeds, then the foe is pinned, usually under the weight of the attacker's body. Attackers may not attempt a pin if the opponent is much stronger (see Hold for definition of much stronger). Once a character pins an opponent, the target suffers a -6 penalty on checks when attempting to escape. A pinned character cannot attack or move, and is immobile.

Biting

Since biting does not require the use of hands, it is an effective tactic when a character has either grabbed or been grabbed by an opponent. Game Masters should treat this as a normal attack that inflicts 1d3 damage plus Strength Modifier.

Draw a Light Weapon

A character can draw a light weapon as a move action with a successful grapple check.

Use Opponent's Weapon

A character can attempt to use an opponent's weapon and turn it against him or her. The opponent must be holding a light weapon. The character makes an opposed grapple check, if successful, the character then makes an attack roll as a free action with the weapon with a -4 penalty. The character does not gain possession of the weapon by performing this action.

Move

A character can move half speed (dragging along all others engaged in the grapple) by winning an opposed grapple check. This requires a standard action. If the opponent is pinned, the attacker gains a +4 bonus on this check.

Escaping

A grabbed character may attempt to struggle free. On the character's Initiative to act, he or she can attempt to escape instead of attack. Both characters roll opposed grapple checks. Alternatively, the character may make an Escape Artist check instead, as a standard action. If the grabbed character wins, he or she escapes, and may also attack or take another action. If the characters tie, the grabbed character escapes, but forfeits any current action. If the grabbed character loses, he or she is immobilised and forfeits one standard action that round. If a grabbed character chooses to attack the person who grabbed him or her (with appropriate penalties) and inflicts damage equal to or greater than the foe's Shock Value, the character escapes the grab.

Prone

Fighters thrown to the ground or who are otherwise forced to fight from a prone position make all attacks at a -4 penalty.

Disarming via Grappling

A character can try grabbing an opponent's weapon instead of the opponent's body. He or she makes the attack at a -4 penalty. The penalty increases to -8 if the opponent is holding onto the weapon with two hands. A successful attack might dislodge the weapon, but the defender is allowed a Strength check (DC 10 + attacker's Strength Modifier) to maintain his or her grip. If the defender fails, the item is grabbed by the attacker or knocked to the ground; if successful, the defender is at a -4 penalty to use the weapon until the end of his or her next action (after which time, the defender can use the weapon without penalty, unless the attacker attempts another disarm manoeuvre).

Mounted Combat

A competent rider may find that riding a mount in combat is advantageous. Horses move more quickly than a person on foot, providing mobility in battle. Warhorses are trained for combat and can be threatening opponents on their own. If the rider does not have some skill, however, it can be difficult to control a mount in combat, since horses tend to shy away from the noise and chaos of battle.

Mounts that have not been trained for combat require their riders to make Ride checks (DC 20) at the beginning of each round. If this check is failed, the rider loses control of the mount for the round. This may result in the mount running away from the nearest threat, rearing wildly, or simply refusing to move. Normally a character may take no other actions on a failed check, as he or she is attempting to retain control of the mount. If the rider succeeds at the Ride check, he or she may use the mount's superior movement and may act or attack freely (perform a standard action).

Warhorses are more dangerous than simple riding horses. Warhorses do not shy away from battle, and no Ride check is required to keep them under control in normal circumstances (an unskilled rider needs to make a DC 5 Ride check; a mare in heat or the presence of a direwolf will disturb even warhorses, DC 20; an attacking direwolf increases the DC to 25). A rider can direct his or her warhorse to attack in combat by making a Ride check (DC 10). If this check succeeds, the mount will attack. Whether the warhorse attacks or not, the rider is free to act as he or she wishes.

Fighting from Horseback

Fighting opponents on foot from horseback grants a +1 bonus on melee attacks due to superior position. If the mount moves any significant distance up to its full move, a rider can make a single melee attack. A character can use ranged weapons while travelling at a mount, but suffers a -4 penalty at double move speed, -6 at triple speed, and a -8 if the horse is running full speed. A character can make a full attack with a ranged weapon even if his or her mount is moving.

Charging on a Mount

A mount is often used to carry a warrior into combat. A charging steed moves double its speed, and allows the rider a single charge attack at +2 bonus. The rider suffers a -2 AC penalty, however. A mounted charger with a lance does double damage.

A character with the Ride-By Feat can move to reach an opponent, strike with a charge attack, and then continue moving, as long as the mount does not exceed double its base speed. To determine how reach weapons effect a charge attack, see Attack vs. Ready, page 245.

Trample

A character can attempt to have his mount ride an opponent down as a move action or as a type of charge. An attacker can only trample an opponent who is one size category larger, the same size, or smaller. A character can make only one trample attempt per round.

The attacker spurs his or her mount to overrun and trample the target (this requires a Ride check at DC 15 if the mount is not a warhorse). The target can attempt to avoid, or to hold ground.

Avoid Trample

If the defender chooses to avoid, he or she makes a Reflex Save against a DC equal to 10 + 1/2 the attacker's Ride Skill. If successful, the defender has leapt clear. If the defender fails, the attacker makes a Strength check (using the mount's Strength) opposed by the defender's Dexterity or Strength (defender's choice). A combatant gets a +4 bonus on the check for every size category he or she is larger than Medium or a -4 penalty for every size category he or she is smaller than Medium. The attacker gains a +2 bonus on this check if the trample is part of a charge. If the attacker wins, the defender is knocked prone. The horse then gets one hoof attack against the prone target. If the defender succeeds, he or she remains standing.

Hold Ground

Once an attacker declares a trample, the defender can choose to hold his or her ground. In this case, the defender immediately gets an extra, free attack at his or her highest Base Attack Bonus (which is normally used to strike the mount). If the mount survives, the attacker and defender make an opposed Strength vs. Strength or Dexterity check as above, with the same consequences.

Mounted Archery

A character can use ranged weapons from a mount. If the animal is trotting (a double move) the attacker has a -4 penalty. If the mount is cantering (moving up to base speed x3) the penalty is -6. If the animal is galloping (running, base speed x4) the penalty is -8. The attack is normally made halfway through the mount's movement. A character can make a full attack with a ranged weapon while the mount is moving, and can also take move actions normally (such as loading a light crossbow).

Fallen Mount

If a character's mount falls in combat, he or she must make a DC 15 Ride check to make a soft fall and take no damage. A failed check does 1d6 damage, regardless of armour.

Unconscious Rider

If a rider is knocked unconscious or otherwise incapacitated, he or she has a 50% chance to stay in the saddle (possibly higher if strapped in). A fall does 1d6 damage (no Save allowed), regardless of armour.

Table 12-6: Attack Check Modifiers

Attack Situation	Modifier
Attacker is:	
Taking an action to aim	+2 per round (+4 maximum)
Attacking with two weapons	see Table 12-5
Making a Total Attack	+2
Making a Touch Attack	+6
In a superior position (fighting from horseback, etc.)	+1
In an awkward position (on the ground, etc.)	-4
Making a Charge Attack	+2
Attacker is Moving:	
Move or double move: up to Base Movement x 2	No modifier
Running: at Base Movement x 4 per round	-8
Ranged attacks on moving mount:	
Trotting (up to Base Movement x 2)	-4
Cantering (up to Base Movement x 3)	-6
Galloping (up to Base Movement x 4)	-8
Attacker is attempting a Called Shot:	
Basic Called Shot	-4
Disarming	-4
Targeting a partially armoured point (Weak Point)	-(Armour Rating)
Targeting an unarmoured area (Bypass Armour)	-(2 x Armour Rating)
Targeting a vital spot	-8
Target beyond melee range, and:	
Concealed by trees or brush	-2
Concealed by darkness, fog, or smoke	-4
Taking cover	-2 to -6
Range Modifiers:	
Double range increment	-4
Four times range increment	-8
Six times range increment	-12
Eight times range increment	-16
Ten times range increment	-20

Attack Check Modifiers

The GM may impose appropriate modifiers when the players make an attack check. An attack action normally assumes characters are engaged in active combat – dodging enemy attacks, making quick strikes when the opportunity arises, moving about, etc. The GM should not apply any penalties for this sort of normal combat-related activity. If circumstances are such that a character's aim or concentration seems likely impeded (such as shooting someone whom the character cannot clearly see or attacking a foe while hanging upside down), the GM may assign penalties to the attack check. Likewise, in stress-free situations (such as striking an immobile victim, or target range shooting with nothing riding on the outcome), the GM can apply favourable bonuses or assume automatic success.

A number of possible penalties or bonuses are described on Table 12-6: Attack Check Modifiers. The GM may adjust or ignore these modifiers if he or she prefers.

Size Chart

The following Size Chart applies to both humans and animals. Depending on a creature's size, it may have Modifiers to Armour Class or Attacks.

Table 12-7: Size Chart

Size	AC/Attack Modifier	Approximate Example Size	Weight
Fine	+8	Insect	1/8 lb. or less
Diminutive	+4	Rodent	1/8 lb. – 1 lb.
Tiny	+2	Cat	1 lb. – 8 lbs.
Small	+1	Dog	8 lbs. – 60 lbs.
Medium	0	Human	60 lbs. – 500 lbs.
Large	-1	Horse	500 lbs. – 2 tons
Huge	-2	Mammoth	2 tons – 16 tons
Gargantuan	-4	Leviathon	16 tons – 125 tons
Colossal	-8	Ancient dragon	125 tons – 1,000 tons

Note: Giant's Blood characters (page 168), Young Children (page 50), and Dwarfs (page 200) are normally treated as Medium, although they have further specific rules. Giant's Blood characters are treated as Large when it is advantageous for them.

Defence

In AGOT d20 a character has a base Armour Class (AC), and a dynamic defence check. The character's Armour Class is determined by adding his or her Dexterity Modifier + any Class Defence Bonuses + any Feat bonuses + any Class Special Ability bonuses.

If a character is the target of a worthy attack (any attack check that is equal to or greater than the character's Armour Class), he or she may attempt to defend against it with a dodge or parry (avoiding the attack by moving out of the way, or using a weapon to push the attack to the side or "off-line"). Defensive actions are not dependent on Initiative order but resolved immediately after the attack before the attack damage is calculated or revealed.

The character's defence roll (used in an opposed check against the attacker's attack roll) is equal to 1d20 + the character's Armour Class + any additional appropriate modifiers. The defence check succeeds if the result is greater than the attack check. Each character can attempt a defence only once against a particular attack (including grapples). A character may defend against more than one attack in a round, but with an appropriate penalty to each defence after the first (see below). Should the opponent not defend (perhaps in anticipation of a more powerful attack still to come), he or she cannot change that decision later in the round.

Designer's Note: Armour and Armour Class

In AGOT d20 armour does not add to one's Armour Class, unlike other d20 fantasy games. Instead, a character's AC is derived from Dexterity, Class Defence Bonuses, Feats, and so forth. This does make Armour Class something of a misnomer, but it keeps consistent terminology with other d20 fantasy games.

Too Many Dice?

A single attack may involve three dice rolls: the attack check, a defence check, and a damage roll. Some groups may prefer to make fewer checks in order to speed up combat. In this case, simply have the defender Take 10 on defence checks (10 + their AC). This still allows armour to provide Damage Reduction, but makes defence into a static value rather than a dynamic check. These defence checks should still suffer a cumulative penalty for additional defences during a round to represent the difficulty of defending against several attackers (see below).

Defending Against Multiple Attacks

When defending against multiple attacks in a single round, each defence check after the first incurs a cumulative defence roll penalty of -2: -2 for the second defence, -4 for the third, -6 for the fourth, etc. This means that even the greatest fighter may be overwhelmed if badly outnumbered. If successful, the defender blocks, dodges, or otherwise negates the attack, and suffers no damage.

Shield Defence

Characters expecting battle will often equip themselves with a shield to improve their chances of survival. A shield provides a significant AC bonus, based on its size. A buckler provides a +4 bonus, a small shield +6, and a large shield +8. If the character's defence check succeeds, he or she takes no damage. A character who is nonproficient with a shield defends at a -2 penalty. If the character's defence check fails, the attack successfully bypassed the shield, and the shield does not reduce the damage (although armour worn certainly will).

If an attacker does not try to avoid the shield (i.e., is happy to strike it head on) the shield provides no AC bonus. Instead, the shield provides additional Damage Reduction (equal to its Armour Rating, see Armour, page 211). The damage inflicted is reduced by the shield's Damage Reduction, and any further damage is applied to the shield's Hit Points. Once the shield has been reduced to 0 HP, it is ruined and provides no further AC bonus, nor Damage Reduction.

If a shield is reduced to 0 HP, and some attack damage still remains, the excess damage is applied to the character (reduced by armour worn, as normal). For example, if a shield has 2 Hit Points remaining, and an attack inflicts 6 damage to the shield, the shield is ruined and the excess 4 damage is applied to the defending character.

Table 12-8: Shield Summary

Shield	AC Bonus**	Armour Rating	Hit Points*	Armour Check Penalty
Buckler, leather or wood	+4	4	5	-1
Shield, small wooden	+6	6	15	-1
Shield, small steel	+6	8	30	-1
Shield, large wooden	+8	6	20	-2

* A leather or wooden shield that loses all of its Hit Points in a single strike is destroyed, and no longer useful as a shield.

** If a character is not proficient with shields, reduce the AC bonus by 2.

The GM may decide that a shield does not assist against some attacks. Shields are ineffective against attacks that only have to make contact with their target. For example, attempting to use a shield against a grapple attack would just allow the grappler to grab onto the character's shield. Similarly, using a shield against a net would be useless. Characters should still be able to dodge such attacks as long as they are free to move, but a shield should not provide an Armour Class bonus.

Improvised Shields

If a character does not have a proper shield, an improvised object can be used to provide some protection. The character must have at least one hand free to use an improvised object, and due to the awkwardness of the action, the character is assumed to be nonproficient. If the object is exceptionally unwieldy, the GM may reduce the AC bonus even further. The object's Armour Rating provides protection to the character if the attacker strikes the shield. Thus, a plank of wood can be used to block a sword stroke but, if the attacker strikes the wood, he or she will most likely shatter it. See Breaking Objects (page 220) for suggested Armour Ratings of common items or Table 11-8: Armour (page 213) for shields. Characters cannot use an improvised shield to help against missile attacks, although this restriction may be waived depending on the situation.

Designer's Note: Shields in AGOT d20

Shields in AGOT d20 work very differently from other fantasy d20 games. Shields are designed to keep a character from getting hit, and thus they should provide a big boost to a character's AC. In other fantasy games, shields are often used to hang magical effects, but as these are rare to nonexistent in Westeros, it made more sense to increase their base effectiveness in combat.

Similarly, if an attacker bypasses the shield by beating the target's defence check, he or she has truly bypassed the shield. Therefore it provides no Damage Reduction. On the other hand, if the attacker is a fearsome giant wielding a two-handed sword, he may happily go through the shield rather than trying to dance around it. In most situations, a character cannot hit the shield and also attempt a manoeuvre like a Called Shot to Vital Spot. Striking a shield is a brute force move, while called shots require some control or finesse.

Flat-Footed

If a character is caught unprepared for the attack, he or she is surprised and considered flat-footed. The target may still attempt a defence check, but does not gain any bonuses from a high Dexterity score, nor from Class Defence Bonus, nor from shields. In other words, the character rolls a d20 with no bonuses for his or her defence check. The attacker gets this one free attack before the normal combat rounds begin. Additionally, a surprised character is flat-footed until his or her Initiative in the first round of combat.

Total Defence

Instead of attacking or engaging in another activity, a character can concentrate completely on defence. A character performing a Total Defence may still move normally, but may not attack or take non-combat actions; instead, the character is dodging and weaving, parrying frantically, ducking, and hiding. The character receives a +4 bonus to his or her Armour Class starting on the character's Initiative and lasting until the character acts again next round. Total Defence is a good tactic for anyone retreating or buying time until his or her allies arrive.

Defending Others

A character can defend the target of an attack in two ways. First, the character may push or pull the target out of the way. Second, he or she may interpose a large object (such as a shield or the character's body) between the target and the attacker.

Table 12-9: Defence Situations

Defence Situation	AC Modifier
Dodge/Parry Defence	No Modifier
Total Defence	+4
Defending with a shield	+4 to +8
Defending against Multiple Attacks	-2 per additional attack (cumulative)
Defending against Undetectable Assailant	-8
Defending when Surprised	Flat-Footed
Target's size is other then Medium	See Table 12-7: Size Chart
Defending Another	
Target (or attacker) is within reach	-2
Target (or attacker) is at short range	-4
Target (or attacker) is in an awkward position	-2
Defender is in an awkward position	-2
Defending another against additional attacks	-4 (cumulative)
Defender is surprised	Defence not possible

The first option, pushing or pulling (or grabbing a target as the character swings by), is similar to a normal defence. The character makes an opposed check against the attacker. It is difficult to defend someone else, however, and the attempt usually suffers a significant penalty (see Table 12-9). Obviously the action has to make sense – if the character has no way to reach a target, he or she cannot defend the individual.

If the character is attempting to block the attack (melee or ranged attack) with a shield, the defender adds the AC bonus granted by the shield to the defence check. The attacker can decide to muscle through the shield as normal, though.

Defence Modifiers

Defence options and special situations are summarised on Table 12-9: Defence Situations.

Damage

Characters suffer damage through combat, accidents, or other hazards. Damage ratings indicate the dice roll required to determine the amount of damage inflicted. The target character subtracts any damage inflicted from his or her Hit Points if the attack successfully penetrates armour.

Amount of Damage Inflicted

Each attack has a damage rating, which is equal to the base damage of the attack (including a weapon's damage value) plus any Strength Modifiers, as is appropriate for the attack. When the character successfully strikes an opponent, he or she rolls the dice indicated, plus any modifiers, to determine the amount of damage the attack inflicts.

Characters may choose to inflict less damage than the dice roll indicates, if they desire. Thus, a character who scores a crushing blow against an heavily injured opponent can reduce the damage inflicted to ensure that his or her foe is not killed by mistake, merely rendered unconscious. See Striking to Wound, page 246.

Damage taken by a character is reduced by the Armour Rating of any armour he or she wears. For example, Ser Ran is wearing chainmail (Armour Rating 5), and carrying a small wooden shield (+6 AC, 6 DR). If he successfully blocks an attack, the attack does no damage. If he fails to defend, and the attack does 10 points of damage, he takes 10 – 5 for his armour = 5 Hit Points of damage. If the attacker instead is willing to hit the shield, Ser Ran does get not an AC bonus from the shield. If the attacker strikes the shield, the damage is lessened by the shield's DR, 10 damage – 6 DR, and the attack does 4 Hit Points of damage to the shield. Once the shield's HP are reduced from 15 to 0, it provides no protection.

Modifying Damage

Certain situations will further modify the damage inflicted.

Minimum Damage

If penalties reduce the damage result to less than 1, a hit still deals 1 point of damage (though armour will protect against this).

Strength Bonus

When a character hits with a melee or thrown weapon, including a sling, add his or her Strength Modifier to the damage result. A Strength penalty, but not a Strength bonus, will apply on attacks made with a bow that is not a mighty double-curved bow.

Off-Hand Weapon

When a character deals damage with a weapon in an off hand, add only 1/2 the Strength bonus (round up).

Wielding a Weapon Two-Handed

When a character wields a weapon two-handed, he or she adds 1-1/2 times the Strength bonus (round up). This does not apply to light weapons, however.

Multiplying Damage

Sometimes you multiply damage by some factor, such as on a critical hit. Roll the damage (with all modifiers) multiple times and total the results – do not just roll once and multiply

Note: When you multiply damage more than once, each multiplier works off the original, unmultiplied damage. Additionally, Extra damage dice over and above a weapon's normal damage are never multiplied.

> **Multiplying**
>
> Sometimes a rule makes you multiply a number or a die roll. As long as you're applying a single multiplier, multiply the number normally. When two or more multipliers apply to any abstract value (such as a modifier or a die roll), however, combine them into a single multiple, with each multiple beyond the first adding 1 less than its value to the first multiple. Thus, a double (x2) and a double (x2) applied to the same number results in a triple (x3, because 2 + 1 = 3); similarly, a triple (x3) and a double (x2) results in a quadruple (3 + 1 = 4). When applying multipliers to real-world values (such as weight or distance), normal rules of math apply instead.

Ability Damage

Certain effects (poison, optional rules for critical hits, etc.) can cause temporary or even permanent Ability damage (a reduction to an Ability Score). See Recovering Ability Damage (page 258).

Unarmed Combat

The attack's nonlethal damage is equal to 1d3 + the character's Strength Modifier. Small characters inflict 1d2 + Strength Modifier while Large characters inflict 1d4 + Strength Modifier.

Melee Weapons

The attack's damage is equal to the weapon's damage value, plus bonuses for Strength. See Table 11-7: Weapons (page 210) for damages delivered by various melee weapons.

Ranged Weapons

The attack's damage is equal to the weapon's damage value. A Strength bonus may also be added when appropriate (such as for thrown weapons). See Table 11-7: Weapons (page 210) for damages delivered by various ranged weapons.

Nonlethal Damage

Certain attacks deal nonlethal damage. Other effects, such as heat or being exhausted, also deal nonlethal damage. When a character takes nonlethal damage, keep a running total of how much he or she has accumulated separate from the character's current Hit Points. It is not "real" damage (see Recovery, page 258). Instead, when a character's nonlethal damage equals or exceeds his or her current Hit Points, the character falls unconscious. It doesn't matter whether the nonlethal damage equals or exceeds the character's current Hit Points because the nonlethal damage has gone up, or because the character's current Hit Points have gone down. The result is the same either way.

Cold

Cold and exposure deal nonlethal damage to the victim. This nonlethal damage cannot be recovered until the character gets out of the cold and warms up again. Once a character is rendered unconscious through the accumulation of nonlethal damage, the cold and exposure begins to deal lethal damage at the same rate.

An unprotected character in cold weather (below 40 °F / 4 °C) must make a Fortitude Saving Throw each hour (DC 15, + 1 per previous check) or sustain 1d6 points of nonlethal damage. A character who has the Survival Skill may receive a bonus to this Saving Throw and may be able to apply this bonus to other characters as well.

In conditions of extreme cold or exposure (below 0 °F / -18 °C), an unprotected character must make a Fortitude Save once every 10 minutes (DC 15, +1 per previous check), taking 1d6 points of nonlethal damage on each failed Save. A character who has the Survival Skill may receive a bonus to this Saving Throw and may be able to apply this bonus to other characters as well. Characters wearing winter clothing only need check once per hour for cold and exposure damage.

A character who sustains any damage from cold or exposure suffers from frostbite or hypothermia and is fatigued. These penalties end when the character recovers the nonlethal damage he or she took from the cold and exposure.

Heat

Heat deals nonlethal damage that cannot be recovered until the character cools off. Once rendered unconscious through the accumulation of nonlethal damage, the character begins to take normal damage at the same rate.

A character who sustains any nonlethal damage from heat exposure suffers from heatstroke and is fatigued. These penalties end when the character recovers the nonlethal damage he or she took from the heat.

A character in very hot conditions (above 90 °F / 32 °C) must make a Fortitude Saving Throw each hour (DC 15, +1 for each previous check) or sustain 1d4 points of nonlethal damage. Characters wearing heavy clothing or armour of any sort have a -4 penalty to their Saves. A character with the Survival Skill may receive a bonus to this Saving Throw and may be able to apply this bonus to other characters as well. Characters reduced to unconsciousness begin taking lethal damage (1d4 points per hour).

In severe heat (above 110 °F / 43 °C), a character must make a Fortitude Save once every 10 minutes (DC 15, +1 for each previous check) or sustain 1d4 points of nonlethal damage. Heavy clothing or armour, or the Survival Skill may affect the check as above. Characters reduced to unconsciousness begin taking lethal damage (1d4 points per each 10-minute period).

Extreme heat (air temperature over 140 °F / 60 °C, fire, boiling water, lava) deals lethal damage. Breathing air in these temperatures deals 1d6 points of damage per minute (no Save). In addition, a character must make a Fortitude Save every 5 minutes (DC 15, +1 per previous check), as above.

Boiling water deals 1d6 points of scalding damage unless the character is fully immersed, in which case it deals 10d6 points of damage per round of exposure.

Starvation and Thirst

In normal climates, characters need at least a gallon of fluids and about a pound of decent food per day to avoid starvation. In very hot climates, characters need two or three times as much water to avoid dehydration.

A character can go without water for 1 day plus a number of hours equal to his or her Constitution score. After this time, the character must make a Constitution check each hour (DC 10, +1 for each previous check) or sustain 1d6 points of nonlethal damage.

A character can go without food for 3 days, in growing discomfort. After this time, the character must make a Constitution check each day (DC 10, +1 for each previous check) or sustain 1d6 points of nonlethal damage.

Characters who have taken damage from lack of food or water are fatigued. Nonlethal damage from thirst or starvation cannot be recovered until the character gets food or water, as needed.

Water

Any character can wade in relatively calm water that isn't over his or her head, no check required.

Swimming in calm water only requires Skill checks with a DC of 10. Trained swimmers can just Take 10.

Fast-moving water is much more dangerous. On a successful Swim or Strength check (DC 15), it deals 1d3 points of nonlethal damage per round (1d6 points of lethal damage if flowing over rocks and cascades). On a failed check, the character must make another check that round to avoid going under. If the character goes under, he or she is drowning.

Very deep water is not only often pitch black, but worse, it deals water pressure damage of 1d6 points of nonlethal damage per minute for every 100 feet the character is below the surface. A successful Fortitude Saving Throw (DC 15, +1 for each previous check) means the diver takes no damage in that minute.

Very cold water deals 1d6 points of nonlethal damage from hypothermia per minute of exposure.

Other Damage

Falling

A falling character suffers damage upon hitting the ground. This falling damage is 1d6 per 10 feet fallen (to a maximum of 20d6). The character may make a Tumble Skill check (DC 15 + 1 per foot fallen above 10 feet) to reduce this damage by half.

Fire

Characters at risk of catching fire are normally allowed a Reflex Saving Throw (DC 15) to avoid this fate. If a character's clothes or hair catch fire, he or she takes 1d6 points of damage immediately. In each subsequent round, the burning character must make another Reflex Saving Throw. Failure means he or she takes another 1d6 points of damage that round. Success means that the fire has gone out. (That is, once the character succeeds at the Saving Throw, he or she is no longer on fire.)

A character on fire may automatically extinguish normal flames by jumping into enough water to douse the flames. If no body of water is at hand, rolling on the ground or smothering the fire with cloaks or the like permits the character another Save with a +4 bonus.

Those unlucky enough to have their clothes or equipment catch fire must make Reflex Saving Throws (DC 15) for each item. Flammable items that fail sustain the same amount of damage as the character.

Suffocation and Drowning

A character who has no air to breathe can hold his or her breath for 2 rounds per point of Constitution. After this period of time, the character must make a Constitution check (DC 10 +1 for each previous check) in order to continue holding his or her breath. The Save must be repeated each round.

When the character fails one of these Constitution checks, he or she begins to suffocate. In the first round, he or she falls unconscious (0 HP). In the following round, he or she drops to -1 Hit Points and is dying. In the third round, the character suffocates.

A character can breathe easily for 6 hours in a sealed chamber measuring 10 feet on each dimension. After that time, the character takes 1d6 points of nonlethal damage every 15 minutes. Each additional character or significant fire source (a torch, for example) proportionally reduces the time the air will last. Thus, two people can last for 3 hours, after which they each take 1d6 points per 15 minutes. If they have a torch (equivalent to another character in terms of the air it uses), the air runs out in only 2 hours.

Critical Hits

As mentioned under Basic Attack (page 236), a natural 20 during a successful attack check threatens a critical hit. Some weapons or characters may increase that threat range, so that a lower natural roll also threatens a critical hit (see Table 11-7: Weapons on page 210 for the threat range of weapons). For example, a longsword threatens a critical hit on a natural 19 or 20. A character with the Critical (Improved) Feat using a longsword threatens a critical hit on any roll of 17, 18, 19, or 20. Note that in order for an attack roll to threaten a critical hit, it must still hit the target (that is, it must beat the target's defence check). Unless noted otherwise, the threat range for an attack is 20.

To find out if it's actually a critical hit, the attacker immediately makes a critical roll – a second attack roll with all the same modifiers as the original. If the critical roll check also equals or exceeds the defender's original check, the attacker has scored a critical hit. If the critical roll is lower than the defender's original check, then the hit is just a regular hit.

If the attack is a critical hit, two or more separate damage rolls are made, adding all appropriate bonuses to each damage roll. The damage done by the critical hit is the total of all damage rolls and modifiers. Extra dice of damage (such as from sneak attacks, a Knight's Dread Charge, or the optional called shot to vitals rule on page 241) are added to a critical hit only once, but bonus damage for Strength, Weapon Specialisation, or similar sources are added to each individual damage roll. Most attacks deal double damage on a critical hit. Some weapons are more dangerous than others and have an increased critical multiplier to reflect this (see Table 11-7: Weapons, page 210). For example, a longsword does double damage on a critical hit, requiring two separate damage rolls to determine the total damage. A battleaxe does triple damage on a critical hit, so three damage rolls would be made and totalled to determine the damage from the critical hit.

Designer's Note: Just a Number

Unlike most standard d20 fantasy games, in *A Game of Thrones d20*, a natural roll of 20 is just a 20, and a natural roll of 1 is just a 1. A 20 is not an automatic success, although it will normally threaten a critical hit. Similarly, a roll of 1 is not a critical failure, although it may lead to fatigue (see Fatigue, page 256). This decision was made to allow player's a wide variety of combat options (called shots to get through armour, called shots to vitals, etc.), but to ensure a character couldn't stack unbelievable amounts of penalties and then score an automatic hit with a 20.

Simplified Critical Hits (Optional Rule)

Some groups may not like the more complex way of resolving critical hits, as outlined above. To streamline game play, this optional rule may be substituted instead.

In the event of a natural attack dice roll of 20, the attacker inflicts a critical strike (regardless of the defender's check). The attacker is not required to make a second critical hit roll to see if the critical is, in fact, delivered. A roll of 20 always inflicts a double-damage critical hit, unless the GM decides otherwise. For example, a longsword that would normally inflict 1d8 damage now inflicts 2d8 damage. Even weapons that might normally do x3 or x4 damage on a critical hit only do x2 damage using this method, but there is no Defence roll possible against the critical hit.

Shock Value

A character's Shock Value is equal to his or her Constitution Score divided by 2 (round down, minimum of 1). If a character suffers an amount of damage greater than his or her Shock Value, there is a danger that the character will be stunned. If the attack penetrates the skin (such as an arrow or knife), the Shock Value also represents the damage necessary to inflict a Serious Injury, which, if untreated, can result in the character bleeding to death. A nonlethal attack can still stun a target, but does not cause bleeding.

Shock

If a character suffers more damage from a single attack than his or her Shock Value, he or she must make a Fortitude Save vs. a DC of 12 + 1 per point of damage inflicted above the character's Shock Value (round down). If the check fails, the character is stunned and will collapse. The character will also let go of anything he or she is holding. The attack does not have to break the skin.

The character's incapacitation will last for a number of rounds equal to the amount by which the Save was failed. An incapacitated character is effectively out of action, either knocked out or awake but immobilised by pain or shock. He or she may not take any offensive, defensive, or non-combat actions. The duration of incapacitation from multiple failed Saves from several injuries occurring in a short period of time is cumulative.

Shock Recovery (Optional)

Normally, characters only recover from shock after a number of rounds equal to the amount by which they failed their Fort Save. GMs may wish to give characters a chance to recover every round, however. In this case, during the character's Initiative, he or she should roll a Fort Save. On the first round the DC is 20, and this lowers by 1 (19, 18, etc.) every round until the character recovers, either by making the Save or after the required number of rounds have passed. The character cannot take a standard or full-round action on the round he or she recovers, but the character may take a move action (or simply play dead). During his or her next Initiative, the character can act normally.

Serious Injury

A character that suffers more damage than his or her Shock Value from an attack that breaks the skin (such as a knife, arrow, axe, etc.) has taken a Serious Injury. A character who suffers a Serious Injury loses one additional Hit Point every round he or she remains in combat until given successful first aid (even if the character makes a successful Fort save to avoid Shock). If the character is no longer in combat (whether because he or she falls unconscious or for any other reason that stops the character from fighting), he or she loses one Hit Point every minute instead of every round. A character that decides to stop fighting (and who has no opponents targeting him or her) is considered out of combat.

A seriously injured character who has received a battlefield dress will lose one Hit Point every hour until he or she undergoes successful surgery. Thus, a character who is badly hurt might die because of shock and internal injuries before he or she can be stabilised. A character can suffer multiple Serious Injuries. If so, each must be treated separately, and Hit Point losses are cumulative.

Treatment for Serious Injuries

If a character suffers a Serious Injury, he or she will lose one Hit Point every round (or every minute if out of combat) until treated. This requires a successful Heal (Physic) Skill check against a DC of 15 + 1 per Serious Injury suffered, and takes a full-round action; several tries can be made until successful. If the character is trying to dress his or her own wounds, apply a -2 penalty.

Just stopping the bleeding through a field dress is not enough, however – it only slows the loss of Hit Points. As mentioned before, a Serious Injury that is treated will still result in the loss of one additional Hit Point every hour until the character undergoes more thorough treatment. This requires a Heal (Surgery) Skill check against a DC of 15 + 1 per Serious Injury suffered. There is no penalty if performed in a clean, dry location with suitable equipment available, but a -4 penalty applies if it is performed with less adequate facilities (for example, using incomplete or low-quality tools or an inappropriate location) or -8 if performed with completely improvised equipment (for example, on the ground near a battlefield using only what can be found nearby). Each attempt will take at least 10 minutes. Success stabilises the patient while failure does nothing. Another try is possible, however.

Optionally, a character who has been badly injured (negative Hit Points) because of cumulative Hit Point loss may also require treatment, even if he or she did not suffer a Serious Injury. This may be dependent on the nature of the injuries – someone who was badly burned may be in worse condition than someone who was beaten up. The GM can rule that keeping the character alive until he or she can be properly treated requires a successful Heal (Physic) Skill check and that full recovery (at doubled healing rate) will require a Heal (Surgery) Skill check.

Death and Dying

Total loss of Hit Points can cause a character to pass out or die.

Disabled

Should a character's Hit Points drop exactly to 0, he or she is disabled. The character can barely function, moving slowly and taking no strenuous actions. The character can only take a single move or standard action each turn (but not both, nor can the character take full-round actions). The character can take move actions without further injury, but if he or she performs any standard action (or any other strenuous action) the character takes 1 point of damage after the completing the act. If this reduces the character to -1 HP or lower, he or she then falls unconscious and is dying. If the character is able to raise his or her HP above 0, he or she can once again function normally.

Dying

Should a character's Hit Points ever drop below zero, he or she has suffered a severe wound and is dying. A dying character immediately falls unconscious and can take no actions. A dying character loses 1 HP every round. Additionally, if the character received Serious Injuries, he or she may bleed more quickly (see Serious Injury, page 256).

Death

If a character is reduced to -10 Hit Points, he or she has suffered a mortal wound and will die. The GM may allow the character to linger long enough to say a few last words or perform some other final, heroic action. Otherwise, when a character reaches -10 Hit Points, he or she dies.

Fatigue (Optional Rule)

"He wants to make Ser Vardis chase him. The weight of armour and shield will tire even the strongest man."

— Ser Rodrik to Catelyn Stark, *A Game of Thrones*

Fatigue is an optional combat rule to track the weariness and exhaustion that plagues warriors in combat. Every character has a Fatigue Threshold. A character risks fatigue on his or her first attack in a round, and on his or her first defence roll in a round (against every attacker). A natural roll of 1 always represents a strain or overextension, and brings on fatigue – the character suffers a -1 to all further attack and defence rolls during the combat. If a character rolls another 1, a further cumulative penalty of -1 is suffered to attack and defence. A character never has to worry about fatigue for any attack in a round beyond the first. When making multiple defences against the same target, the character only worries about fatigue on the first defence roll; when making multiple defences against different targets, the character risks fatigue with the first defence roll against each target.

Characters wearing heavy armour, wielding two-handed weapons, carrying shields, or using armour or weapons with which they are not proficient, face additional threat of fatigue. A character's Fatigue Threshold is determined as follows: (Armour Check Penalty for armour and shield +1 for two-handed weapon +1 for nonproficiency with armour or weapon) – (Con Modifier) = Fatigue Threshold (minimum of 1). Because Fatigue Thresholds can be fairly high, a character can still score a successful attack or defence roll and still incur fatigue.

For example, a character wearing full plate (armour check penalty -6) and a Con of 18 (+4 Modifier) would have a Fatigue Threshold of: 6 — 4 = 2. If the character rolls a 1-2 during his first attack or defence in a round, he will suffer a cumulative -1 to attack and defence.

In another example, a character wearing brigandine armour (armour check penalty -6) with a small wooden shield (armour check penalty -1), and a Constitution of 12 (+1 Modifier), would have a Fatigue Value of: 6 + 1 — 1 = 6. Any roll of 6 or under will generate fatigue, weakening him considerably.

The Endurance Feat (page 176) reduces a character's Fatigue Threshold by 1, and can even reduce the value to 0. A mounted character does not tire him or herself out the way a warrior on foot does. A mounted character does not have to worry about fatigue.

Designer's Note
Grim and Gritty

When Ned's horse lurched back to its feet, he tried to rise, only to fall again, choking on his scream. He could see the splintered bone poking through his calf. It was the last thing he saw for a time.
— A Game of Thrones

Violence in Westeros is grim and gritty, and even wounds that do not kill may cause long-lasting harm. A character may suffer a broken bone, an infected wound, or dire illness. These elements, however, do not always make for a good role-playing game. Combat in *A Game of Thrones d20* is already quite deadly when compared to standard fantasy d20 games. Adding rules for realistic injuries would result in characters being laid up in sickbeds for days or months at a time. Festering wounds may kill even after a maester's treatment, such as when King Robert was gored by the boar.

GMs wanting to include these elements in the rules may wish to use one of the following options:

- A character who reaches -10 Hit Points has suffered a mortal wound, but may not die immediately. With proper care, he or she may live for 1d6 days (in order to complete certain obligations in life) before dying.
- A character who takes damage equal to double his or her Shock Value suffers a Grievous Injury. This results in a broken bone, cut hamstring, etc. Without proper treatment, the wound will never set properly and the character should sustain lasting Ability Score damage (1d3 to Str, Dex, or Con).
- A character who sustains a Grievous Injury, or who is reduced to 0 Hit Points, and does not receive proper treatment must make a Fortitude Save (DC 20) or the wound becomes infected. On a d6 roll: 1-3 the wound takes twice as long to heal (all recovery is at half rate until the character is fully healed); 4-5 the wound festers and the character suffers lasting Ability Score damage (1 point to Str, Dex, or Con, in addition to that from a Grievous Injury); 6 the character dies within 1d6 days from the wound.

Fatigue Over Time (Option)

A more realistic rule for fatigue tracks exhaustion over time. In the first rounds of combat, no one should be fatigued, but weak fighters will tire quickly and suffer in extended battles.

In this option, fatigue is not linked to a roll of the dice. Even a natural 1 will not cause fatigue. Instead, a character automatically suffers fatigue after a certain number of rounds of fighting (and possibly other intense action) – this is the Fatigue Threshold. The character's Fatigue Threshold is equal to: 5 + Con Modifier x2 – Armour Check Penalty (both armour and shield). This value (minimum of 1) is the number of rounds the character can fight before becoming weary. Once fatigue sets in, however, the character suffers a cumulative -1 to attack and defend each round.

If using this optional rule, the Endurance Feat (page 176) must be changed to the following: Endurance increases the character's Fatigue Threshold by +4. Similarly, a mounted character adds +4 to his or her Fatigue Threshold.

Example 1: A character with a Con of 16 (+3 Modifier) and chainmail (Armour Check Penalty of -5) has a Fatigue Value of: base 5 + Con Mod doubled (3 x 2), or 11, — Armour Check Penalty 5 = 6. He can fight for 6 rounds before fatigue sets in.

Example 2: A character with a Con of 12 (+1 Modifier) and full plate and a large shield (combined Armour Check Penalty of -8) has a Fatigue Value of: 5 + (1 x 2), or 7, — 8 = -1. He can only fight for 1 round (the minimum) before fatigue sets in.

Example 3: A character with a Con of 9 (-1 Modifier) and leather armour and a large shield (combined Armour Check Penalty of -2) has a Fatigue Value of: 5 + (-1 x 2), or 3, — 2 = 1. He can only fight for 1 round (the minimum) before fatigue sets in.

Designer's Note
Fatigue

The other brought him a triangular shield almost four feet tall, heavy oak dotted with iron studs. They strapped it to his left forearm. When Lysa's master-at-arms offered Bronn a similar shield, the sellsword spat and waved it away.
— Ser Vardis and Bronn, *A Game of Thrones*

Fatigue is an important rule if the players want to model some of the fights witnessed in *A Game of Thrones*. It adds further complication to combats, however, and has a tendency to slow them down. The base Fatigue rule adds a bit of unpredictability in combat, but does not really model a character tiring over a lengthy battle. Conversely, the Fatigue Over Time option does a good job of watching warriors wind down, but it adds more bookkeeping to the game. In both cases, players should note that combat rounds are something of an abstraction. Capable fighters may tire quickly, but in terms of minutes, not seconds. See Time and Realism, on page 227 for further details.

One final point. There is no easy, mechanical solution to why Bronn rejects the shield. Warriors use shields because they are useful! Perhaps he simply isn't proficient with them. More likely, it's a matter of personal style. Finally, it may be because he wants to avoid fatigue at all costs, and knows it will be Ser Vardis's downfall.

Recovery

A character who suffers lost Hit Points due to damage may heal naturally.

Recovering Hit Points

Hit Points regenerate at a rate equal to 1 Hit Point per point of Constitution bonus (minimum of 1) for each day of rest. For example, a character with a 14 Constitution rejuvenates 2 Hit Points every day while resting. The healing rate doubles if the character is in the care of someone with the Heal Skill but halved if he or she does not spend time resting (to a minimum of 1 Hit Point every two days).

Recovering Nonlethal Damage

A character recovers from nonlethal damage (page 254) much more quickly than lethal damage, at a rate of 1 Hit Point per point of Constitution bonus (minimum of 1) for each hour of rest. The healing rate for nonlethal damage is halved if the character does not spend time resting (to a minimum of 1 point every two hours).

Recovering Ability Damage

Ability damage can be restored, similar to Hit Point recovery. Ability damage returns at the rate of 1 Point per night of rest (8 hours) for each affected Ability Score. Complete bed rest restores 2 Points per day (24 hours) for each affected Ability Score. If cared for by someone with the Heal Skill, the character recovers +1 Point per day.

Recovering Fatigue

A character suffering from fatigue penalties (see Fatigue, page 256) must rest, however, this recovery is fairly quick. It is suggested that by the next scene, the character is fully recovered. Alternatively, a character recovers all penalties after resting for a minimum of 10 rounds.

Quicker Recovery (Optional)

The standard method of recovering Hit Points can be quite slow, and encourages the characters to avoid fights when possible. While this is appropriate to *A Game of Thrones d20*, GMs may prefer a faster rate of recovery for wounded characters. As an alternative, injured characters can recover a number of Hit Points per day equal to their Character Level. This healing rate doubles if the character is in the care of someone with the Heal Skill but halved if he or she does not spend time resting (to a minimum of 1 Hit Point recovered every two days).

Using this alternative, the same amount of nonlethal damage regenerates every hour, with a minimum of 1 Hit Point recovered per hour. The healing rate for nonlethal damage is halved if the character does not spend time resting (to a minimum of 1 Hit Point every two hours).

Tournaments

Tournaments play a significant role in Westeros. The rules and contests of tournaments are variable, determined by the individuals hosting and running the events. There are several standard types of tournaments held: melees, teams, lists, and pageants.

Melees are great battles held over a large area, in which the competitors battle with one another to determine the victor. It is not uncommon for small, temporary alliances to form in a melee, as a handful of individual knights work together briefly to increase their chances of victory.

Team battles were also held. In these, each team faces one another and victory goes to the last team with members still able to carry on the fight. Teams may be based on noble house, or may be completely arbitrary, selected as a random assortment of knights for the duration of the tournament only.

The lists are the classic jousts in which one lone knight faces another. Each tries to claim victory by unhorsing his or her opponent. During a tournament of the lists, a knight's opponents may be selected at random, or they might be challengers who choose to do battle with him or her. Knights may be eliminated after but a single fall, while at other events, all knights continue to compete until a clear winner is decided.

A pageant is an elaborate display of skill and chivalry in which teams or individuals compete for specified goals as a way of demonstrating their skill and courage. Pageants might function essentially as any other type of tournament, or they might have special rules all their own. For example, a pageant might dictate that a small team of skilled knights must defend an objective against all others. Each challenger comes and does battle with one of the defenders, until all challengers have been defeated, or each of the defending knights has fallen, or perhaps some other goal has been accomplished.

The competitors need not be actual knights; sellswords, freeriders, squires, or other men-at-arms may be allowed to compete. In the north, true knights are rare and tournaments are almost always open to any mounted warrior, while tournament rules may only loosely resemble those of lands further south. The Reach is more firmly rooted in the chivalric tradition and tournaments there might only be open to knights, as well as having more stringent and regimented rules. In other lands, admittance and rules are somewhat variable, depending on the circumstances and purposes behind the event.

Tourney Weapons

Most weapons used in a tourney are blunted or rebated, ensuring they do nonlethal damage (except in the case of a threatened critical hit, in which case they do real damage; see weapon descriptions, Chapter 11.)

Jousting

In each type of tournament, mounted knights may face one another in a mock battle called the joust. These battles are intended to be harmless, but accidents happen and competitors have been known to die. Normally, unhorsing an opponent is considered victory, but it is possible to continue even when one knight is unhorsed. Such determination to continue may be considered honourable, stubborn, or merely the sign of a private feud between the two knights.

In a joust, an attack intended to unhorse an opponent is resolved as a special trip attack (see page 246). The attacker rolls his or her attack check, opposed by the target's defence check. If the attacker hits, his or her success is then opposed by the defender's Ride Skill check to avoid being knocked from the saddle. If the defender fails this check, he or she is thrown to the ground and must make a Reflex Save (DC 15) or suffer 1d6 damage (armour does not prevent this damage).

A knight who has been unhorsed may be allowed to continue the fight, but will have to rely on his or her sword. The warrior still on his or her horse receives the +1 bonus on melee attack rolls for holding a superior position, but may still be unhorsed by a trip attack.

Sometimes, particularly in the lists, both combatants will be ready for the attack – they will hold their actions and attack simultaneously once given some signal (or by mutual agreement). In this case, both trip attacks are resolved simultaneously and both combatants may be unhorsed.

Splintering Lances

Tourney lances are made to splinter, primarily so they do less damage, but also for the entertainment of the commons. On any successful hit, the lance has a 50% chance of splintering, although damage remains the same. On any threatened critical hit they fail to break, and instead do lethal damage.

Example of Combat

The following dialogue is an example of how combat works in AGOT d20. Note that a larger number of combat options has been included here to showcase different strengths of the system. In many combats, players will use far fewer options to keep things moving more quickly, keeping some of these options for dramatic climaxes.

Ser Sebastian, Morgan Snow, and Laurel all accompany Ran Tyrell in an attempt to free an ironborn prisoner from a Lannister work-camp up near the Crag. Brendal Tully, Septon Kardaine, and Maester Heldan, meanwhile, are in the town trying to secure a fast ship.

Dev: Ran, you and your group have climbed the hilly terrain for the full day. The sun is starting to set, lighting the hilltops on fire. You haven't seen anyone else on this smooth wagon track all day. Do you want to proceed straight ahead?

Elio: No, I'm going to call a halt and suggest that Laurel scouts ahead.

Robin: Sure, I can do that. I'll leave my horse with Ser Sebastian (players chuckle) ... Stop that! ... and drop smoothly to my feet. I'm going to lightly run up and scout the area.

Dev: Are you going to run?

Robin: Only to move quickly away from the sounds of these guys. I'll slow down and do a proper search.

Dev: OK, roll Move Silently and Hide checks.

Robin: (rolls a d20, twice) For the first roll I got a 10, plus 13 (Move Silently 9 Ranks, +3 Dex Mod, +1 for Wilderness Specialisation) for Move Silently, for a total of 23. And for my Hide, I rolled an 18, plus 10 (Hide 7 Ranks, +3 Dex Mod) for 28!

Dev: (rolls Listen and Spot checks for the sentries, with DCs of 23 and 28, respectively) Good rolls. You spend some time so surveying the area, and you find the work camp just over half an hour from the group, straight up the wagon track. There are a pair of sentries at a high point just 100 yards out from where the wagon track opens into the camp yard – a bowl depression in the hills. Along the western edge of the bowl are a number of rickety worker cabins, and commanding a view over the whole camp is a squat, heavy log guard house.

Robin: How many men in the guard house?

Dev: Hard to say, but could easily be a dozen.

Robin: And how many workers?

Dev: Again, hard to estimate, but 50 for certain. Maybe as many as a hundred.

Robin: And they don't rebel because...?

Dev: From the 20 you've seen, they wear heavy manacles, look overworked and underfed, and the guards have chainmail, crossbows, and longswords.

Robin: OK, I go back to the group and let them know the situation.

(Robin, Matt, Elio, and Linda discuss the situation and come up with a plan. Laurel and Morgan will sneak up to deal with the sentries, while Ser Sebastian and Ran wait nearby with the horses should trouble break out).

Dev: OK, that works. Robin, Linda, roll Move Silently checks. It's dark enough now that you don't have to worry about Hide checks ... yet.

Robin: I got a total of 25.

Linda: Morgan doesn't have Move Silently, so it's just a straight d20 plus my Dex Bonus of +4 (rolls a 20) ... 24 total!

Dev: Well done (rolls for the guards, who are oblivious). You sneak up on the southern side, and see two sentries, wearing chain and with longswords at their hips, standing along the track. They are pacing a little as the night gets cooler, waiting for their post to be relieved.

Robin: We'll do our best to relieve them. Laurel readies an arrow, and takes a long moment to aim. When I release, at the farther guard, that's when Morgan will attack.

Dev: Sure. You can aim for two full rounds, although combat time hasn't really started yet. It will provide the maximum bonus of +4. As you prepare to release, we roll Initiative. Roll d20 plus your Dex Modifier, plus any other modifiers.

Robin: 5 plus 3 for Dex, plus 4 for Quick to Arms, so 12.

Linda: I rolled a 12 plus my Dex bonus of 4, so 16.

Dev (as the guards are surprised, they don't roll for Initiative until next round): They don't seem to have seen you yet. Tell me what you're doing. Morgan is up first.

Linda: I've drawn my sword, but I'm holding my action until Laurel fires.

Example of Combat (continued)

Dev: Sure thing. Robin?

Robin: Laurel takes a moment to focus, and make a called shot to bypass the farther guard's armour.

Dev: OK, the penalty to bypass chain is -10. But you have +4 for aiming, and your Accuracy Feat further reduces the penalties by another 2, so you have -4 total. Roll.

Robin (rolls a d20): OK, I got a 10 plus 8 for my longbow (Base Attack Bonus +5 +3 Finesse: Longbow Feat), or 9 (Point Blank Shot Feat) if we're in close range.

Dev: Very much so.

Robin: Great. That's 19.

Dev: The guard, as he is surprised, only rolls a straight d20. He is flat-footed, and gets no Dex nor Defence Bonus. (rolls an 18). The guard seems to hear the whistling shaft and turns to look right at you ... as the arrow strikes him perfectly! Roll damage.

Robin (rolls a d8): I got a 6, plus 1 for being in close range (Point Blank Feat), so 7. Oh, and I also have Sneak attack (rolls a d6), so that's another 2, so 9 total.

Dev: The arrow strikes him solidly, piercing an exposed spot at his throat. (The sentry is a 1st Level Raider with 11 Hit Points, and thus is reduced to 2 HP. Furthermore, his Shock Value is only 6, so he is forced to make a Fort Save against DC 12 + 1 for every point of damage over his Shock Value. Thus, the DC is 15. Dev rolls a 1 + 3 = 4, failing by 11, so the guard is instantly dropped due to pain and shock. He will get a chance to try to recover each round, by making a Fort Save at DC 20, then 19, 18, etc., or else will be stunned for a maximum of 15- 4 = 11 rounds. However, as this is a Serious Injury, he will bleed for 1 HP of damage each round and may not have the chance to recover). He drops instantly.

Linda: Nice shot! Morgan leaps forward and attacks his companion.

Dev: Is she doing anything fancy?

Linda: Just going to charge forward – can I stack charge and total attack?

Dev: Sure, I'll allow it, though it leaves you pretty exposed, with a -2 to your Armour Class for each manoeuvre.

Linda: I think I'm safe. OK, wait, I'm also putting all this into a called shot to vital spot – I'm aiming for his head. So I do that. (rolls a d20) Morgan leaps forward and slashes hard with her longsword. I got a 12 + 2 for charge + 2 total attack + 11 with my longsword -8 called shot to vitals, or 19 total!

Dev: (rolls for the guard, gets a 2) Guard number two hasn't even seen his buddy fall when you leap out, all sharp steel. A called shot to vitals does 100% damage, so you don't need to roll, just total it for me.

Linda: That's 8 for the longsword, +3 for Weapon Specialisation and my Strength bonus, or 11.

Dev (The sentry wears chainmail, so that's 11 damage – 5 DR, or 6 damage. Normally this would just equal his Shock Value, and he wouldn't have to make a Fort Save. However, a called shot to vitals reduces a target's Shock Value by 2, so the second guard has to make a Fort Save at DC 12 + 2, 2 points over his Shock Value, or 14. Dev rolls a 12 + 3, the guard's Fort Bonus, so just barely saves. The guard has 5 Hit Points, a Serious Injury, and two deadly opponents). The guard is bleeding badly, and overwhelmed. But he hasn't figured out exactly what's happening, so his stumbles a step back, trying to draw his sword.

(Dev now rolls Initiative for the guard, as the surprise round is over. He gets a 13 + 7, +3 for Dex, +4 for Improved Initiative, for 20. For simplicity, he uses the same value for both guards, although it probably won't matter for the shocked one. He rolls a Fort Save for the Shocked guard, and needs to hit DC 20, but only gets a 12. The guard bleeds and loses another Hit Point, reducing him to 1 HP. The standing guard also bleeds this round, reducing his HP from 5 to 4; however, he goes before the women, on Initiative 20).

Dev: The guard reels for a moment, then draws his sword (his Base Attack Bonus is +1, so he can combine this with a move action), and makes a standard attack at Morgan. He doesn't do anything fancy, just hacks. (Dev rolls 15 + 1 Base Attack Bonus + 3 Finesse: Longsword Feat + 1 Weapon Focus, or 20 total). He's going to hit unless Morgan wants to defend?

Linda: Yes, please! (Linda's Armour Class is 12, from her +4 Defence Bonus + 4 Dex + 4 Finesse: Longsword. She also has a small steel shield, which gives another +6, so she's already at 18. She rolls a d20 and gets a 3). Lousy dice ... 21 total.

Dev: You just barely get your shield up in time, surprised by how quick the guard is. Sparks ring out from the edge of your shield, but you deflect the blow. It would normally be Morgan's turn, on Initiative 16, but as you held your action, your Initiative is now at 11, right after Laurel.

Linda: That's fine.

Robin: Damn. They're too close. If I fire, I have a -4 to hit. Does the Accuracy Feat reduce that?

Dev: Yes.

Robin: Well, that's not too bad then.

Linda: Hey!

Robin: Don't sweat it. OK, I'll shoot the rat bastard. (rolls d20 and gets 7 +9 -2 for shooting into melee, or 14). 14. That's not bad. Not great, maybe, but not bad.

Dev: (laughs) The guard flinches, trying to avoid the shot. (rolls a d20 + 3 for his AC, and gets a 16) He twists violently, and the arrow sails between harmlessly between him and Morgan.

Linda: Don't do that. (laughter) I'm going to kill this guy now ... before my partner does me in. I make a called shot to a weak point in his armour. (rolls d20 and gets 6 + 11 -5 for call shot to weak point of chain, or 12).

Dev: He tries to parry (rolls d20 and gets 10 + 3 AC -2 for a second attack of the round, and only gets 11). Your sword bites into a soft chink in the mail. Roll damage.

Linda: (rolls d8+3) I got 10.

Dev: The armour only has half it's Armour Rating, thanks to your called shot. It stops 3 points, but 7 get through. More than enough to kill him.

Using Reputation and Influence

A character's Reputations (see page 187) and Influences (see page 189) can have a significant impact on how he or she interacts with others in the world. Reputations affect how others view the character, and can make it easier or harder to succeed in social situations. Influences represent control the character has over others, or loyalties he or she has earned. This section describes how both can be used within the game.

Designer's Note
Gaming Politics

Of course many players and GMs may simply wish to role-play these engagements out, ignoring the mechanics and dice rolls completely. No set of mechanics can perfectly capture the intricacies and realpolitik of a place like Westeros or the Free Cities. These rules provide a basic framework to give players a reference point — they are encouraged to use, modify, or disregard these rules as they see fit. For groups leaning towards a more rules-light game, we suggest using Reputation and Influence scores as a benchmark or common metric in order to judge characters' rankings in the world, rather than as a hard and detailed mechanic.

Effects of Reputation

Reputations may affect a character's use of social Skills (Bluff, Diplomacy, Gather Information, Intimidate, Perform, Sense Motive) when appropriate. If the target of a social Skill check knows about one or more of a character's Reputations, the levels of those Reputations may be added as a bonus or a penalty to the character's roll. Reputations that can help a social Skill check add the level of the Reputation as a bonus to the Skill check. The GM may also decide that a Reputation is not fully effective in a given check, and include only one-half the bonus (round down) of the Reputation. Similarly, Reputations that hinder a character's use of a particular social Skill are applied as a penalty (either the full level or one-half the level of the Reputation). If the Reputation has no bearing on the Skill check, it may be ignored.

The following examples illustrate when a Reputation should provide a full bonus on a Skill check:

- Ser Omer is known as Always Truthful +3. In desperation, he tries to outright lie to his lord, and gains a +3 bonus to his Bluff check because he is known to be truthful, and thus the audience doesn't pause to suspect him for a moment.
- Xeno, the oath-breaking maester, is known as a Sneaky Alchemist +4. Xeno tries to Intimidate a bloodrider of the *khal*. The bloodrider is superstitious of the maegi, and thus Xeno gets his +4 Reputation bonus to the roll.

The following examples illustrate when a Reputation should have no bearing on a Skill check:

- Septon Kardaine tries to Bluff a Lannister steward into letting him see the keep's accounts. His Reputation, Shield of the Commons +3, does not help nor harm in this situation.
- Laurel needs to see Jayne Tyrell, but the house guards won't let her through. She tries to use Diplomacy to shift their attitude from Unfriendly to something more positive. However, her Reputation, Eyes of the Eagle +2, doesn't fit this situation.
- Morgan Snow is trolling the wine cellars of King's Landing, looking for information on a Dornish merchant. Her Reputation, Quick to Act +2, does not help her in this endeavour.

The following examples illustrate when a Reputation should act as penalty to a Skill check:

- Katla Pyke is known as Brazen Reaver +4. When she treats with the lords of the Riverlands, she suffers a -4 to her Diplomacy check.
- Ser Lucas Hill acts as Lord's Justice +3 to the Lannisters. Unfortunately, his reputation precedes him, and should he attempt to Gather Information with camaraderie rather than Intimidation, he suffers a -3 penalty to his check.

The following examples illustrate when a Reputation should only provide a partial bonus to a Skill check:

- Captain Alexandros Goodbrook has a Reputation as a Honey-Tongued Merchant +6. When he is elected to negotiate a surrender with an invading army, his Reputation helps, but not as much as it would were he dealing with matters of trade or the lifestyle of high society. Thus he only gets a +3 bonus to his Diplomacy check to shift their attitudes.
- Euries Ryke is known as Mythic Warrior +9. When trying to use Perform to retell an epic story, his Reputation helps boost the crowd's interest, however only half the bonus (round down) applies, because he isn't known as a bard or storyteller.

The GM must decide if any Reputations apply to a given situation. A Reputation cannot apply if the character is dealing with people who are not aware of the Reputation, who do not know who the character is, or who simply do not care about or do not believe the character's Reputation.

Stacking Reputations

The effect of each of a character's Reputations must be determined separately. More than one Reputation can apply to any given Skill check; if two or more Reputations add positively, the character should take the highest modifier, and then add half of any other relevant modifiers.

For example, Ser Sebastian has the Reputations "Fierce +3" and "Honourable +2." He attempts to learn about his opponent in the upcoming joust by asking the master-of-arms for information. The master-of-arms knows of Ser Sebastian as a skilled but fair warrior; he believes that Sebastian will fight honourably, and will not exploit a foe's weaknesses unjustly. Thus, when Ser Sebastian makes his Gather Information check, he adds +3 from Fierce, and half of his lesser Reputation for another +1, for a total bonus of +4.

Conflicting Reputations

In situations where one of a character's Reputations acts as a penalty, it is possible for another Reputation to offset it.

For example, Ser Robert was once known as a Mighty Warrior +4. Today, he is more known for his revels and bedroom conquests, and has gained a Reputation as a Rake +2. When attempting to Intimidate a condescending nobleman, his Reputations both come into play. The noble knows Ser Robert was once truly a force to be reckoned with, and likely hasn't forgotten everything of his youth, but his Mighty Warrior Reputation is lessened by his more social Rake status. Ser Robert's roll would have a modifier of 4 – 2 = 2 (or +2, the difference between Mighty Warrior and Rake).

Reputation on Influence

Reputations also add bonuses and penalties to Influence checks (see below).

Effects of Influence

I vow to you that you shall always have a place by my hearth and meat and mead at my table, and pledge to ask no service of you that might bring you into dishonour. I swear it by the old gods and the new.

— Catelyn Stark to Brienne of Tarth, *A Clash of Kings*

Influence is a measure of how much loyalty a character commands, primarily based upon his or her standing in society. A minor lord is responsible for many knights, peasants, and merchants in his or her territory; these people in turn are vassals of the lord. A greater lord, then, has the oaths of many lesser lords, and hundreds and thousands of men and women across his or her lands, and is also sworn to the king. In this manner of vassalage and subvassalage are the ancient lines of loyalty established.

Influences are used to establish political stratagems and combat intrigue. The use of Influence can affect political loyalties and the machinations of the great houses. A character's Influences are meant to represent the groups and people he or she can manipulate and control, whether through political manoeuvring and leverage, or through charisma and sentiment. In effect they allow the character to dictate the actions of the target of the Influence, within reason. Even when Influences are not actively used, they can describe in detail where a character's loyalty lies, or who is allied with that character.

Influence is used to represent:

- what a character can ask for from others
- a house's resources
- a lord's ability to call upon his bannermen
- calling in favours
- blackmailing a target

Nobles wield tremendous power in the Seven Kingdoms. They have many allies who command influence, wealth, and military might. By using Influence, the noble can call in resources from those who bend the knee to him or her; assistance can even be requested from one's superiors, if reasonable. These boons can come in the form of information, equipment, or even men.

Note that the Influence mechanic should help advance the plot of an adventure. An Influence check that would allow a character to circumvent an important plot line should probably be unavailable to the character, regardless of the result of the check. The GM should carefully watch uses of Influence and disallow any that could be disruptive to the game.

Influence is a measure of a character's standing in society, and indicates a broad measure of how many, and what kinds, of people pay fealty to him or her. A character with low Influence, such as a hedge knight, has few allies in the world. While a hedge knight may have a steadfast squire, this connotes no political sway in the larger sense – the hedge knight simply has personal Influence (garnered from his Character Class) and possibly no base Influence in an organisation or house (determined by Social Status). Political sway is the heart of Influence – and it may be secured through oaths built on love, respect, honour, or even fear.

While it is impossible to note every application of Influence, a few suggested guidelines include:

- ability to ask for and receive shelter/haven in your territory
- access to news, rumours, and gossip
- ability to call for service from those of lower Rank
- ability to call for swords for your cause
- commanding those of lower Social Status
- requesting favours of your peers (those of the same Social Status Rank)
- being responsible for those beneath you
- fulfilling your obligation of duty to those above you

Influence Checks

An Influence check can be any of the following:

An Opposed Check (page 267)

d20 + Influence bonus + Cha Mod + one-half Reputation + other modifiers (Social Status, etc.) vs. opponent's opposition check d20 + Sense Motive + Wis Mod + one-half Reputation + other modifiers.

All characters trying to Influence the target roll (using the first formula), and the target rolls one opposition roll. Everyone's roll is compared to the target's, and the highest result (or greatest margin of success, in rare instances) wins. If no one beats the target's roll, he or she is unmoved.

A Passive Check (page 268)

d20 + Influence bonus + Cha Modifier + one-half Reputation + other modifiers (Social Status, etc.) vs. DC + other modifiers.

The character trying to Influence the target rolls against a DC. If the character equals or beats the DC, the Influence check is successful.

If multiple people are trying to Influence the same passive target, they all roll against the DC, and the greatest margin of success wins.

A Removed Influence check (page 269)

d20 + Influence bonus + Cha Modifier + one-half Reputation + other modifiers (Social Status, etc.) vs. target's d20 + Removed Influence bonus + target's Wis Mod + target's one-half Reputation + target's other modifiers.

The character trying to Influence a target who is effected by a further, removed individual's Influence rolls the check above. The target uses his or her own Cha Mod, half-Reputation bonus, and other personal modifiers (such as Social Status), but also adds a Removed Influence bonus – that is, the Influence of the third party.

If multiple characters are trying to Influence the same target who is effected by a further, removed individual's Influence, it is resolved as an opposed Influence check, above. In other words, all active characters roll, and the target rolls one (with the removed Influence bonus). Everyone's roll is compared to the target's, and the highest result (or greatest margin of success, in rare instances) wins. If no one beats the target's roll, he or she is unmoved.

Reputation Bonus: Add one-half the character's Reputation if appropriate. As normal, if two of the character's Reputation apply, add half the lower to the higher, then halve it again for this modifier.

Note: A character cannot normally Take 10 or Take 20 with an Influence check. In any case where the character's base Influence is above the DC, obviously no roll is needed.

Note 2: Influence normally cannot be used on a player character.

Note 3: Organisational Influence is less powerful than Influence over an individual. See Individual vs. Organisation, page 266.

Time and Influence Checks

An Influence check may take only a moment – such as a carefully whispered word or a terse, coded letter – or it may take hours of negotiating and manoeuvring. The GM must define the time frame of an Influence check based on what the player characters do, and what they hope to achieve. Some ideas include:

- Lysa Arryn warns her sister, Catelyn, against the Lannisters with a coded message. This takes as long as sending a hidden message to Catelyn, through Maester Luwin – and it is as quick as Catelyn deciphering the message.
- Eddard Stark, as King's Hand, uses his Influence over the kingdom to assemble a force to bring the rogue knight Ser Gregor Clegane to justice. The Influence check takes only as long as calling out Lord Beric, Thoros of Myr, Ser Gladden, and Lord Lothar and charging them with the task. The men commanded by this Influence check are not compelled to fulfil this task at the exclusion of all else, but with a good result they will do their best to finish it successfully, although they may be distracted as events warrant.
- Robb Stark uses his Influence to assemble a great host of northmen and take them south. His Influence drives them forward and keeps them united – the check encompasses the duration of the journey from Winterfell to the south. It eventually culminates in the northern lords naming him the King in the North.

Influence and Degree of Success

Influence checks should use the Degree of Success Table (below) to indicate how well or how poorly a target is convinced.

Special Influence Modifiers

In AGOT d20, a character may have Influence over a person or organisation, as well as high Ranks in Skills such as Diplomacy, Intimidate, or Sense Motive, etc. Several special rules or modifiers come into play in these situations.

Table 12-10: Influence Degree of Success Examples

Degree of Success	Example/Result
Overwhelming Failure (failure by 16+)	You have completely failed to sway your target. You may have given tremendous insult, or come across as weak and naive. In rare circumstances, the target may now consider you a nemesis or otherwise work to oppose you. *Example: As the King's Hand, Eddard Stark has Influence over the kingdom. Eddard asks Petyr Baelish to secure the support of the city watch, and instead watches aghast as the goldcloaks slaughter his men.*
Major Failure (failure by 7-10)	The target openly refuses you with strained politeness, or is offended, or embarrassed by your effort. The target may work against you, as a fierce competitor, a nefarious rival, or even consider you untrustworthy. *Example: Catelyn attempts to use her Influence over her sister, Lysa, to join their families in these troubled times. However, when Catelyn offers to foster little Lord Robert, Lysa's fury is awesome, and she goes so far as to threaten her sister with the Moon Door.*
Marginal Failure (failure by 1-3)	The target is unable to help you, and may be distressed, anxious, or apologetic about the situation. *Example: Eddard attempts to use his personal Influence to convince Robert not to give the Warden of the East position to Jaime Lannister, but Robert simply brushes the topic aside.*
Marginal Success (by 0)	The target helps you minimally, fulfilling obligations to the letter of the command, and rarely doing any more than explicitly asked. *Example: After Bran, Osha, and Maester Luwin find Rickon and a wild Shaggydog in the crypts, Bran says they'll wait for Father in the maester's tower. Maester Luwin initially objects, but with Osha's prompting, eventually concedes that Bran is lord of Winterfell and his word is law — in essence, Bran uses his Influence over House Stark to enact his desire.*
Minor Success (success by 1 to 3)	The target helps you, but only after a lot of convincing or demands a great deal in return. Though the target will help to the letter of the command, he or she may not fully support the spirit of the command. *Example: Catelyn uses her Influence to convince Walder Frey to support Robb Stark, in return for taking two Freys as wards, one Frey as squire to Robb, one Frey as husband to Arya, and one Frey as wife for Robb.*
Extreme Success (success by 7 to 10)	The target helps you to the best of his or her ability. You have convinced the target of your cause, and he or she will contribute as possible. The target will consider sacrificing a great deal for your character. *Example: When Ser Brynden Tully angrily leaves Lysa Arryn's service, Catelyn intercepts him. She uses her Influence as Lady Stark and offers him a thousand swords to take to Riverrun — her efforts are successful, and he joins her service and her company.*
Overwhelming Success (success by 11+)	The target goes beyond any reasonable expectation to help you with your cause. With the right motivation, the target may be willing to risk everything for your character. *Example: After watching Daenerys emerge from the funeral pyre unscathed, Ser Jorah, her khas, and the remains of the khalasar all embrace her as the mother of dragons. In game terms, Dany used her Influence over the khalasar, plus bonuses for her extreme actions, to hold the remnants of Drogo's people together.*

Individual vs. Organisation

Influence over an individual can only be used to manipulate that individual. Influence over an organisation may influence any member of that group, but may also be more difficult to use than an individual Influence. It is a fact of life in the Seven Kingdoms that characters are often more invested in their own concerns than any group, organisation, or noble house to which they belong. To reflect this, when an organisational Influence is opposed by an individual Influence (or a character using Sense Motive), a -10 penalty is imposed on the use of the group Influence.

If the Influencing character is using organisational Influence in an opposed check, the target resists with either Sense Motive or his or her own appropriate organisational Influence. In the former case (vs. Sense Motive) the Influencing character suffers the -10 penalty as described above. If the target is resisting using his or her own organisational Influence, then this penalty is ignored.

Example: Ran Tyrell has Influence over his house, and has also put in personal Influence Points, raising his control to +30 Influence (House Tyrell). Ran attempts to Influence a daughter of Redwyne into securing a ship for him. Ran rolls a 10 + 30 Influence (House Tyrell) + 2 Cha Mod + 4 Social Status -10 organisational Influence +5 target is sworn to house = 41 vs. Melissa Redwyne's roll of 10 + 8 Sense Motive + 1 Wis Mod + 2 Stubborn (half her +4 Stubborn Reputation) = 21. Redwyne will arrange the ship on his behalf.

Example 2: Ran Tyrell also tries to use his house Influence on his older brother, the heir of the house to take a force of 100 soldiers with him. Ran rolls 13 + 30 Influence (House Tyrell) + 2 Cha Mod +1 Valiant (half his +3 Valiant Reputation) = 47 vs. Garvys Tyrell's roll of 8 + 35 Influence (House Tyrell) + 3 Cha Mod = 46. Garvys does not have an appropriate Reputation modifier, and the two are of the same Social Status Rank. Note that Ran does not suffer the -10 organisation vs. individual penalty, because Garvys is resisting with his own house or organisational Influence. Ran succeeds with a minor success, and Garvys lends him 75 swords, rather than 100.

Influence vs. Sense Motive

Influence is normally checked against a DC, opposed by another character's Influence, or opposed by the target's Sense Motive. As Sense Motive is the standard opposition check to combat Influence, it does not suffer the -10 penalty Skills normally suffer when used to oppose Influence (see below).

Influence vs. Skills

If the opposition has no relevant Influence, or the Sense Motive Skill, he or she may make an appropriate Skill check to oppose the character's Influence. Because Influence is so powerful in AGOT d20, however, a character opposing an Influence check with no relevant Influence does so at a -10 penalty. This rule normally applies to the following social Skills: Bluff, Gather Information, Perform. See also Influence and Social Skills.

Influence vs. Diplomacy and Intimidate

Diplomacy and Intimidate are Skills used to change a target's attitude. This may make them easier or harder to Influence, but it does not take the place of an Influence check. If a character is attempting to do any of the things listed under Effects of Reputation, page 188, the GM should not allow him or her to simply substitute in a general Diplomacy or Intimidate Skill check. Obviously, if the DC for a task is very low, such as requesting lodging (DC 10), and the character uses Diplomacy to shift someone's attitude to helpful, then an Influence check probably isn't needed. As a general rule, anything with a DC of 15+ should require an Influence check (and thus imposes a -10 penalty if the character is simply using a Skill check.). In some situations, if the character has no Influence over a target, the GM may rule certain options impossible.

Influence and Reputation

An appropriate Reputation (or multiple Reputations) can positively or (rarely) negatively modify an Influence check. The character adds half his or her Reputation Modifier(s) to the Influence check, with the GM's permission.

Influence and Social Status

Social Status is a tremendous advantage in Westeros as well as the lands to the east. It can help persuade hedge knights and sellswords to join a noble's campaign, or it can spread fear amongst a lord's commoners, ensuring they will inform him of any acts of treason. The feudal system of vassalation and sub-vassaltion provides a modifier to Influence checks. When two characters are of different Social Status Ranks, the character with higher standing gains a +4 bonus per Rank of Social Status.

Social Status works differently in Removed Influence checks. Although a 3rd party's Influence is used, the relevant Social Status comparison is between the acting character and his or her target. Therefore if Lady Greyjoy wants to Influence the king's guard, the guard uses his own Social Status but the king's Influence.

Influence and Oaths

If the target has sworn direct service to the character (or taken any form of binding oath) the character gains a +5 bonus to Influence checks. Thus if a Lord Stark wanted to Influence a member of House Karstark, he would gain a +5 bonus, in addition to other modifiers (such as Social Status, etc.). If the Lord Stark wanted to command one of Karstark's knights (who had not sworn an oath to Stark), he would not get this +5 bonus.

Upjumped Nobles

Upjumped nobility (those who were not born to the higher classes, but raised through deed or politics) should still benefit from high Social Status, but they also receive a a penalty of -2 due to inexperience or failure to follow the proper forms of protocol.

Above Your Station

A character can raise his or her Influence above that provided by his or her Social Status Rank by taking various Feats such as Authority, Command, Head of House, Heir, Political Connections, and Raised Status. See Chapter 8 for more information.

Diminished Lords

A character may also find him or herself impoverished, abandoned, or denounced by a higher power. To represent this loss of Influence, the character should take the Stigma Defect, page 202, or in rare cases the Outcast Defect, page 202.

Clearing Debts (Optional)

If a character attempts to Influence a target character and fails, the player or GM may use this optional rule to provide a bonus to the Influence check – bringing the result up to at least a marginal success. The target agrees to the demands of the Influence check, but considers all debts paid up, all past deeds accounted for, and all favours balanced. If the character had 20 Influence in the target, this reduces the Influence to 0 but earns an Overwhelming Success; 15-19 Influence earns an Extreme Success; 10-14 Influence earns a Major Success; 5-9 Influence earns a Minor Success; and 1-4 Influence earns a Marginal Success. In all cases the character now has 0 Influence over the target. This type of bonus cannot be used against an organisation or house.

As with Sacrificing a Pawn (page 193) the GM is encouraged to assign these "spent" Influence Points to Secret Influences (although at a ratio of 1 to 1, not 2 to 1). It may not be appropriate in many situations, but provides one more dynamic modifier for Influence checks.

Designer's Note
A Problem of Diplomacy

The Diplomacy Skill (and to a lesser extent, its cousin Intimidate) can cause some problems when interacting with Influence. In fantasy d20, Diplomacy can be used to change a target's attitude in 1 full minute (although it may sometimes require more time). A "rushed" attempt can be made with a -10 penalty. This means that a character with many Ranks in Diplomacy (and additional bonuses) can turn someone from Hostile to Friendly in a single round, with a result of 35.

A 10th Level character with an 18 Charisma could have Diplomacy 13 + 4 Cha Mod +2 Synergy bonus for a base of 19. With an ally helping and providing an aid another bonus, he has a base of 21 without any other modifiers. If several other friends aid, or the character can involve Feats such as Family, Duty, Honour (+4 to aid another) or Favoured (+2 circumstance bonus to Diplomacy), or the character is a Maester with the Logic and Reason Ability, the -10 penalty for a rushed action can be overcome. Although this involves a lot of stacking, it could arguably mean Maester Aemon could face off with Ser Gregor Clegane, and talk him out of a bloody rage — hardly representative of Westeros.

Diplomacy (and Intimidate) should be used to change attitudes, as described in Chapter 9. GMs are also encouraged to consider these variant rules: if the target is Unfriendly or Hostile, the check requires a minimum of 10 minutes; a "rushed" attempt can be done in 1 minute (with the standard -10 penalty); a rushed attempt can be made against an Indifferent target as a full-round action; an NPC's attitude cannot normally be improved by more than one category at a time; if the character actually compromises, he or she should get an appropriate bonus.

The Diplomacy Skill (and to a lesser extent, the Intimidate Skill) can cause some problems when interacting with Influence (Chapter 9). Players should remember that Diplomacy and Intimidate change attitudes — they do not make a target perform an action, but instead modify how the target thinks of the character. By shifting a target's attitude the characters create situations where a target may want to help or be friendly, and this may result in a similar outcome, but this is a subtle difference from the character using Influence to get what he or she wants.

A character can use Influence on an Unfriendly or Hostile target, causing the target to help even if he or she dislikes the character. As with Diplomacy, the player must role-play the details of the encounter with the NPC, and it may take many minutes, hours, or even days, but with Influence you can bend a difficult target to your will.

Influence vs. Player Characters

A player character cannot normally be forced to act based on Influence. In most games, no one (not a player character nor an NPC) can have Influence over a player character. If the GM and all players want to use Influence against each other, such as in A Game of Thrones campaign, it should be used very carefully. Rarely do players like to lose free will over their characters, and such a rule can derail a campaign.

Influence Use

Influence can be used in three basic ways. It can either be an opposed Influence check (a character, or characters, is trying to get a target to act in a fashion that the target actively resists); a passive Influence check (a character is trying to convince a passive or non-resisting target to act in a certain manner); or as a removed Influence check (a character tries to Influence a target who is heavily Influenced by a 3rd, removed party).

Opposed Influence Check

An opposed Influence check is used when a character is trying to Influence a target who is not at all receptive to the idea. He or she may be stubborn, unconvinced, or actively opposed to the attempt. If a character wants to use his or her Influence to make a target act in a way in which the target would rather not, the character must make an opposed Influence check. This can be a directly manipulative as blackmail or threats, but it may simply be that the target has a different agenda. For example, when Robb Stark and Catelyn attempt to convince Walder Frey to let them cross at the Twins, the Influence check is an opposed roll.

The Influencing character rolls an Influence check that is opposed by the target's Sense Motive check. Alternatively, the target may oppose the roll with an appropriate Influence. If the target tries to use a different Skill to oppose the check, he or she suffers a -10 penalty.

An Opposed Influence check is resolved as follows:

Influencing Character	Target Opposes Check
• d20 +	• d20 +
• Influence bonus +	• Sense Motive + *
• Cha Mod +	• Wis Mod +
• Reputation (One-half bonus) +	• Reputation (One-half bonus) +
• Other modifiers (Social Status, situation modifiers, etc.)	• Other modifiers (Social Status, situation modifiers, etc.)
	* Target may substitute an appropriate Influence or other Skill (-10 mod).

If two or more characters are trying to Influence the same target (each trying to convince the target to act in his or her interests), everyone rolls as above. All characters using Influence rolls an Influence check, while the target rolls a single opposition check. If the target gets the highest result, he or she resists everyone's Influence and is unmoved. If multiple characters beat the target's roll, then the character with the highest result (or greatest margin of success, as appropriate) wins, and convinces the target how to act.

For example, if Daenerys and Qotho both attempt to Influence Khal Drogo, both Dany and Qotho roll and Influence check, while Drogo rolls an opposition check. If Dany beats Qotho's roll and Drogo's, the *khal* will listen to her. If Drogo's roll beats both Dany' and Qotho's, then he will make his own decisions.

Examples of when an opposed Influence check should be made include:

- taking control of a large portion of a house's or organisation's resources (lands, equipment, soldiers, wealth, etc.)
- convincing a reluctant bannerman to fulfil his duties and obligations
- asking a blackmailed or otherwise coerced target into putting him or herself further in risk
- calling in a favour that is difficult for the target to repay
- asking a target to trust you with more power and responsibility than you have proved yourself worthy of
- asking a reluctant ally to put him or herself in jeopardy
- ordering a bullheaded commander to blindly follow an order with which he or she does not agree

Example 1: Daenerys attempts to use her Influence to convince Khal Drogo to let her claim the female slaves of the Lamb Men to save them from further rape and mistreatment at the hands of his riders. She makes an Influence check and gets 12 + 10 Influence (Drogo) + 3 Char Mod + 0 Social Status (Dany is the same rank as Drogo) = 25. Qotho, the cruellest of the bloodriders, resists her in this. Qotho also makes an Influence check and gets 7 + 4 Influence (Drogo) -1 Cha Mod -4 Social Status (Qotho is one Rank below Drogo) = 6. Drogo rolls and gets 10 + 7 Sense Motive + 2 Wis Mod + 2 Head of House = 21. Dany's check is significantly better than Qotho's (who didn't even beat Drogo's result) and is also higher than Drogo's roll. Thus Dany convinces Khal Drogo to listen to her. Daenerys convinces her husband to let her claim the slaves, much to the displeasure of some of his bloodriders.

Note: As both Dany and Qotho apply any appropriate Social Status modifiers, Drogo does not also apply them, but he gets a bonus from the Head of House Feat. Additionally, no character had an appropriate Reputation that would have affected the roll.

Note 2: In this example, both Dany and Qotho could have attempted to use their direct Influence over the *khalasar* instead of over Khal Drogo himself. In this case, Drogo could have resisted with his own Influence over the *khalasar*.

Example 2: Catelyn Stark travels as an emissary for Robb Stark to convince Lord Walder Frey to fulfil his obligations to the Tullys and open the Twins to Robb's forces. Catelyn must make an opposed Influence check.

Catelyn maintains her Influence over House Tully. She makes an Influence check and gets 15 + 20 Influence (House Tully) +2 Cha Mod + 4 Social Status (from a major house, Catelyn ranks above the lord of a minor house) +5 sworn oath (Frey is Tully's sworn bannerman) -10 against an Individual = 36.

Lord Walder Frey opposes this and gets 15 + 15 Sense Motive + 3 Wis Mod = 33. Catelyn gets a minor success, and Frey joins Robb Stark's forces.

Note: If the GM wanted to make this more complex and use further modifiers, the following could be used: Catelyn makes a Diplomacy Skill check at the beginning of their conversation, turning Lord Walder from Unfriendly to Indifferent, negating an attitude penalty. Her roll could also suffer a penalty of perhaps -5, because Frey is so prickly. Yet Catelyn offers many concessions (use the Gift modifiers on Table 12-12) and thus gains a bonus of perhaps +5, for the marriage promise of Robb is quite valuable. Finally, Catelyn's and Walder's various Repuations might modify the checks.

Passive Influence Check

If a character needs to use his or her Influence to convince a target to perform a particular action, this may simply be a passive Influence check. This normally represents mutual support and understanding between the two sides, or even formal relationships between a lord and his sworn retainers. It may inconvenience the target somewhat, or he or she may need to be convinced of a course of action, but the target isn't necessarily opposed to the idea.

A passive Influence check is used when a character is trying to convince a target who is essentially passive or unconcerned. It doesn't mean the target doesn't care, just that he or she isn't dead-set against the notion. Passive Influence checks are used when trying to get someone to change their mind slightly, or take on additional duties, or even fulfil obligations. For example, when Jon Snow convinces Eddard Stark to let the family keep the direwolf pups, he makes a passive Influence check.

The GM sets the DC based on the scope of the noble's request. The DC ranges from 10 for a simple request to 30+ for highly dangerous, expensive, or illegal requests. Ultimately the resources that can be requested are limited by what the target controls.

A Passive Influence check is resolved as follows:

Influencing Character	Defender Rolls:
• d20 +	• DC +
• Influence bonus +	• Other modifiers (Social Status, situation modifiers, etc.)
• Cha Mod +	
• Reputation (One-half bonus) +	
• Other modifiers (Social Status, situation modifiers, etc.)	

If multiple people are trying to Influence the same passive target, they all roll against the DC, and the character with the greatest margin of success wins.

Examples of when a passive Influence check should be made include:

- convincing lord father or lady mother that you are ready for further responsibility
- getting a loyal but short-sighted or not terribly bright bannerman to perform certain basic duties
- calling upon a bannerman or lord for a simple request (such as an invitation to a tournament or ball)
- asking a target whom you control through fear or intimidation to feed you helpful but non-confidential information (such as whom the queen dines with)
- gaining supplies or resources from an obstinate superior (a steward in the Night's Watch, a septa who tutors you, etc.)
- proving to your lord knight that you are ready to enter the tournament lists
- convincing someone to break the rules in a minor and non-threatening way

Example 1: Septon Kardaine has had an antagonistic nobleman, Nathan Florent, followed for a few days, trying to track his movements. When Nathan begins to behave erratically, Kardaine fears his enemy may be preparing to flee King's Landing. Troy tells the GM he wants Kardaine to use his Influence with the City Watch +5 to call on the goldcloaks to arrest Nathan. The gold cloaks don't have any reason to do this, but they also have no reason to support Nathan or argue with Kardaine, thus it is a passive Influence check. Troy makes Kardaine's Influence check and rolls an 8 + 5 Influence (City Watch) + 3 for Charisma = 16 (Kardaine's Reputation as Shield of the Commons has no relevance on this situation; additionally their Social Status Ranks are equal, so there is no modifier). The GM compares this to a DC of 15 – Kardaine succeeds and the goldcloaks succumb to Kardaine's Influence and move to arrest Nathan.

Example 2: When Jon Snow and the other initiates are promoted to the Night's Watch, Sam Tarly is to be left in training under the cruel means of Ser Alliser. Jon Snow goes to Maester Aemon with a plan to promote Sam early to a steward's position, wherein he could help the maester with letters and ravens. Since Jon is not yet a man of the Night's Watch, his Influence is low, limited to personal Influence Points. Therefore Jon first makes a Diplomacy check. He succeeds in impressing Maester Aemon with his recollection of Maester Luwin's words, and shifts Maester Aemon's attitude from Friendly to Helpful. Then Jon makes an Influence check and rolls a 6 + 4 Influence (Night's Watch) + 2 Cha Mod + 4 Social Status (Jon is actually one Rank higher than Maester Aemon) + 10 Helpful Mod = 26 (Jon's Reputations do not modify the situation). The GM had determined this to be a DC of 25, so Jon just makes it.

Example 3: Tyrion bonds with Bronn after their adventures in the Eyrie and through the mountain passes with the clans. Still, even after they join with Lord Tywin's army, Tyrion continues to maintain Bronn's loyalty with payment. When they prepare to ride into battle against Roose Bolton's army, although not explicitly stated, Tyrion hopes Bronn will stay by his side. Tyrion's Influence over Bronn equals 6 Influence (Bronn) + 2 Cha Mod + 32 Social Status (Tyrion is far above Bronn's Social Status) = 40 without even rolling a d20. Since the DC is only 10, clearly Tyrion doesn't even have to roll the dice ... but it doesn't hurt him to promise Bronn a substantial reward to keep him alive.

Removed Influence check

At times, the character will not be using his or her Influence to directly manipulate anyone. Influence is useful even in these situations. First, the character's Influence may help the target resist the Influence of others. Second, the target of the Influence may work toward the Influencing character's interests without any specific manipulation. These situations are considered removed Influence checks (where the target is bolstered by a third party's Influence – someone who is removed from the immediate situation, but still has enough political presence to have an effect).

A removed Influence check represents one character attempting to manipulate a target into acting against the interests of another Influencing character, even if the third party is not aware of the attempt. Examples of this include an outsider attempting to Influence a guard who has standing orders from his lord, or a child trying to convince a tutor to let her do something that a parent would obviously object to.

A Removed Influence check is resolved as follows:

Influencing Character

- d20 +
- Influence bonus +
- Cha Mod +
- Reputation (One-half bonus) +
- Other modifiers (Social Status, situation modifiers, etc.)

Target Opposes Check

- d20 +
- Removed Influence bonus (of the third party) +
- Target's Wis Mod +
- Target's Reputation (One-half bonus) +
- Other modifiers (Target's Social Status, situation modifiers, etc.)*

* Normally this includes the -10 organisation vs. an individual penalty.

A target character in whom another has invested Influence may also try to work in the best interests of the Influencing character, even without being asked to do so. Envy, fear, loyalty, etc. may motivate such actions. The GM may make an Influence check secretly for the Influencing character, or may simply decide how the subject acts based on the Influences on him or her. Player characters cannot rely on the subjects of their Influences always acting in their best interest, though. If the Influence is based on negative elements – held through blackmail, intimidation, etc. – the target might also choose to act in ways to harm or deter the character if given the opportunity and courage. This can be seen as sinning through omission, or twisting the letter of an order rather than following the spirit. Obviously, if a player character has invested many Influence Points in a target, even through fear and coercion, the GM should not haphazardly turn this resource against him or her.

Example 1: Aeron is a guardsman for Lord Tully, but his cousin, Robart, has become an outlaw. When Robart is captured, Aeron finds himself in an uncomfortable position. His peers do not know that Robart is his cousin, and he wants to help his kin. Aeron decides to use his Influence over one of his fellow guards, Mikel – a loyal friend he has known for the last year – to find help in arranging his cousin's escape. Aeron makes an Influence check, and his Loyal Reputation applies. He gets 15 + 5 Influence (Mikel) + 1 Char Mod +2 Rep bonus (half of his +4 Loyal) = 23. Lord Tully, however, automatically has tremendous Influence over his house as befits his station. This includes his guards, and therefore Mikel. Lord Tully's Influence acts to resist Aeron, even though he is removed from the situation. Mikel rolls and gets a 7 + 25 Removed Influence bonues (Tully) +1 Wis Mod (Mikel's) + 1 Rep bonus (half of Mikel's +2 Just) – 10 for a group Influence resisting an individual Influence = 24 (Note: Lord Tully's Social Status Rank, Wis, Reputation, etc., are not considered as he is removed from the situation). Aeron has not overcome Lord Tully's Influence, but the GM decides that since it was only a marginal failure Mikel will not betray him. Mikel urges Aeron to reconsider and avoid doing anything rash.

Example 2: Daenerys has been spending points in Secret Influences to help expand her power quickly, and a number of these Points have been invested in Ser Jorah. When he learns that there may be attempts on her life sent by the distant king, Ser Jorah takes it upon himself to act on her behalf without her knowledge or intervention. He cannot tell her what he has learned without revealing secrets about himself, but he can act on his knowledge for her benefit. Because of his loyalty to Daenerys – represented by the Influence she holds over him – he discovers and thwarts the wine seller's attempt to poison her. No roll is needed to determine that he works in her best interests.

Influence and Social Skills

Influence can be used to change the behaviour and attitudes of others, just as social Skills do, but Influences are not meant to replace the use of Skills such as Bluff, Diplomacy, and Intimidate. While the unopposed use of Influence allows a character to convince, persuade, and manipulate other people, social Skills are more precise and situational. Influence cannot be used in combat situations, as its use requires both time and interaction.

Example 1: Septon Kardaine encounters Nathan Florent on the streets of King's Landing. Kardaine calls on his Influence over the city watch to have Nathan arrested. Nathan sees the guards approaching and notices Kardaine watching nearby. Nathan decides to try to talk his way out of the situation using Bluff (telling them he has the prince's protection and they may not arrest him). Since the guards are being Influenced, his Bluff check in this case suffers a -10 penalty (he is trying to convince the guards to not arrest him, a direct conflict with the use of Kardaine's Influence). Unsurprisingly, his Bluff check fails. Nathan, recognising that the situation has grown grim, decides to try something else. He makes a Diplomacy Skill check to befriend the guards, and shift their attitude. He isn't telling them not to arrest him, but knows that if they become friends, they might be more lenient. This does not conflict directly with the use of Influence, and therefore he suffers no penalty to the check. With a bit of good natured patter, he hopes they will find him entertaining – and he has ample time to perform this check as they escort him to a jail.

Example 2: Tyrion has significant Influence over Bronn and has told him that he'd double any offer than anyone else makes. When Tomas attempts to bribe Bronn into revealing information about Tyrion's activities and plans, he first makes a Diplomacy check to improve Bronn's mood. Then, when Tomas feels Bronn's tongue is suitably loosened, he attempts a Gather Information check that is opposed by Tyrion's Influence over Bronn. Tomas's Gather Information check is 13 + 8 Gather Information + 2 Cha Mod + 5 Friendly – 10 for a Skill opposing an Influence = 18. Bronn makes a removed Influence check and gets 12 + 6 Removed Influence (Bronn) +1 Wis Mod = 19. Tomas's Gather Information attempt fails. Seeing that Bronn cannot be swayed by the promise of gold, Tomas instead attempts to Intimidate Bronn into silence. He does not want Tyrion to know who has been investigating his affairs. Tomas makes an Intimidate check and gets 10 + 9 Ranks of Intimidate + 2 Cha Mod = 21. Since this Intimidate check does not oppose any Influence, Bronn uses the normal resistance of 1d20 + his Character Level + Wis Mod. Bronn is an experienced sellsword and is unimpressed by Tomas's attempts at Intimidation.

Sample Influence Checks

DCs for various examples of Influence checks are given on Table 12-11. GMs are free to adjust these, and should liberally add modifiers from Table 12-12, Optional Influence Check Modifiers.

Table 12-11: Sample Influence Check DCs

Action	DC
Requesting lodging for a large party and/or for an extended stay	15
Fresh supplies (horses, foodstuffs, weapons, equipment: carts, tents, etc.) for a small party	18
Medicines, treatment, and surgeries for several wounded	18
Confirm rights, add legitimacy to an issue, or resolve a minor dispute	18
Lends use of an expert (such as a hunter, maester, or local guide)	20
Confirm rights, add legitimacy to an issue, or resolve a significant dispute	20
Offers protection from another (lesser) authority	25
Confirm rights, add legitimacy to an issue, or resolve a major dispute	25
Lends use of a small company of men-at-arms, or several experts	30
Offers protection from another (equal) authority	35
Lends use of major military force	35
Offers protection from another (more powerful) authority	40

Optional Influence Check Modifiers

Expect nothing of Walder Frey, and you will never be surprised.

— Catelyn to Robb Stark, *A Game of Thrones*

In the realpolitik of Westeros, personal honour and reputation may play as large as role as social status. To complicate matters, the GM may use any or all of these optional modifiers for either active or passive Influence checks. Using too many of these modifiers may make Influence checks too easy, so the GM should be careful in allowing them, or alternatively raise Influence check DCs.

Table 12-12: Optional Influence Check Modifiers

Situation	Modifier
Personal Reputation is appropriate	one-half Reputation score
Recently performed a favour for the target	+1 to +3
Recently risked reputation for target	+2 to + 4
Recently risked life / house's honour for target	+3 to +10
Presenting target with a valuable gift	+1 to +5
Target is especially prickly or stubborn	-1 to -8
Requesting multiple favours in succession from same target	-4 (cumulative)
Request is awkward or inconvenient	-1 to -3
Request is difficult or especially demanding	-2 to -6
Request is dangerous or damaging	-3 to -10
Historical rift between noble and the target	-2 to -10
Target is part of the royal house	-5
Target is sworn to the character / house	+5
For each Social Status Rank target is above character	-4 (cumulative)*
For each Social Status Rank target is below character	+4 (cumulative)*
Target is Hostile	-10
Target is Unfriendly	-5
Target is Indifferent	0
Target is Friendly	+5
Target is Helpful	+10
Character has 0 Influence over target	-10
Influence over Organisation vs. Individual	-10

* The difference in Social Status Rank should only be applied once. In other words, if Ser Ran is two Ranks higher than Lothar, Ser Ran gets a +8 bonus. Lothar does not also get a penalty.

Playing in the Seven Kingdoms

Introduction

While Chapter 12 provided you with the mechanics for building the skeleton of your character, more is needed to flesh out your creation into three dimensions. Creating a character for play within the Seven Kingdoms can be a new experience for those accustomed to other fantasy games. Justifiably or not, many fantasy role-playing games have a reputation for featuring a mixed band of heroes delving into underground lairs, killing monsters, and retrieving treasure. *A Game of Thrones d20* has very few non-human monsters; they tend not to dwell in vast underground labyrinths, and should you slay one you are not likely to find it arbitrarily equipped with a magic sword, a wand, and three pearls worth 50 gold pieces each. Instead, this game provides the opportunity to face monsters that are quite human and are more likely to kill you through subterfuge and betrayal than by direct combat.

This chapter examines playing a character in the Seven Kingdoms. It will offer ways of translating the vision of your character into numbers, as well as tips on how to play a character in a world of both intrigue and gritty survival.

Culture and Personality

The characters in Westeros possess a number of inherent cultural traits that can seem alien to the mind of the modern role-player. While not an exhaustive list, the following guidelines should be kept in mind while imagining your character's personality.

Social Class

There are a number of social strata found in the Seven Kingdoms. It can be easy to overlook when most of the characters depicted in the books are highborn, but there are definite ingrained social castes that are fundamental to the people of the Seven Kingdoms. Though several layers and subgroups exist, including maesters, godsworn and knights, the simplest division lies along the line between nobles and smallfolk. Some movement between social classes is possible, particularly in times of strife – as illustrated by the raising of Janos Slynt from Commander of the City Watch to Lord of Harrenhal. The life of generic peasant characters is pretty predictable, however: they are born smallfolk, live as smallfolk, and die smallfolk.

Being a Child

One of the characters options is to portray a child growing up in the Seven Kingdoms, similar to the young members of House Stark. When portraying a young character, one thing should stand out above the rest: they aren't immature. While it is helpful to consider what you were like at a given age, remember that children of Westeros are expected to take on responsibilities at a much earlier age than modern children. By 16, a person is considered an adult in Westeros, but duties can come even sooner than that. When Robb and Eddard are both gone from Winterfell, Bran is expected to preside over court as the acting lord of Winterfell regardless of his youth or infirmity. While he receives tremendous advice from Maester Luwin, many decisions rest on Bran's shoulders alone.

Members of well-removed social classes tend not to interact with each other. The farther removed from each other two individuals may be socially, the less likely they are to have anything to do with one another. Smallfolk are raised to believe that nobles are great and important people, and knights are valiant heroes. Many nobles do not have a particularly high opinion of those socially beneath them. Benevolent nobles, however, will consider the smallfolk to be their responsibility, and may even care for them. Cruel nobles view them as chattel, tools, and the occasional plaything.

Nobles are also inclined towards an overdeveloped sense of entitlement. Viserys Targaryen, for example, is convinced that upon his return the smallfolk of Westeros will rise up to support him, displaying the banners they have long since hidden away in their barns under the reign of the Usurper. Lesser nobility than the exiled king of the Seven Kingdoms also tend to feel that there is something owed to them by virtue of their bloodline. It is a not unreasonable assumption, however erroneous, given how much is given to them by virtue of their lineage to begin with.

Legitimacy

Bastards, sometimes referred to as baseborn or natural children in polite company, are notorious in the Seven Kingdoms, especially among nobles. Commoners seem to have less concern over legitimacy than those of higher station, since the passing of titles and ownership are less important to them. Bastards have few rights unless they are somehow legitimised. When there are no other rightful heirs to a title, a bastard may have the chance to take on that role, but such circumstances are hardly common.

To further blemish the reputation of the baseborn is the belief that bastards are inclined to mischief and treachery, being born from lust and lies. Baseborn can rarely expect to be well received anywhere and often must work hard to earn the respect of their peers.

Virtue and Villainy

In stories, knights are the ultimate paragons of virtue: clean, godly, and at all times heroic. While a few knights actually live up to these ideals, real knights are typically far uglier than the legends make them, as Sandor Clegane can certainly attest. The knighthood was designed originally for creating competent killers in times of war, and devolved into a political favour bestowed in times of peace. While virtue recommends a man towards knighthood, martial prowess and a well-placed patron tend to determine most knightly appointments.

A quick glance at the changing roster of the Kingsguard reveals that both heroes and villains will often times work alongside each other in pursuit of a common goal or purpose. Ser Barristan Selmy and Ser Jaime Lannister both fight for Aerys Targaryen and later King Robert, even though Ser Barristan stood against Robert during the revolution and Ser Jaime slew Aerys. Even in non-knightly orders, circumstances can lead to strange alliances such as among the brothers of the Night's Watch.

Villainy can reach horrific depths in desperate times, even among otherwise likeable characters. Rape, maiming, and murder all take place in the books, though usually off-stage. It is a good idea to be clear with your GM about your comfort levels in gaming. Even a well-intentioned GM can accidentally push his or her players' buttons in ways he or she may not foresee. Strong communication between players and GMs is the only sure way to avoid these situations.

Religion and Superstition

Belief in high powers and supernatural threats runs deep through the culture of the Seven Kingdoms. Nearly all children are raised praising either the new gods or the old, with threats of the Others coming to claim them if they misbehave. As children grow into adulthood, the exact nature of their faith varies. Although they may outgrow childhood myths, that deeply ingrained belief can be hard to shake.

Religious beliefs can become complicated when a lord takes on a new faith. The people of the North may not always have the luxury of serving a lord dedicated to the old gods, while southron people may find their lord has decided to forsake the Seven in lieu of some god from the Free Cities. Depending on whether the lord forces his beliefs on his vassals and how appealing the new religion is, this could result in rapidly waning support for the noble.

Facing the Supernatural

It can be very difficult to role-play the mindset of those conditioned to be afraid of the supernatural. While there are still cultures in the modern world that react poorly to supernatural manifestations, the odds are that your standard role-player is not from one of them. Such fear and distrust is inconceivable to someone who would play a game filled with magic and mysticism. While developing your character's personality, here are some approaches you could take with how your character will react to encounters with magical elements:

- Fear and loathing. The supernatural instantly triggers a "fight-or-flight" response, and you decide to get away from the source of this as soon as possible.
- Awe and wonder. Some characters may find themselves privileged to be in the presence of such a remarkable event, and take it as a beneficial omen.
- Simply not care. Some residents of the Seven Kingdoms, either through education or vanity, hold little value in the supernatural. A direwolf is just a big dog, a dragon is a big lizard, and Valyrian steel is just a handy resource.
- Enlightened self-interest. Ask yourself "How can I use this to my benefit?" The supernatural mystique is lost on such people, and they instead view even the most mystical and awe inspiring event as another game piece on their chessboard.

The rich folk tradition that the people of Westeros retell permeates even the non-religious aspects of life. Heroes from legend, such as Bran the Builder, are often namesakes for children, while youths from all walks of life are prone to fantasising about knights and other legendary heroes. Players and GMs can work together to add to the mythic tradition to retro-fit motivations or namesakes for player characters.

Finally, while magic is not a very active force early in the series, the time when dragons flew the skies and Others were a valid threat is too recent to be completely dismissed or forgotten. The presence of the supernatural inspires awe and often fear in those confronted with it. Coming across a direwolf pup or a sword of Valyrian steel is a rare and powerful event to many in the Seven Kingdoms, and will often be interpreted as a potent omen.

Sexism

While there are notable exceptions, life for women in the Seven Kingdoms can be difficult. They are often treated as little better than chattel, to be used as bargaining chips between rulers, a free outlet for sexual frustration, a source of heirs, and a handy resource for all the needlework one could want. This does not mean that women are weak. On the contrary, some of the most powerful and influential characters in *A Game of Thrones* are women. Instead, it means that female characters may have a harder time than male characters depending on how closely the GM sticks to the culture. It may be that your GM chooses to rule that in his or her game, all genders are equal and share the same opportunities for advancement. This should be discussed with your GM prior to the start of the game if it is a concern for you.

Regardless of how accomplished and capable a woman may be, men in the Seven Kingdoms will often overlook her. Those who manage to exert their influence, either in the field of battle or through political machinations, are viewed as freaks in the former case and the most diabolical of people in the latter.

Creating a Hero

Creating a character for play in the Seven Kingdoms involves not only building up style and motivation around your core concept but also working your character into the rich fabric of Westerosi culture. The kind of character you design depends on the kind of game will you be playing.

- The Noble House Game – you and your fellow players portray the various members of one of the noble houses. This can range from the actual family members to heads of the household staff, such as the captain of the guard, the house maester, the family's septon, or even the master of horses. An example of this type of game from the books would involve playing members of House Stark moving to the royal court in King's Landing.
- A Game of Thrones – the players take the roles of influential members of Westeros's ruling class. High-ranking septons, influential nobles and similar ilk plot and scheme and seek to put their own representatives into places of power. This style seeks to capture the Machiavellian orchestrations of Cersei, Varys, Littlefinger and others for power over the throne of the Seven Kingdoms.
- The Band of Heroes Game – a mixed band of heroes set out to battle a common foe, and in the process gain renown, wealth and experience. This could vary from a band of sellswords plying their trade among the Free Cities, to brothers of the Night's Watch battling wildlings and terrors beyond the Wall.

The following eight facets of character design are meant to help you in breathing life into your creation.

Facet One: Character Backgrounds

Little lends your character more identity than the area from which he or she hails. Backgrounds and House Affiliations connect your character to the world and provide a starting point for visualising just who your character is. The life experiences of a character from the Iron Islands are vastly different from those of one from the Reach; that difference should echo throughout all the choices you make when defining that character.

This is not merely a matter of deciding which stereotype to pursue. Though characters that are typical of their environs can be fun to play, you are also free to experiment by going against the grain. Reflecting on your character's goals and desires in relation to the land he or she grew up in can add more depth to his or her personality. It's one thing for a boy of Highgarden to dream of being a knight some day. It's quite another for a boy of Pyke to do the same.

Facet Two: Class

While the Classes available to players seem to strictly define character roles, there is a tremendous amount of flexibility within each of them. Listed below are some ideas for character types to be found within each of the Classes. These are not required approaches, but rather guidelines to help stimulate your creativity. For each Class, an example character is given for the three primary styles of play. Some of these character concepts would fit in well in any style game, but only one example is given for the sake of simplicity.

Artisan

Any character that has a craft or trade fits under the mantle of Artisan. This can include scholars, smiths, artists, sculptors, diplomats, stewards, and so on.

Younger Child of the Lord (Noble House)

The younger child of the lord is one who is unlikely to become heir to the house's lands and titles. Rather than dedicate life to the Seven or the Citadel, he or she wishes to use a noble's ample time to enjoy life and learn what the world has to teach. Such a character would also need a Level in Noble to represent his or her noble heritage.

Diplomat (Game of Thrones)

The diplomat is an envoy from a distant realm, possibly the Free Cities, or even farther abroad. The diplomat represents his or her nation's interests in the affairs of the Seven Kingdoms, and seeks to influence things in such a way as to further that nation's goals.

Travelling Performer (Band of Heroes)

With any band of wandering heroes, little harm can be had from having a performer in the group. Aside from providing entertainment on the road, the performer is also capable of paving the way with locals in any village the group visits. When money is low, the performer can even work his or her trade to help provide lodging and food for the group.

Godsworn

In some ways this Class can seem very limiting, for it strictly represents the religious servants of the Faith of the Seven. For your own campaigns, you could use this Class as a speculative starting point for other religions in the world that have not been well-defined. Though little is known about the red priests or the servants of the Great Shepherd, you might use this Class as a basis for your own interpretation.

House Septon (Noble House)

The house septon is the spiritual advisor for the lord of the house and his family, not to mention the house retinue. When the house maester is either unavailable or unwilling to provide such services, the house septon often lends a hand when medical attention or tutoring is required.

Official of the Faith (Game of Thrones)

The official of the Faith is a particularly high ranking member of the Faith of the Seven, perhaps even an advisor to the High Septon, who has taken an interest in the affairs of state. The official may be carrying out the wishes of the High Septon, or he or she may have a private agenda that is slowly culminating.

Wandering Servant of the People (Band of Heroes)

While other septons and septas may serve the Seven in a particular sept, the wandering servant chooses to tour the land and bring the blessing of the Seven to all the people of Westeros. The wandering servant may find that other wayward travellers in need of spiritual counselling (not to mention frequent bandaging) join his or her journey.

Hunter

With the vast tracts of forest that exist in the Seven Kingdoms, possessing the basic skills needed for survival is essential. Even characters that are not driven to becoming the quintessential wilderness warrior can benefit from a Level in this Class to allow them competency in the wilds.

House Woodsman (Noble House)

Wolves, bandits, and poachers often plague the hinterlands of a lord's estate. While the house woodsman may have other assorted duties, such as escorting the noble family members through the wilder portions of the land, he or she is primarily responsible for dealing with dangerous threats to the house or the smallfolk of the land.

Master of the Hunt (Game of Thrones)

While the master of the hunt does not have a prominent position in court, he or she has the rare honour of leading hunting expeditions whenever the lords wish to get drunk and chase deer or the ladies wish to go falconing. Not only can he or she form alliances with escorted nobles, but can also can fill the role of assassin on some hunting trips.

Poacher (Band of Heroes)

Some nobles are particularly possessive of the wildlife on their lands. While smallfolk are free to eat their own livestock, the lords prefer to keep hunting of wildlife their own province. The way the poacher figures it, the lord is not starving and the deer are plentiful.

Knave

Though this Class conjures to mind images of the traditional fantasy thief, characters taking a Level in Knave can represent anything from the most sophisticated of burglars to the grubbiest of street urchins struggling to get by. A Knave Level may also benefit a corrupt steward, a manipulative noble lady, or a scheming diplomat.

House Agent (Noble House)

Not all lords are like Eddard Stark, the type who feels one must look your enemy in the eye before sentencing him to death. Some houses prefer to have agents do their dirty work. The house agent handles skulduggery that the nobles authorise but do not like to admit takes place.

Spymaster (Game of Thrones)

Information is a valuable coin when playing the game of thrones, and nobody stockpiles it so carefully as the spymaster. With his or her agents hidden around every corner, few secrets will be safe – and the deepest secret is where the spymaster's allegiance lies. Such a character would benefit from taking a few Levels in the Spy Prestige Class.

Thief (Band of Heroes Game)

The thief makes a tidy living at taking other's valuables. He or she may be stealthy and nimble, or an overbearing brute. In addition to lending more larcenous skills to any task the group faces, this character is also capable of padding the group's treasury as needed.

Man-at-arms

The brutal nature of conflict in the world delineates those who know how to fight from those who do not. The undiluted martial nature of this Class can be a valuable asset, and provides a good foundation for working towards many of the Prestige Classes.

House Soldier (Noble House)

The house soldier is among the standing army of his or her lord. With little war in the land, his or her duties involve routine patrols. Every day is spent keeping in practice in the event that war breaks out. They even earn their keep defending their lords and ladies from the more petty threats of knaves, poachers, and wildlings.

Knight (Game of Thrones)

Knights are not always nobles, but those that are not have little to stop them from marrying into a noble line. For the opportunistic character, a knighthood could represent the first step in his upward advancement in power and influence. Such a character requires at least one Level in the Knight Prestige Class.

Sellswords (Band of Heroes)

The sellsword is never long without work. Maybe a rebellion needs squashing, or perhaps some lord has decided to stage an uprising. Only so many troops can be taken from among the smallfolk, though, and peasants rarely know how to fight. Those nobles with a few coins to rub together can always bolster their armies with a contingent of sellswords. When there is no professional fighting to be done, the sellsword can always turn to highway robbery in lean times.

Maester

Any character wanting to truly embrace the path of the scholar should take a few Levels in this Class. While this Class is designed to fit with the standard Westerosi approach to education, you can work with your GM to explore other avenues of education, from extensive tutoring to an equivalent education in the Free Cities.

Student of the Citadel (Noble House)

While many are accepted into the Citadel, not all complete their training and forge their chain. Some fail, while others have no interest in taking the oaths of the maester. They came to the Citadel for a form of formal education. Once attained, they go on their way.

The student of the Citadel is one such individual. While enjoying the knowledge and training that the Citadel offers, he has no interest in swearing vows and giving up his life to education. Instead he chooses to turn the education gained to more personal goals. In rare cases, a woman may find a way to gain similar knowledge, often through personal tutoring.

House Maester (Game of Thrones)

The house maester is one who has completed his training at the Citadel, forged his chain, and has been assigned to the service of a lord. He provides education to the nobles' children and caring for the noble family when they grow ill. The house maester is also in control of the ravens and thus is a gatekeeper for information. Finally, he is also in a prime position to aid the ill on their way to their final resting place.

Fallen Maester (Band of Heroes)

Maesters are bound by many oaths. While some are able to engage in minor indiscretions, others break their oaths in such flagrant ways that they cast out of the order. The fallen maester is such a person. He is now a wanderer, equipped with encyclopaedic knowledge and skills but no lord to counsel. Instead, the fallen maester may advise others in similar circumstances, such as a company of brigands or sellswords. The fallen maester may enjoy this life or may hate himself for being in exile.

Noble

This Class is designed to reflect socially inclined characters. Not only is it the assumed starting Class for any noble born character, it can also represent any highborn character who gets through life by charm, grace, and wit.

Heir to the House (Noble House)

The heir to the house has been raised from an early age to know that he or she will one day take the family mantle and manage the affairs of the house. He or she has been taken along to all important events, instructed in etiquette and military planning, and will on occasion be asked to act in the lord's stead.

Lord on the Small Council (Game of Thrones)

The lord on the Small Council is a noble with sufficient connections in court to earn a spot of prestige and influence at the king's ear. While fending off the manipulations of other members of the Small Council, he or she is capable of advancing personal schemes for the king's support.

Baseborn Outcast (Band of Heroes)

While the baseborn outcast's father recognised the bastard as a descendant of noble blood, there is no guarantee the rest of the house liked him or her. The baseborn outcast received much of the training and education that the heir did and could prove to be a capable leader. In the end, though, one would always be the next in line for the house's titles and land and the other would always be a bastard. The baseborn outcast has chosen self-exile and seeks to rule what motley groups he or she can attract in place of the land inheritance might have provided had things been different.

Raider

This Class can represent any character that dwells on the fringes of civilisation and profits by attacking others. Though it conjures to mind images of wildlings and ironmen, this Class can also embody woodland brigands and urban robbers.

Captive Wildling (Noble House)

Born and raised beyond the Wall, the captive wildling was on a raid that went poorly. He or she was the only survivor, taken prisoner for the damage that was done. The captive wildling has since endeared him or herself to the imprisoning house and has been assigned tasks about the castle in exchange for his or her compliance.

Dothraki Khal (Game of Thrones)

A possible player in a game set in the Free Cities, this leader of a small band of nomadic warriors from the Dothraki sea is seeking support for growing his khalasar. He is a stranger in the palaces of the Free Cities and must learn to temper his fierce pride in order to succeed with these foreigners. Great *khals* would likely have at least one Level in Commander.

Clan Marauder (Band of Heroes)

Tired of constant conflict with the Lord of the Eyrie, the clan marauder has left the Mountains of the Moon to seek fame and fortune in lands where no one would expect his or her ilk. The character will band together with others as long as it suits his or her needs.

Facet Three: Ability Scores

To paint a broad picture, there are two different approaches players often take when choosing Ability Scores for their characters. This is the defining moment of your character concept. Which approach you choose depends heavily on the style of game your GM is running. The first is to hone your Scores to match well with your character focus. A social manipulator will want a high Charisma, while a pickpocket will want a high Dexterity. The other approach is to place Scores in a way that you feel makes for an interesting character. One example would be creating a dim-witted but determined Maester, a character with low Intelligence but high Wisdom and Constitution.

Discuss the game's intended style with the GM before you decide what approach to take with your character. If he or she wants to run a game of fierce military or political conflict and it becomes a matter of "kill or be killed," then you will likely want to work towards maximising your character's potential. To do otherwise would either be a form of in-game suicide, making your character a weak link in an otherwise well-balanced team. On the other hand, if your GM wants to focus on character-driven interactive storytelling where many of the plots and concerns revolve around your personal conflicts, there is plenty of room to have characters with complex personalities and limitations.

Facet Four: Skills

This is an opportunity to sharpen your character's focus. Keep your character concept in mind and choose those Skills (and Specialisations) that work best with your concept.

Facet Five: Feats

Feats represent aptitudes or knacks that a character possesses. These may come from training, bloodlines, physical predisposition, or cultural upbringing. Since Feats are something your character receives automatically (although they may have to be justified in the story), the selection of which Feat to take is largely a matter of deciding what fits your concept best. You may also want to flesh out how or why your character possesses a particular Feat.

If a Feat that you'd like to obtain later possesses a large number of prerequisites, now is the time to decide what needs to be done to work towards it.

Animal Companions

Two major elements of *A Game of Thrones* are the litter of direwolf pups found and raised by House Stark and the dragons hatched by Daenerys Targaryen. As the story progresses, the characters begin to display deep connections to these animals. Questions arise of how and why these animals came to them. One possibility is that they are a gift from some higher power, be it the Seven, the old gods, or even the Lord of Light, possibly given as a sign of the characters' significance in the upcoming conflicts. It could be that it is only coincidence with no true metaphysical meaning. The wolves and the dragons are simply one of those odd twists of history that guided some of the Starks to discover unusual abilities and lent Daenerys a rallying point from which to gather her forces. These characters may also not be unique in their connections to animals, as stories of wargs and skingchangers illustrate. The truth could lie somewhere in between the two extreme possibilities, and the exploration of this secret can form a major story arc in a GM's campaign.

Since these animal companions are so prominent in the story, it is natural for players to be fascinated by them and wish to create characters with similar animals. This can be a difficult task, as players can find themselves trying to simply be one of the characters from the book with a different name. A group of players that all have animal companions can also trivialise the concept. Animal companions are special when very few characters have them, but become comedic when everyone has one. If you are interested in obtaining some sort of familiar, discuss with your GM and fellow players your options on this point. See how they feel the inclusion of animal familiars will affect the game.

Remember also that there is no requirement that a character have an animal companion. While they can make an interesting inclusion in a game, it is unlikely that your game will suffer or fail to capture the feel of the books if no one has an animal companion. While the direwolves and dragons are prominent in the story, the majority of primary characters have no such companions and do not appear to suffer for it.

Facet Six: Defects

While Defects can become merely a mechanism for squeezing the most out of your character, the ideal use of any Defect is in the form of developing your character concept. Flaws provide depth, as your character must learn to work around his or her shortcomings. Bran becomes a very different person once he loses the use of his legs, and Jon Snow's shameful heritage has helped to sculpt him every day of his life. Without these defining difficulties, characters run the risk of becoming shallow.

Defects can also force you to think in new ways. A healthy player who takes on the role of a paraplegic character must constantly slip into that mindset and find ways to work around this disability.

Facet Seven: Reputation and Influence

By this point you likely know enough about your character to come up with a Reputation for him or her (though low Level characters may not have any Reputation Points). Additionally, you need to think about where to allocate Influence Points. You already know what your character's personality is going to be like, and you know what is important to him or her. All that is left at this stage is to formalise it in terms of Points. If you are looking to allocate these Points based off of long-term goals rather than strictly in terms of character personality and history, then this step may be a little harder. Discuss with your GM what you seek to accomplish, so that you both understand your character's ambitions and how likely he or she will realise these dreams with the strategy you have in mind.

Facet Eight: Motivation

The real meat and bones of a character comes from his or her motivations. It helps to define not only who the character is, but also what the character wants. It flavours the character's choices in terms of what he or she has done, as represented by the Class and Skills you choose. It also helps determine how the character will react to individual situations, as well what long-term goals will be set.

You will want to choose specific goals to pursue. These will not only help your GM work your character into the ongoing storyline, but will also further define your character. Plus, whenever there is a lull in action and your character is not certain what to do, he or she can continue working on these personal objectives. Several examples of motivation are described below.

Acceptance: Jon Snow

Jon seeks to find a place where he belongs. He has grown up in other people's shadows, knowing that his illegitimacy will always bring him down. Jon is continually hounded by his origins. Catelyn Stark only has hatred for him, and at least one Stark child keeps his baseborn nature in the forefront of her thoughts and words. He is driven to seek a place for himself in the world.

A character with this motivation is a square peg in a world of round holes. While others may see him or her as someone of worth, the character is incapable of seeing his or her own value. The work the character does is focused entirely towards finding a place where he or she would belong.

Destiny: Daenerys Targaryen

Daenerys is perhaps the rightful heir to the Iron Throne. Prophecies surround her and seem to guide her footsteps. Regardless of whether fate has anything to do with her, she at least believes there is a fundamental and righteous purpose in all she does. The throne is hers, after all.

A character motivated by a sense of destiny feels that there exists some specific purpose for him or her. This can be as lofty as an heir seeking to claim a family title, or it can be as simple as a blacksmith who only wants to be a well-respected blacksmith. Anyone that comes between the character and his or her destiny becomes an opponent if not an outright enemy, while those who aid the character become the staunchest of allies. This does not mean that the character is really destined for such a thing, merely that the character believes this to be his or her particular fate.

Duty: Eddard Stark

Duty ultimately drives Ned Stark: to his friend and king, to his family, to the people of the North, and to the peace of the Seven Kingdoms. He is a man who becomes pulled in so many directions by his sense of honour and duty that it threatens to unravel him.

This can be both the simplest and the hardest of motivations to play. It is simple because it makes choices clear and easy to define. A character becomes a soldier, leads an army or kills, all because it is his or her duty to do so. This motivation becomes a problem when the consequences of his or her actions come back to haunt the character.

Escape: Sansa Stark

Sansa's initial focus is the simple, childish desire to be a storybook princess. Tragedy forces her to grow up quickly, and her motivation shifts drastically to a desire to be anywhere else but where she is. She becomes a prisoner within King's Landing and wants very much to not be there.

A character with this motivation is a prisoner who wishes to escape the present situation. This is likely a symbolic imprisonment, since it would not be very fun to play a character in a cell while everyone else is out adventuring. The character has some enemy who has power over him or her and uses this power to control the character. As an alternative, a character could be from a distant land and was abandoned in the location the game takes place. He or she wishes to escape back to his or her homeland. This could also represent a hostage in a noble house (often called a ward), who is on good terms with his captors, but still lacks true freedom.

Familial Obligation: Robb Stark or Catelyn Stark

Robb and Catelyn Stark are both strongly driven by family obligations. Robb, as the dutiful son, and Catelyn, as a loyal wife, do what is best for the preservation of their kin. This may lead them to questionable actions, but in the end family is what is most important to these two.

A character motivated by familial obligation has deep blood ties. He or she may not be the head of the family, but instead a son, daughter, wife, possibly even a bannerman or ward of the family. To this character there is little meaning for his or her life outside of the family. This familial obligation could also extend to a group to which the character belongs. The maesters' order, the Faith of the Seven, and the Night's Watch could all represent groups to which the character is solely devoted.

Love: Jaime Lannister

It was for love that Jaime joined the Kingsguard. It was also for love that Jaime shoved Bran Stark out of a tower window. This is a finer loyalty than Eddard's sense of duty or even Robb and Catelyn's familial ties. Jaime is solely dedicated to one person. While he is very true to his family in a broad sense, his underlying motivations lie with a single person.

In terms of an individual character's motivation, this love can take on a number of forms. It could range anywhere from base carnal desire for a person to an abstract admiration for a person. What ultimately differentiates it from simple affection is the influence it has over a character's choices.

Power: Cersei Baratheon

With Robert out of the picture, Cersei slowly begins to amass a political base. Having learned from an early age that the world has a very different role for women than men, Cersei has leveraged her role as Queen Regent to carve out a space where she can have some autonomy. She rapidly barters favours for loyalty and seeks to eliminate any threats to her power base.

A character driven by power seeks control over his or her environment and the people within it. This can be as grand as someone who desires to rule over all the Seven Kingdoms or a head cook who seeks absolute control over his or her kitchen. This does not mean that the character necessarily has any rights to it or that he or she feels destined to be in power; the character only wishes to possess the power.

Spite: Sandor Clegane

Life has not been easy for Sandor. Abused and burned by his hulking brother and driven away from his family's estates, Sandor took service as a sworn sword to the Lannisters. Now Price Joffrey's bodyguard and protector, Sandor wants to hurt the world. This is not Jon's soul searching, the affirmation that Tyrion seeks, nor even Cersei's raw desire for power. Instead, this is a mean and spiteful desire to show everyone how much the world can hurt.

A spiteful character has been wronged, though perhaps only in his or her mind, and wants some form of revenge. Ideally, this revenge will also improve the character's lot in life, providing wealth, influence, armies, or anything else that is desired. some, however, want nothing for themselves but to lash out at those around them. The character exaggerates any slight and maliciously seeks to leverage that into justification for his or her self-aggrandisement.

Survival: Arya Stark

Arya has the opposite problem of her sister, Sansa: she has managed to escape and now needs to learn to live outside her prison. In addition to the usual assortment of enemies that would capture or kill her for being a Stark, she also faces other antagonists along the way.

A character motivated by survival is hunted for some reason and must constantly be on guard against attacks. This could be because the character is wanted for a crime, is part of a notably disliked group, or has an enemy that desires his or her death. This is not limited to merely physical threats. It could be that the character is frequently forced into hostile social situations and must constantly strive to avoid making more enemies than he or she already has.

Transformation: Bran Stark

Upon becoming handicapped, Bran experiences strange visions and abilities. He is slowly changing from one state of being to another, whether he likes it or not. Unlike Daenerys's destiny to rule the Seven Kingdoms, Bran undergoes a more subtle metamorphosis. He is not so much working towards a place or occupation but instead to a different state of being.

A character guided by this motivation finds that some force or subconscious desire is seeking to change him or her. The character could embrace this change or fear it. After all, the simple smallfolk of the Seven Kingdoms fear anything touched by the supernatural.

Validation: Tyrion Lannister

Tyrion has one advantage over Jon Snow: while Jon may question his own worth, Tyrion never has any doubt of his own. He is educated and quick thinking, and excels at tasks set before him. Unfortunately this does not keep Tyrion from being mocked, ridiculed, distrusted, and reviled. What Tyrion wants most in the world is to have someone who is actually grateful for his accomplishments, whether this is his own father or the people of King's Landing.

A character driven to seek validation has no problems with his or her self-esteem. Instead the character is confident in his or her abilities and wishes that other people would recognise that. This is not the malice-fuelled spite of Sandor Clegane. Instead, this is an earnest desire to be recognised for genuine strengths.

Facet Nine: Style

As a final touch, you will want to consider the little touches that differentiate your character from everyone else. Jaime Lannister and Sandor Clegane are both deadly swordsmen, but there is no confusing one for the other. They are both distinct and well-defined characters with their own hallmarks and personality quirks. Consider what you want to use to set your character apart from the rest. This can be decided during character creation or developed over the course of the game.

Name

There are names that your character is given on his or her naming day, and then there are the names he or she earns in life (see Names, page 43). Jaime Lannister is a fine name, but not as descriptive or damning as his reputation as "The Kingslayer."

In Westeros, it is usually the highborn who have the honour of carrying a family name. It is possible for some who live in major cities to have a family name, but for natives of the Seven Kingdoms this usually indicates that they are descended from some lesser, or cadet, branch of a noble family. They have little to no claim to the lands and titles of their family, but they keep the name as a point of pride. Baseborn children of nobles have the traditional family name for illegitimate children depending on region (see page 46).

Commoners in the Seven Kingdoms typically only have their personal names, but will sometimes add a descriptive term to differentiate themselves from others with the same name. This could describe where they are from, some notable characteristic, or a nickname they've earned. Jon and his fellow members of the Night's Watch earned such names under the training of Ser Alliser. Some names are quickly forgotten, but such names as Toad, Ser Piggy, and Lord Snow endure. Similarly Bran the Builder is an excellent example of such naming. It helps to differentiate him from all the other Brandons and Brans that exist in the Seven Kingdoms.

When choosing a name for your character, keep in mind the origin you've chosen for him or her and use that as a guide for choosing a suitable name. If your character has had a chance to gain some notoriety, you may consider giving him or her a nickname. This name may be flattering, or it may have been started as an insult that your character has chosen to wear with pride. It may even be that everyone refers to your character by his or her nickname whether the character likes it or not.

Crests and Colours

There is no strict heraldic system in the Seven Kingdoms. While each house possesses its own coat of arms, there is little to stop any knight from creating his own heraldic device. Ser Brynden Tully, for example, adopted a leaping black trout as his personal symbol to pique his brother.

The colours and crest your character wears can be very telling, regardless of whether he or she is noble or dishonourable. Even characters of humble birth are known to occasionally favour particular colours or symbols. The lack of a symbol could imply your desire for anonymity, while wearing the colours or symbols of your family or ruling house could indicate strong ties. If you wear your own crest and colours, how did you come to choose them – or did they instead choose you?

Keep in mind also that some group members have little say in the matter of crests or colours. Members of the Night's Watch must wear all black, while knights in the Kingsguard have plain white symbols.

House Words or Personal Mottos

Each house has its own sayings. While no single motto can define every member of a house, the sayings do well in defining the houses in a more general sense. "Winter is Coming" says a good deal about House Stark, just as House Targaryen is well described by the phrase "Fire and Blood." Whether your character fits within the mood of his or her house's motto can help to better define your character's personality.

As an alternative, you may decide that your character has a motto he or she uses to either describe his or her personal philosophy or aspirations. You could also have a phrase that your character is known for muttering. This could be as ominous as, "A Lannister always pays his debts," or similar to Shagga's crass curse, "I'll chop off your manhood and feed it to the goats."

Garb

One final bit of flair to consider is how your character dresses. This can convey a good deal about your character's personality. Even if you do not want to describe the styling of each epaulette and piece of smallclothes, you should at least describe your character's clothing in broad details. Does he or she dress well or shabbily? Does the character wear jewellery or prefer no adornment whatsoever?

Living in the Seven Kingdoms

Playing a character in the Seven Kingdoms can be different from other fantasy RPGs. There is far more intrigue in Westeros than there are monsters, and so players seeking a game of epic fantasy combat will have a harder time in this sort of game. Now that you have your character roughly defined, it is time to take a closer look at the styles of play in the Seven Kingdoms and how to fit your character into those types of games.

Play Style: Noble House

In this style of play, you are the members and associates of a particular noble house. Were the novel, *A Game of Thrones* to represent the chronicles of a game, this would be a game centred on the family and associates of House Stark. Eddard, Catelyn, Robb, Theon Greyjoy, and Jon Snow would all be likely player characters. Conceivably Bran, Arya, Sansa, Ser Rodrik Cassel, or possibly even Tyrion Lannister could be player characters as well.

Aside from dealing with threats the GM creates, much of your time will likely be spent attending to your duties and pursuing your character's goals. Such goals can be hard to define in this style of game. On one hand, you do not want to overshoot and proclaim from the point of character creation that you want to become king of the Seven Kingdoms. On the other hand, you do not want to undershoot and make trivial or silly goals like wanting to goose the house maester every time you pass him.

A good rule of thumb is to decide that any goal your character starts with should be something he or she can accomplish within the house holdings. Appropriate goals could include seeking the acceptance of your father, finding some way to show your martial prowess so that you might become a Knight, or – in a more player conflict-oriented game – seeking to force your elder brother into joining the Night's Watch so that you can inherit your father's title.

Because of the increased emphasis on social interaction, it becomes harder to justify the player characters moving around in a big group. While the characters may be situated around a central location, such as the family keep, there could still be miles of separation between individual characters. It is unrealistic to take the whole mob to every situation. The second-eldest son may have to go off to investigate rumours of poachers while the youngest daughter is having tea with a doting but senile aunt. You may not even want the other characters with you when you go different places. If your GM is running a game heavy on inter-player character intrigue, you will not want to have an in-character audience every time your character schemes and plots.

To further complicate things, there is no method of quick communication except for sending servants with messages. If your message's recipient happens to be nearby, you could hear back from him or her within the hour. If the recipient is far away instead, it could require the maester to send a raven messenger and hope for a speedy reply.

What this leaves the GM with is the threat of having to run a half-dozen different one-player games, which can be both stressful for the GM and boring for the other players while they wait for their face time with the GM. Some groups do not mind a lot of one-on-one work with the GM, as marvellous role-playing can come out of such solitary intriguing and add complex depths to the game's storyline. Players in such games are often willing to accept a little idle time on their hands in exchange for a higher level of intrigue, but this is not always the case.

As a player, there are a few things you can do to help your GM keep the game running smoothly. The first is to work in small groups. While difficult to justify bringing six to eight people with you to a small luncheon, it is easy to explain a friend or two accompanying you. Three groups of two are easier for a GM to deal with than six groups of one, then, while the GM is focusing on other players, you can role-play with each other.

Another way to help is to keep your characters physically close to one another. While this does not mean that you cannot ride your horse out to inspect the borders of your family holdings, it does mean that you should avoid leaving your holdings all together and heading off to King's Landing on a lark. Travel in the Seven Kingdoms can easily take fortnights or months. If the group scatters over Westeros, some portion of the characters will be removed from play for a big chunk of game time. Any trip of any notable length should be a major plot element and should be discussed in advance with your GM.

Daily Life

When not embroiled in intrigue and conflict, your character is likely performing daily duties or pursuing favourite pastimes. For non-noble characters this can be an obvious task. If you are the master of horses, you are likely taking care of the stables. If you are the house maester, you are tending to your ravens, checking for messages from other maesters, or taking care of the health of the members of the house. If you are noble born, however, your duties become more vague, especially if you are not the house's heir.

A noble character will often work as liaison between his or her lord and the people of the demesne. He or she will often be called upon to run trivial errands for the lord, work with assorted retainers in the castle, and settle minor disputes if needed. A noble character can also use these interactions as chances to form alliances with the people of the lord's holdings. A character who is frequently sent to see the maester on behalf of his or her lord can use that opportunity to chat. The maester may be more talkative with a friend who visits regularly than those who come only when they need something.

There is also the issue of leisure time. Your character presumably does other things besides the work of the house. For certain characters, these "other things" even take up more time than the work he or she is supposed to be doing. A martial character may choose to go hunting or spar out in the practice yard with the weapons master, while a more waggish character may go out drinking and wenching. There are balls and feasts to grace with your presence, friends to visit, and tournaments to attend. Each of these situations provide

opportunities to role-play with assorted player characters and NPCs. These events also provide chances to advance your character's goals. Crucial information can be swapped at taverns, poison can be slipped into a wine glass at a feast, and two rival heirs can seek to "improve their claim" to their father's estate under the pretence of a good-natured hunting expedition.

Roles in a Noble House Game

There are a number of potential roles you can play within the scope of a Noble House game. Below is a sampling of some broad categories your character may fall into.

Noble Family Member

You are a member of the noble family by virtue of blood or marriage. You may have a specific duty that you carry out for the house, much like a retainer, or you could be a lout who lives off the earnings of the family and contributes nothing.

Non-Standard Roles

More so than in the other two styles of play, characters in a Noble House Game have the opportunity to take on roles that would otherwise be non-standard in a conventional role-playing game. Not only can you justifiably play the retainers of the House, but you can also take on the role of the younger children of the noble family. As a child of the house, your duties are simply learning what your duties as an adult may be.

While not covered extensively in the books, the Stark children have these very roles. It may not be very interesting to play the pretty daughter who spends her days sewing and receiving praise on her stitches from the septa, but playing the awkward tomboy forced into such lessons, or the sons who accompany their father to the execution of a criminal are rich with role-playing possibilities and help you develop your character from a more fundamental level.

Social Standing and Game Mechanics

There are some things that no game rule can adequately detail. The birth order of children in a noble house is a prime example of this. What exactly is the best way to determine the line of succession? The GM could have an auction where characters sacrifice some starting benefits in order to be closer to the top, or else require some special Feat to have that honour (such as Heir, page 177). Although the heir is thus weaker in some regards, he (or more rarely, she) will have more Base Influence Points. As for the remaining children, the method endorsed here is to simply work it out with your fellow players. By doing so, you have a head start on developing the relations between your characters. By emphasising resolution by discussion rather than by hard mechanics, you keep role-playing as your primary focus.

Other aspects of the game that you could work out among your fellow players include initial duties for nobles, shared backgrounds, political relations, and general feelings towards each other.

Retainers

You are a servant of the house. While not highborn, you have duties that you carry out for the house and are an integral part of the house's structure. You may be anything from a landed knight (given said lands by the lord) to a sworn sword, to a local villager who has proven him or herself.

Wards

Though you are noble, you are technically a member of another house. At an early age you were given over by your family so that you might see more of the world and form more positive relations with the house that agreed to raise you. If relations are positive between your two houses, you are considered a ward. If things are hostile, you are considered a hostage.

Bastards

Rather than being left ignorant of your lineage, your father chose to recognise you as one of his natural born children. You are named after the tradition of your region and are possibly not well liked by your half-siblings or their mother.

Bannermen

You are a member of a lesser noble house. Your noble house owes allegiance to the house around which the campaign revolves. Though considered extraneous in your own house, you have found a place of employment with your family's liege house.

Maesters

Trained by the Citadel in Oldtown, you have been assigned as the maester (or perhaps an apprentice maester) to the noble house. You not only manage the house's ravens, but you also tend to the nobles' education and illnesses.

Godsworn

Many noble houses will have a number of septons and septas assigned to their household. In addition to working in the local sept, you also provide supplemental education to the noble family and tend to their spiritual needs.

Female Characters

Looking at the options for roles in a Noble House game, it may seem that a female character would have little to do in such a campaign. Not everyone loves doing needlepoint as much as Sansa. The female characters in the books seem to take one of two approaches to this problem.

Some, such as Arya, try to forsake the role defined for them and attempt to be more "manlike" in their approach. They seek to learn martial knowledge and engage in typically male pursuits; some may even spend time disguised as a member of the opposite sex. Up until a certain age, it is very easy for a girl to pass herself off as a boy. With skilled use of makeup and clothing it could be possible to push the charade for much longer.

Others, such as Daenerys and Cersei, accept the role they've been given and then bend the position into something more to their liking. They become leaders and social manipulators. While not every female character can aspire to become a queen, there is a great deal of subtle influence a talented woman can wield in the Seven Kingdoms. Given the right opportunity, women in places of power can be direct and even brutal.

Play Style: Game of Thrones

In this type of game, you portray one of the movers and shakers of the world. The plotting may revolve around the Iron Throne in Westeros, or it could involve the intrigues in more remote locales, such as the Free Cities. Your group may represent a single faction that is seeking to exert its influence, or it could be that the player characters are plotting against one another in their own attempts to improve their own personal power. It could even be that you are all plotting against one another while trying to achieve a common goal.

It is more likely in this style of play than others that your character will be more worldly and experienced, with more resources than most starting characters. Your GM should inform you if you are creating characters above Ist Level, as well as how to handle the vast resources you may likely command.

More so than in a Noble House game, a Game of Thrones will involve more time alone for individual characters. It is entirely possible that a player character will not only need to separate him or herself from the rest of the group, but that he or she will also need to travel to various remote locations to personally supervise pet projects.

As mentioned earlier, this can make life difficult for the GM. Not only will he or she have six separate games to run, with a lot of downtime for those characters not involved, but the characters also have little hope of crossing paths. As usual, you as a player have tools available for making both your life and the life of your GM easier, and the game more enjoyable for all.

Some of the tricks described above in the Noble House can be used in a Game of Thrones. It helps to bring player character allies with you when you go anywhere, so that you give players more face-time with the GM all at once. It is also good to have in-character conversations with other characters while the GM is focusing on another player. It becomes harder, however, to justify avoiding travel as much. It is far more possible in this style of play to have goals that your character must be involved in personally.

One approach to reducing the impact of this is to seek out methods of skirting reality in order to keep game play smooth. An example of this involves co-ordinating with your GM and fellow players so large, time-consuming tasks all happen at roughly the same time. If all the characters need to engage in travel or lengthy work on a personal project, it would be fortuitous if all characters were engaged in those tasks at the same time, and completed them simultaneously.

You could also skew the time scale. Again, with the co-operation of your fellow players, you may try shifting the time frame from days to months. When not immediately doing anything, it can be assumed that your character is going on about his or her normal business. Business appointments, dinner engagements, and travel time are all background noise that takes place regardless of whether you as a player pay much attention to it. Instead of deciding on a day-to-day basis what your character wants to accomplish, you can instead describe in broad brushstrokes what your character is seeking to accomplish over the course of days or weeks.

An important emphasis here is that while this game is meant to be gritty and realistic, adherence to realism should not get in the way of having fun. It is a precarious balance, but one that you can achieve with time.

Playing the NPCs

Rather than playing newly minted characters of your own creation in a Game of Thrones style of play, you could instead play out campaigns as major characters in the books. This provides an opportunity to take on the mantle of your favourite personalities and explore the character on a deeper level. You have the challenge of both trying to stay in character based on what is known about this person as well as extending this into speculative areas of your own. Even if you are not excited by role-playing challenges, this can allow you to simply be a character you find particularly cool. There can be something gratifying about playing a large, nigh-unstoppable killing machine like Ser Gregor Clegane.

Setting and time period is one of the most important considerations in such a game. It both defines the places where action is likely to take place, the mood of the game, and what characters are available.

A game set in the court of King Aerys II would allow players to portray not only younger versions of Eddard Stark, Robert Baratheon, and Jon Arryn, but also Prince Rhaegar Targaryen and Brandon Stark. Such a setting would result in a dark and dangerous campaign. The land is in the thrall of a madman. Rhaegar is the future king of the Seven Kingdoms and will some day kidnap Lyanna Stark. Robert is young and charismatic, Brandon is meant to inherit Winterfell, and Ser Jaime Lannister has not yet earned the dubious title of "Kingslayer."

This type of game not only allows players to explore the minds of those characters who have not yet earned the fame (or infamy) they possess in the beginning of the series, but also to change those events and explore an alternate world. If Rhaegar dies in a tournament before he ever steals Lyanna, then there is no War of the Usurper as fans of the series know it. Viserys, for better or worse, becomes the heir to the Iron Throne. Robert marries Lyanna as planned. Brandon becomes the Lord of Winterfell, with Catelyn as his lady. None of Eddard's children are ever born. Ser Jaime and Cersei are kept apart (he in the Kingsguard, she in marriage to some other great lord – perhaps of Dorne?) – perhaps their unsatisfied love is the cornerstone for a new threat to set the Seven Kingdoms aflame.

Alternately, a game set just prior to the events in *A Game of Thrones* would have players in the world of Robert Baratheon's hedonistic reign: opulent and glamorous at first glance, but tattered at the edges and rotten at the core. Players depicting Cersei Baratheon and Ser Jaime Lannister would be plotting to keep their secret from the world at large. Petyr Baelish's player would be pulling strings to constantly improve his station. The players who take on Jon Arryn and Stannis Baratheon may have the disadvantage of being the only honest men in Robert's court. Again, you as a player could veer this off on a different course than what transpires. Jon Arryn or Stannis may get word to Robert about Cersei's infidelity, resulting in dire consequences for the Lannister twins. This may even result in a completely different sort of civil war, in which Lord Tywin Lannister brings his swords to bear against the crown.

Your GM will also want to help you determine the statistics used for these characters. While pages 442-458 present statistics for the major characters, they may not suit your GM's needs and desires, especially if he or she is running a game set in a time period greatly removed from the events in the books.

A final important factor is deciding on your character's particular goals. Since there are many secrets still buried in the story, it is up to you and your GM to determine the goals, secrets, and hidden agendas your character may possess. This allows you to play conspiracy theorist and figure out how you think things work behind the scenes.

Playing the Underlings

Another way to minimise downtime when your character is out of the loop is to role-play the activities of another player character's underlings. While such characters are not meant to replace your character, they can provide you with an opportunity to continue playing in a situation to which you may not normally have access. Not only can it add depth to the NPCs and a chance for you to sample playing new characters, but it also saves the GM from either trying to portray too many NPCs in a single scene, or else leaving critical NPCs strangely mute when the GM forgets they are present.

Generally, an underling should have a bare bones write-up rather than a comprehensive character sheet. The GM should ensure that all players get a fair allocation of game time, and remember not to forget who the key characters are. Some players may not feel comfortable playing multiple-roles, and so the GM may wish to ease them into this style, at first with very minor roles, then slowly giving them more distinct or important characters to run.

Roles in a Game of Thrones

While many of the roles from a Noble House game can be expanded to fit into a Game of Thrones, there are some broad character types that represent the typical characters to be found in this sort of game.

Spymaster

Whether in an official capacity or otherwise, you have carved a niche for yourself as one who is talented at gathering intelligence on the major powers in the Seven Kingdoms and beyond. You make it a point to draw together an army of snitches and sellouts, while simultaneously leveraging the information that you have gathered to extort more powerful figures into feeding your stream of information.

Moneylender

You are able to spin money virtually from thin air. Through a combination of investments and interest-earning loans, you are able to buy or extort loyalty and influence.

Military Commander

As many kings have demonstrated, you cannot rule without the support of the military. With a band of armed men you have a degree of influence that those with glib tongues and honeyed words lack. You possess a valuable resource that you can either lend to your allies or wield on your own.

Official of the Faith

Others may choose to deal purely in the vulgar world of the mundane, but your power lies in your sway over the souls of your worshippers. As a spiritual advisor to the people, you learn information for free that others must work for. As a representative of a charitable institution patronised by the nobility, you also rarely lack for money.

Noble

By right of law and tradition, you are the custodian of not only a stretch of land but also a portion of the population. The armies of the Seven Kingdoms are pulled from your people. The treasury of the Seven Kingdoms is built from your taxes. While a weak noble can easily be replaced, one with strong Influence and support can become irreplaceable.

Sending Ravens

You may see if your GM will allow you to adapt messages sent back and forth via raven into the form of brief conversations. While it will not be as realistic as the true sense of sending letters that can be easily intercepted, it is certain to be more fun than frantically trying to write out notes to each other in-character.

Information: The True Coin of the Realm

"I must have gold, and another fifty birds."

...

"So many?" ... "The ones you need are hard to find ... so young, to know their letters ... perhaps older ... not die so easy..."

"No. The younger are safer ... treat them gently ..."

" ... if they kept their tongues ..."

"... the risk... "

— Varys and Magister Illyrio, *A Game of Thrones*

All characters can benefit from sufficient information, not just those dedicated to the role of a spymaster. Eddard Stark clearly demonstrates that merely having a title does you little good if you operate blindly or do not act on the knowledge you are given. From the dark words carried by ravens through the Seven Kingdoms to secret messages hidden in false-bottomed boxes, the flow of information is a powerful force.

The first and most important step is to establish a spy network. This could be as little as a couple of well-placed guards under your pay, or as complex as a horde of servants and commoners bringing their secrets to you in exchange for a few copper coins. But how do you get people to bring information to you? For common information, all it takes is planning and money. You find a group of talented individuals to act as your primary agents. Ideally these agents will not even know each other. Without indicating their employer, they recruit others willing to gather information and recruit subordinates. In a perfect system, none will know any other spies besides the one person to whom he or she reports.

For example, Captain Moreo reports to Varys, or so Petyr claims. Petyr himself owns several brothels, numerous spies, and the Commander of the City Watch. Queen Cersei has numerous guards that report to her, as well as her agents in the Kingsguard and family members scattered thick throughout the court. Lord Varys, of course, has little birds seemingly everywhere ... and apparently prefers young children who know their letters, but have no tongues to wag.

For the truly juicy bits of information that only powerful and well-placed individuals can provide, a slightly different tactic is needed. One particular lady will do anything to keep her scandalous trysts from becoming public knowledge, or an exiled knight wishes to be welcomed back into the Seven Kingdoms. You are capable of providing each a service. If you happen to also be the one responsible for the lady's paramour or the knight's exile, then your job becomes that much simpler.

Play Style: Band of Heroes

The Band of Heroes Game basically groups a mixed band of heroes (or rogues) together and pits them against various obstacles as they wander the land. Such a group could represent brother's of the Night's Watch, a band of sellswords, or a party of highwaymen.

This style of play manages to be both familiar and alien. While this is a common style of fantasy role-playing, the most frequent threats may be mundane or unobvious. In fact, during the beginning of *A Game of Thrones*, the Seven Kingdoms is in a relative state of peace. After King Robert's death, chaos and violence enshroud the land and make the most common travel into a dangerous journey. Even during the more peaceful time periods, however, adventure can be sought out in the nooks and crannies of Westeros.

The Seven Kingdoms are huge, filled with sundry towns; some are bustling crossroads while others are tiny, remote villages. The Mountains of the Moon and the lands beyond the Wall are inhabited by barbarian wildlings willing to kill and rob passers-by; bandits prey on unsuspecting merchants; and pirates and smugglers abound on the high seas. Players can take on the roles of those who oppose such activity or they can engage in that very same villainy. Likely the GM will have such campaign decisions mapped out in advance, but it is nice from a player's perspective to know what your options are.

Living a Dangerous Life

Given the amount of injury and need for magical healing that goes on in many fantasy RPGs, it seems inconceivable that your character could survive any sort of extended combat or military campaign in a Band of Heroes Game. What you need in this situation is to find ways to fight in combat without endangering yourself.

From a straight strategy viewpoint, this means largely putting yourself in situations where you cannot get hurt. Attacking from a distance or striking from ambush are both ideal ways to do this. There is also the simple approach of choosing your battles. Do not fight opponents when you are not absolutely certain that you can win. Fight dirty when you think it will turn a battle. Very rarely do fantasy gamers run from the battlefield, but this is a bad habit that may need to be broken. A single hit may not kill your character, but a lucky strike may send almost anyone into shock – in another game, Ser Loras could have taunted Ser Gregor and easily survived a few hits; here, a single strike might have delivered a mortal blow.

Turning to a mechanics perspective, the best way to survive is to take Feats and Skills that help you to avoid getting hurt. Anything that improves your Defence Bonus, reduces damage, or allows you to dodge or run away should be a priority. Also, the ability to act before your opponent and do significant damage cannot be stressed enough.

In a gritty game (using rules such as Fatigue, page 256, and the Grim and Gritty options, page 257), then it may be best to simply avoid combat. Find non-violent resolutions to conflicts whenever possible and find other people to fight for you when things get ugly. Poison, assassins, and armies are all available to the shrewd noble.

Life for outlaws can be tough. Petty theft can easily cost a character a hand, and more serious crimes have truly dire punishments. While a game of banditry can be fun, any game that stays close to the feel of the books will prove that a bandit's life is often short, brutal, and ugly.

There are many legal and legitimate ways for a character to make his or her way through the land having grand adventures, and the life of the mercenary is the most obvious. Gaining employment from a noble of some sort goes a long way towards legitimising one's activities. It is not unknown for agents of a noble to even abuse their authority. Smallfolk make easy prey and are unlikely to speak up against agents of their own lord. Even without employment from nobles, there are certain to be smallfolk, merchants, and assorted other travellers who are in need of a good sword to defend themselves against the brigands of the world.

Your characters may become pawns in the machinations of nobles, assigned missions to ferret out intelligence about other factions in the plotting and scheming of the Seven Kingdoms. This may eventually evolve into your characters rising to prominence as the game shifts into more of a Noble House or Game of Thrones style of play.

Aside from legitimising your character's adventures in the world, the biggest threat your character will face is injury. Not only will combat be more common in this style of game, but if you are playing a group of freelance adventurers there may be few people in your circle who can efficiently treat a wound. Some of this depends on how your GM handles the availability of medical knowledge. There are no "cure all" magics, and not everyone will know to use the mysterious mouldy bread to treat infected wounds, or that boiling wine will help a wound and boiling oil will kill a patient. This means that if your character is injured, he or she will be slow to recover and there will be little salvation if the wound becomes infected. You will need to rapidly learn combat tactics that minimise the amount of damage your character takes, as well as find locals who have some knowledge of medicine.

Roles in an Band of Heroes

While there is plenty of room for redundant characters in other styles of play, the emphasis on survival in the Band of Heroes Game necessitates that some roles are filled.

The Soldier

This will likely be the most common member of the group. He or she will be the point person in any physical confrontation and most other characters will likely hide behind him or her.

The Diplomat

Not all situations can be solved by brute force. The group will need to have a charismatic person to handle the bulk of the social situations.

The Loremaster

As mentioned above, injury is the hardest part of this sort of rough life. This character may be a fallen maester, an itinerant septon, or a simple village herbalist. Often he or she will possess other useful knowledge that can aid the group, such as what kinds of mushrooms are edible and whether the snake that just bit you is poisonous.

The Sneak

Rounding out this group is the stealthy aspect of adventure. This character will often find him or herself in the role of the scout, but will sometimes be called upon to engage in more illicit prowling.

Contributions

Players assist their GMs immensely when they provide additional content for the game. Journals, short stories, session logs, and character portraits all aid in providing depth and texture to the campaign setting, as well as connecting the players to both their characters and the game world. Your GM may even provide extra experience or other game-related bonuses to players who give that extra effort for the game. Here are some ideas for contributions you can provide for your game:

Character Quiz

After you create your character, but before your first game session, you can submit a quiz to your Game Master that answers a dozen or so questions about your character. This quiz will help you and the GM better understand the character's background, motives, and goals – enriching the role-playing potential in the process. The same quiz questions can either be set by the GM for all players, or each player can answer questions that they make up themselves. Sample questions may include:

- Characterize your character in a single sentence?
- How would your character's family describe the character?
- Name three of your character's fears: one each from youth, the present, and the future.
- What emotions does your character not reveal in public?
- Who does your character look to for inspiration? Guidance?
- Describe your character's bedroom.
- Describe your character's first love or crush.
- Do "the needs of the many outweigh the needs of the one?"
- Who is your character's best friend? Describe him or her.
- What is your character's heart's desire?
- What does your character think of lies?
- How does your character think he or she will die?

Short Stories

Writing a short story is another great contribution idea. Such tales allow players to detail key events in the character's life, legends that inspire his or her character, or even parodies that poke good-natured fun at the characters or the group. Several players can even get together and co-author a short story, either working in collaboration on the entire project, or each writing section and them passing them back and forth. Expansions of the short story idea include plays and poetry.

Quotes

Sometimes players say the strangest thing during games, and having a collection of notable witticisms and humourous gaffes that players can look back on week, months, or even years later would be a great resource. Each session, a player could write down such quotes on paper or a computer, and then compile them into a readable format, with context.

Music

Digital music computer programmes make it easy to mix and edit music ripped from CDs or created electronically. Players can create soundtracks for the campaign to play in the background during game sessions, or tailored theme music for one or more characters in the group.

Video

Once again, computer applications have made it easy for novices to create and edit digital video which can be transferred to DVDs for everyone to watch. A player can either make a video collage of different movies and TV shows relevant to the character or campaign, or even use a camcorder to capture original video. Several players may even work together to film a short movie about how their characters met, an important event in their lives, or "a day in the life" of their characters.

Website

The web-savvy technophile of the group could create a webpage for the campaign, pulling together all the contributions from the other players and making them accessible in one location. The website could simply be for reading, or it could have more interactive features, such as a weblog or even simply javascript mini-apps. The possibilities are nearly endless!

Munchies

The player with more money than time can still contribute to the gaming group by providing snacks for everyone during each session. To help spread the cost around, though, this contribution should probably be rotated amongst a few players.

GM Support

Some players might have better access to supporting equipment than the Game Master and can thus contribute access to their resources. For example, a player might own a colour laser printer (or have unrestricted access to one at work!) and can thus print group handouts the players will each receive on behalf of the GM.

Other Ideas

Only your imagination, and maybe your Game Master, truly limits what sort of contributions you can make to the group. Discuss with your GM what sort of ideas you have, and whether he or she would provide you with some sort of extra benefit for your hard work and dedication.

Character Journals or Diaries

This is the easiest and most common contribution. You simply keep a journal from your character's point of view. By exploring the game through your character's point of view, you understand how your character thinks and can use that insight in role-playing him or her more effectively. The journal is also a chance to flesh out minor encounters that don't necessarily require camera time, but can be fun and interesting. This can include interesting conversations with castle staff, introduction of minor NPCs, internal musings about that state of the world, or descriptions of places your character frequents.

Some players find it really helps them get into the mood to hand write their journal entries in a notebook or diary, but this is difficult to share these entries with others. You may try photocopying your journal entries, but these are often hard to read and don't go through email very well. Unless this journal is purely for your own benefit and enjoyment, you will want to type up these journal entries so that others can appreciate your work.

Session Logs

Having one person keep track of events in each game session can be an invaluable resource. Session logs not only help you to remember from session to session what has happened before, but they are also a lifesaver for those who keep character diaries. You can either assign a single person to be the note taker for the entire campaign, or rotate the responsibility. The note taker will be responsible for converting his or her notes into an easy to read format for the next session, and providing copies to the other players.

Character Drawings

Players with an artistic bent can help the group by providing illustrations of player characters and key NPCs. Since most role-players bear little to no resemblance to their characters, these portraits provide an oft-needed image for players to remember while role-playing. Players who lack fine drafting skills can use celebrity photos, magazine ads, and stock photos to represent the characters in the group. These photos can then be worked into a collage, either with old-fashioned glue and exacto knives or on a computer with image manipulation programs.

Player Advice

1. Read the Books

There is no replacement for this. While this sourcebook can provide a good basis for understanding "A Song of Ice and Fire," it cannot convey all the details and atmosphere found within the books themselves. Reading (and re-reading) the books will give you a strong sense of how the world feels, how the people in it talk, and how you can make a fitting character.

2. Create Characters that Fit the World

While there is a varied tapestry of characters to be found in "A Song of Ice and Fire," they all can believably exist in the world that surrounds them. Individual GMs will have their own particular slant on this universe or a particular style of game they like to run. A character inspired by Timett, son of Timett, may be a very interesting character to play, but he may not fit into your GM's plans to have players portray nobles in the court at King's Landing. Work within these limits and discuss problems you have with your GM.

3. Give Your Character a Few Defects

Characters in *A Game of Thrones* are filled with quirks and flaws that give them depth of personality. A flawless and infallible character has yet to appear in any of the books of "A Song of Ice and Fire." Providing your character with Defects not only gives your character more depth but it also lends itself to providing role-playing opportunities. Possessing a Defect is not nearly as important as how your character approaches, works around, and sometimes revels in his flaws.

4. Imitate, Don't Duplicate

The series provides plenty of seeds for character concepts and it is good to draw upon these personalities for inspiration. You should try to avoid outright duplicating the characters from the books with only a few minor features changed, however. It's great if you want your character from House Greyjoy to have formed an empathic bond with a foundling kraken, thus leading to him learning to tap his abilities as a warg. You should, however, probably avoid also deciding that he is baseborn and goes off with this giant squid, which happens to be an albino, to join the Night's Watch.

5. Establish a Voice for Your Character

This is hardly a new concept but it is one that does not seem to get enough mention. When you are role-playing your character, it is often a good idea to develop tone, inflection, some turns of phrase and other mannerisms that set your character apart from your normal out-of-character conversational tone. This is something akin to developing a character you are portraying in a play. The longer you role-play this character, the more you settle in to these mannerisms. Not only does it aid in indicating whether you are speaking in character or out of character but it also helps you stay in the mind set and point of view of your character. This does not mean that you should use a funny voice when role-playing your character. It is only a subtle change of tone and dialogue that sets your character apart.

An easy way to help you to develop this voice is to keep a journal for your character. As you write in your character's voice you will find it easier to determine how this character would think, behave and speak.

6. Team Play vs. Solo Play

One of the hardest aspects of this game is that some styles of play seem to encourage more solo play. While this can be fine and fun, try to find ways to include other players with your activities, otherwise your GM will be forced to work overtime keeping track of six different games and most of the players will have a lot of time on their hands while waiting for their turn. While bringing along a fellow character may not be the most realistic thing for your character to do, this is a small sacrifice that can enhance the enjoyment of the game for others.

7. Don't Get Caught Up in the Rules

While the rules for *A Game of Thrones* provide a handy common ground for players to arbitrate dice rolls, they are not carved in stone and are certainly not the end-all, be-all concern of the world. The purpose of this game is to have fun, not argue over the finer points of mechanics. Leave adjudication and rules clarification to your GM and devote yourself to strong role-play and having fun.

8. Don't Take Things Personally

Quite simply: bad things happen. This is especially true in Westeros. Conflicts arise between characters, antagonists get the upper hand over your character, you fail that critical Save that was the difference between life and death for your character. In the end, remember that this is only a game, this is a fictional character and the bad things that happen to your character are not meant to be attacks against you. If you feel this is otherwise, you should discuss it with the parties involved to try and reach a resolution.

9. Trust the GM

There exists an unspoken agreement between GMs and players: the GMs provide a challenging and enjoyable game, while the players should trust the GM's judgement. Players should not try to second-guess their GM, criticise the GM during the game, or assume that the GM seeks only to harm the player characters. GMs aim to provide a good game and a degree of trust is needed to pull this off. If you feel that this is not the case with your GM, you may want to discuss this outside the course of the game in a tactful and polite manner.

10. Provide Constructive Feedback

Few things help the course of the game more than open communication between players and the GM. Don't try to be mean about the matter, simply be open, honest, and helpful while discussing ways to improve how the game progresses. If there is something that actively upsets you about the game, do not hesitate to speak to your GM about it. This is a game and meant to be fun. If something is hindering your enjoyment, you should feel comfortable discussing it with your GM and fellow players.

11. Network with Other Players

Thousands of gamers worldwide play fantasy RPGs and you can interact with many of them by visiting our company message boards at http://www.guardiansorder.com/boards/. For the latest information on how to tap into our network for *A Game of Thrones d20*, visit our website at http://www.guardiansorder.com.

Game Mastering the Seven Kingdoms

Introduction

The books upon which this game is based are some of the most compelling reading in fantasy literature to date. Dynasties rise and fall, empires are born and brought to their knees, and love and loss are written in blood across the land, all lying in the shadow of the North and the near-forgotten threat of Winter. To bring the world of "A Song of Ice and Fire" to life as a role-playing game, the Game Master must decide what distinguishes the Seven Kingdoms setting from other fantasy realms he or she may have run or played in before. The GM must convey the unique qualities of this realm to the players in the face of the stereotypes and expectations they may have about "playing a fantasy role-playing game," for Westeros flies in the face of convention. Many distinguishing facets of Westeros have been quantified in these rules, using Classes, Skills, and Feats unique to the world. There are also central elements of the background that cannot be defined with a set of rules, but that are equally important in conveying this setting convincingly. These elements are described below.

These sections assume the GM has read at least the first novel, *A Game of Thrones*. They give practical advice on using the rules and including background elements to create a campaign or scenario consistent with the world, and offer help in getting around the rules when necessary in ways that maintain player trust.

Consequence

On first reading, the Seven Kingdoms may seem a dark place. Evil often triumphs, long-term schemes prevail over the course of brave and honourable risk, and no good deed goes unpunished. Such dark and dismal prospects can lead one to question why anyone would wish to play a character in that world over the long term? Wouldn't it be obvious that the darkest, most backstabbing, self-serving characters (with the best-maximised Ability Scores and Special Abilities) would "win" every time?

What careful reading of the novel shows, though, is there are no characters who are evil in their own eyes. The Starks are the heroes of *A Game of Thrones*, perhaps, but is there not a story as yet untold in which the Lannisters are heroes, or the Tullys? "A Song of Ice and Fire" achieves such a great response in its readers in part because the author always makes an effort to make his readers understand that every act in the book was done for a reason. As the series unfolds in future books, even the greatest villains of the first novel become at least sympathetic, if not likeable.

For game purposes, this means that the "good" and "evil" of the game situation are deeper than any black-and-white rules categorisation could render them. It means that, just as with real people, judgement and character development are constantly changing. Each choice a player character makes changes others' views of him or her. No scoundrel is doomed by a label to always be despised, but neither is the shining knight forever untarnished. In Westeros,

actions bring their own consequences, for ill or good. Intent pales beside action, and merely being "good" will not save you.

Here is where the GM has freedom to challenge the players and their characters in meaningful ways. A world as big as the Seven Kingdoms has a memory. A noble family once betrayed harbours its grudges and bides its time. The mysterious woman assisted in a time of need puts in a good word for the characters with her cousin, the Crown Prince. The mistreated peasants resent their oppressors, skimping on taxes and thwarting their lord's aims in whatever subtle ways they can.

Perhaps the foremost feeling that defines this setting is the weight of consequence. Hardly any action can occur without its ripples affecting some far shore. Friends and enemies made today will be the salvation or damnation of a character tomorrow.

Realism

"You must say the prayers I give you and keep the lambskin in place for ten days and ten nights," she said. "There will be fever, and itching, and a great scar when the healing is done."

— Mirri Maz Duur to Khal Drogo, *A Game of Thrones*

In *A Game of Thrones* there is a sense that world is gritty and real, despite some fantastical and supernatural elements. Without antibiotics, modern medicine, or magical healing, wounds can be fatal. Travel takes place over days, weeks (or fortnights), and months, not minutes; communication is no faster than the fastest crow can fly. Crime is punished harshly and there seems little room for silly antics. Preparations for the long winter overshadow the joys of the long summer. Each of these elements is a turn-about from many typical game settings. Convincing the players of the reality of these challenges in the Seven Kingdom's setting is one of the GM's first jobs. For example, consider the sample issues below:

- If wounds kill, fighting is a serious business. People die even in tourneys; someone who's itching for a fight may find it fatal to give in to that temptation. Wearing a sword indicates a willingness to use it, for what fool would be want to be mistaken for a swordsman if it weren't true?
- When the nearest city is weeks distant, it is less feasible for characters to run from their mistakes or jump at every opportunity. Time becomes a precious commodity that they must assign wisely.
- When there are no magical or technological means of quick communication, characters must plan ahead for emergencies.
- Where shoplifting is punishable with the loss of a hand, no one bears the title "thief" lightly or publicly.
- When a noble house knows that its estates, however rich now, will be threatened one day by the long winter, trying to survive without a harvest year after year until the spring finally comes, it becomes much more important to groom alliances and stockpile resources. Player characters can become critical agents in these efforts.

Status and Society

Another element of the Seven Kingdoms' world that is likely to seem foreign to new players is the way that social divisions and expectations predetermine which jobs, social circles, and styles of behaviour are proper to a given character. The exclusivity of noble birth and rigid rules of appearance and correct action restrict the people of this world in their daily lives. This offers the creative player a fascinating set of challenges as his or her character must decide when to abide by those rules and when to work around them.

Status and Family

When playing NPCs and describing events, GMs should convey the importance of social class, duty, and honour in everyday life. Peasants never address nobles without being given leave. Merchants resent speaking to peasants and must take care in speaking to nobles. Nobles do not fraternise with the lower classes; they use the skills of "middle class" folk only as part of business dealings; and they normally socialise only with other nobles. Even a nobleman is at risk, though, when addressing members of the royal house.

In the Seven Kingdoms (and many lands beyond), this behaviour is not just habit or prejudice, but "correct action." Correct action is action that is appropriate to one's social and financial station; it upholds the order of society by demanding that people's responses differ based on their position relative to those with whom they are dealing. Throughout real history, correct action has been a fixture of nearly all feudal societies, creating a basis for power and station and reinforcing the prominence of the few over the many.

Correct action allows characters to maintain face and speak across the levels of power between the layers of social contact; it is necessary grease to the wheels of commerce and politics. Conducting oneself correctly ensures that the nobility maintain the level of respect they require, enabling them to demand services, taxes, and armed protection from (and for) their smallfolk and lands, while also ensuring that the smallfolk can do the "dirty" work and interact freely with other merchants and tradesmen as they require, without embarrassment or censure. For example, while a knight's oath includes duty to those he protects, it is also true that such duty does not suggest fraternising with them.

Another social expectation is that one will be loyal to one's families by both birth and marriage. As a purely practical matter, if one cannot count on one's family, the world becomes a cold place indeed; after all, members of other families can only be relied upon to uphold their own interests. Marriage vows, then, are necessary contracts. They create alliances that can be counted upon in an otherwise uncertain political landscape. Breaking such vows is a grave disgrace, since the cheating partner has not only wronged his or her spouse and broken oaths, but also betrayed the interests of a whole family or house. Acknowledged bastard sons or daughters are the undeniable representation of such treachery – and in some circumstances can threaten the claims of the legitimate children of the marriage. For that reason, very few bastards are tolerated as equals to their legitimate siblings by society. Fair or not, their position and what they represent are never forgotten. (For more information on issues of birth, see page 46.)

The importance of family ties also means that marriage politics can be an important part of the game, providing the GM with many useful story hooks for the player characters. This is particularly true among the nobility, but even characters from the lower social orders can seek to advance their position or improve their own family's standing with a well-chosen bride or groom. This provides the GM with a whole series of ongoing threads that can provide depth to a campaign. Such domestic details provide continuity and a sense that mundane events are in motion behind the scenes while the player characters are busy with their own intrigues and adventures, just as in life and literature. The spouses and potential spouses of characters may even be powerful NPCs with their own agendas.

Depending on the nature of the campaign, the GM may decide to let a character's NPC husband or wife fade into the background, "tending the estates" or minding the store, freeing the characters to wander. It can be equally useful, however, to develop the character's potential

further. An NPC mate can introduce conflicts of interest; does the player character respond to an urgent need at home or carry on wandering the wilderness? Perhaps the spouse complains to his or her family that the player character is neglecting business or home responsibilities, bringing serious consequences. If treated properly, the spouse can also be a valuable asset. For example, he or she could call on house resources, bringing in timely money, men-at-arms, or important introductions to aid the player character and advance the game's plot.

If characters can cultivate these NPCs, they can provide not only endless plot hooks and reminders of continuity but also enhance the game's connection to the world of the Seven Kingdoms – where, after all, family politics are a matter of utmost importance.

Legitimacy

Benjen Stark gave Jon a long look. "Don't you usually eat at table with your brothers?"

"Most times," Jon answered in a flat voice. "But tonight Lady Stark thought it might give insult to the royal family to seat a bastard among them."

— Benjen Stark and Jon Snow, *A Game of Thrones*

Modern readers may see characters who ignore social boundaries and reach across class lines as heroes. This perception might colour their portrayal of their characters in a game as well, but they should be reminded that other characters may not see such behaviour as heroic or egalitarian, but rather foolish or insulting. The culture of Westeros is all pervasive, and those who flaunt it openly will find little but condemnation by their peers. A low-born character who manages to rise into nobility will find it hard to connect with either the smallfolk or his or her would-be peers, while a noble who gains a reputation as a champion of the lower classes may have trouble when he or she later wishes to curry favour with the Kingsguard for a promotion.

Sexism

Arya cocked her head to one side. "Can I be a king's councillor and build castles and become the High Septon?"

"You," Ned said, kissing her lightly on the brow, "will marry a king and rule his castle, and your sons will be knights and princes and lords and, yes, perhaps, even a High Septon."

Arya screwed up her face. "No," she said, "that's Sansa."

— Arya Stark and Eddard Stark, *A Game of Thrones*

Just as issues of class and birth can seem disagreeable to modern sensibilities, the sexism that is taken for granted as proper in the world of Westeros is equally offensive to most readers. The tragedy of Arya, for example, would be difficult to explain in a world where a female's options are as open as a male's.

GMs might choose to downplay or ignore these elements of the Seven Kingdoms setting when creating their own versions of the world. It can enhance player enjoyment to "open" the world to more character choices. The downside is that this makes the setting more generic and risks losing the qualities that make the world so rich and consistent. Whatever the GM decides to do in this regard, he or she should communicate this clearly to the players before they have invested themselves in any particular character concepts.

Themes of the Seven Kingdoms

Names, Nicknames, and Titles

"The fire is mine. I am Daenerys Stormborn, daughter of dragons, bride of dragons, mother of dragons, don't you see?"

— Daenerys Targaryen, *A Game of Thrones*

If any one theme is repeated, it is that names hold power. Not only are names descriptive, given as labels for deeds and qualities great and terrible, but they are also taken in the hope that they will give their owners the qualities they need to succeed. Given names, family names, nicknames, and titles shield one from harm while marking another as an enemy before any other words are exchanged.

In this game book, the rules for Reputation and Influence were written in part to capture the importance of one's name in the world (see Chapter 9). The following are just a few examples of the complex interaction of names, nicknames, and titles with character development in the Seven Kingdoms:

- Ser Alliser's cruel nicknames of his wards, such as Lord Snow for Jon Snow.
- Jon's name for the gift he gives Arya, the sword Needle, as all the "best" swords have names.
- Tyrion Lannister's claim of the title Imp; a term of mockery in which he cloaks himself.

Names have power, whether as a title and family lineage to conjure fear in the heart of the Usurper, a nickname bandied among boys at the Wall, or the name of a sword for a young girl. "Needle" describes the sword and the quick, graceful way of its use; "Lord Snow" marks Jon not only as acting above his station, but later, prophetically, as worthy of leadership; "Stormborn" describes the circumstances of Dany's birth in the last days of the Mad Targaryen King, Aerys II, and foretells the turmoil she is to bring and the power she is to wield.

Most names and nicknames have both positive and negative effects in the world. A character's personal view of his or her moniker may be very different from the view others may think it conveys.

The title "Ser," bestowed only on knights of the realm who have taken vows of service and loyalty, in most places opens doors of respect and honour. Even a commoner who has worked his way up to a moment of glory in battle or a tournament could be raised in an instant to knighthood by word of the king, "Rise, Ser." Though he might not be respected for wealth or lands or family name, a knight can always be recognised for that moment he was selected for special honour. His vows bind him to a life of courtly virtue, and he will be trusted over other men. But as the Hound knows, such vows cannot be enforced. The brutal brother he despises, Gregor, was made a knight, and so Sandor wears his own rude moniker as a badge of honour in itself: I am not like him.

A disgraced or untrustworthy knight can also fall farther than an ordinary man. Thus Jaime Lannister's nickname, Kingslayer, marks him lower than low, in spite of the fact that his treachery brought the current king to power. Similarly, Gregor's unhandsome title, the Mountain that Rides, is recognised as describing more than his size; it describes him as an unmoving bully, using force where finesse would have done. The Hound, on the other hand, seems to revel in his nickname, even when the young prince Joffrey calls him Dog; dogs judge men truly, and loyalty dependst upon their masters' actions, not their names or words.

Names, nicknames and titles describe or derive from many factors, such as:

- Matters of Honour: Titles and nicknames can indicate vows taken, loyalties upheld, or promises broken.
- Family Ties: A family's name or its implied symbol or mascot can seem to describe a person – or make an ironic counter-example.
- Legitimacy: A last name indicating one's status as a bastard, retaining no rights to heritage, is recognised across Westeros.
- The Wall and the Frozen North: It is common at the Wall for recruits to be given new names and achieve ranks that dissociate them from their often criminal pasts.
- Reputation: Family names clearly alter the way characters are viewed on first meeting; beyond this, reputations can be won or given in infamy. Until they are publicly spoken, however, they have no social impact.

Summer and Winter

The harsh contrast between the easy bounty of summer and the cold severity of winter is referred to frequently. Though the story beings in the last days of summer, the Stark's family motto, "Winter is Coming," pervades the world. Some people admire the grim practicality of the Starks; others find it foolish and wasteful to ignore the joys of summer for a life of self-imposed frugality. At some point, almost all the characters face the choice between an easy, comfortable offer and the more difficult road to a greater future. There is no promise that this greater future will be successful, or that the easy offer is not the correct one; still it often seems that even setting off on the road to glory means giving up much of what one might have had. Easy power is also fraught with peril. While there is a trace of magic left in the world, especially in the exotic realms of the east, the cost is terribly high and almost never worth it in the end.

Old Gods and New

The contrast between easy wealth and difficult worth is echoed in the references to the gods of Westeros. Catelyn complains that Eddard Stark's godswood is a forbidding place that doesn't seem to admit summer. He allows her the worship of the Seven and has built a sept in which she might feel the familiar rainbow hue of light through stained glass, but his gods have no names; they are harsher, closer to the world, and colder than the gods that bring Catelyn comfort.

Life Goes On

The degree to which the characters in *A Game of Thrones* must carry on with urgent tasks in the face of tragedy is truly striking. Among the Starks, there is no time to mourn the deaths of King Robert Baratheon and his Lord Hand Eddard; Arya must run for her life, Sansa must pretend she will be a dutiful hostage to Cersei's good will, Robb and Catelyn must carry on gathering forces for their war, and Jon's vows are tested at his place upon the Wall. Across the water, Daenerys doesn't even hear of the death of her enemy, Robert the Usurper, until months later. He was a man she knew only as a nightmare myth from her childhood: the man whose rebellion killed her family. The one character that allows grief to take her over is Catelyn's sister, Lady Lysa, reacting to the death of her husband Lord Hand Jon Arryn. She is described alternately as weak, mad, and wretched; her thoughtless words and deeds endanger the others and threaten to turn her young son into a monster.

Little Birds and Spies

Lord Petyr Baelish and Lord Varys are two supreme examples of master spies – men who collect secrets like other people collect gold. While Catelyn believes that "Varys has ways of learning things that no man could know," Eddard says only that "he has spies." Having such characters as NPCs in the game does challenge the GM to maintain credibility with the players, making sure the NPCs' influence and access to secrets does not cross the line into unfair advantages. This means these NPCs must be developed with sufficient bonuses to justify the amount of Influence spent to have ears in every wall. Remember also that those under a character's Influence have Influence of their own, and so on. It is easy to see why Varys has a reputation as a spider in his web.

GMs should remember, too, that where NPCs can go player characters can follow, theoretically. While it may be difficult to catch up if there is a significant disparity in power, an information-based player character focusing on Influence could certainly start to see the outlines of the enemies' organisations. The GM should reveal greater details as the player characters start their own fledgling networks. Perhaps by spending Influence Points on specific groups of guards or families of servants, a player character could, in that narrow area, defeat the Influence of a more powerful NPC. Of course, using that network should carry risks, both to the character and to the poor men and women caught up in the scheme. Such is the nature of the Game of Thrones.

Fantastic Elements

While grit and realism are important factors in conveying the mood of the Seven Kingdoms, Westeros also contains fantasy elements that differentiate it from our own world. There is an undeniable fantastic quality in the background of the story.

Blood and Prophecy

In the blue wax was the moon-and-falcon seal of House Arryn. "It's from Lysa." Catelyn looked at her husband. "It will not make us glad," she told him. "There is grief in this message, Ned. I can feel it."

— Catelyn Stark to Eddard Stark, *A Game of Thrones*

This is not Catelyn's only "feeling" about the fate of her family. Throughout the novel she sees portents in everyday occurrences and has odd misgivings and prophetic dreams. While these are open to her own interpretation – and, in one notable instance, misinterpretation – she remains certain that her feelings must be important in some way even when they are frustratingly vague. Chapter 8: Feats suggests that characters possessing any of the bloodlines Feats might be troubled by similar visions of disaster within their family lines (see Intuitive Family Links, page 167).

These intuitive links between members of the ancient bloodlines can be a powerful tool with which a careful GM can drive action and tie together geographically distant threads in a plotline. If the GM wants to convey a similar sense of mystery and importance to that achieved in the novel, however, he or she must take care not to make the hints too obvious or use them to force the characters into a specific plan of action. For example, when a player hears, "You dream your sister is being poisoned. You know her enemies in her husband's House must be acting against her. You have to get her out," he or she has little choice in how to respond. The GM has missed the opportunity to give the player a sense of real feeling from the effects of the dream; the player is not engaged in the mystery. If instead the GM can get the player character to ask questions about the situation, the character becomes invested in the situation and may engage the other characters in turn.

Consider the following example:

Dev (the GM): (to Dylan) Brendal, you wake up with a start, the name of your sister, Alice, on your lips. Your stomach is a burning knot of pain that fades as you realise it is still before dawn. Everyone else, you hear Brendal cry out in the night.

Robin: (as Laurel) Brendal, what is it?

Dylan: (as Brendal) I don't know. (to Dev) What's going on with my sister?

Dev: The last you heard she was settling happily into the new Keep at the Reach with her husband.

Robin: (as Laurel) Didn't we hear a Redwyne woman was given charge of that keep?

Dylan: (as Brendal) Lyneth Redwyne, yes. It's said she hates my family for when my mother was put ahead of her ... but Alice is innocent in that – I mean, that was before she was born!

The characters in this case may or may not choose to act on the intuitive feeling Brendal experienced. Whether they travel to the Reach in person, start asking after Alice in a more roundabout way, or choose to shake the moment off, none of them can be surprised when they find out the truth of the matter. Any of these outcomes will make the story more interesting and give further depth to the campaign world.

Such hints or feelings could easily be subtler yet. A report of a fish die-off along a river just means hardship to the townsfolk encountered along the way, but to the Tully among the characters it could be taken as an ominous portent of things to come.

Animal Companions

"There are five pups," he told Father. "Three male, two female."

"What of it, Jon?"

"You have five trueborn children," Jon said. "Three sons, two daughters. The direwolf is the sigil of your House. Your children were meant to have these pups, my lord."

— Jon Snow and Eddard Stark, *A Game of Thrones*

The sense that the characters' fates are mystically bound up in and represented by events in the world around them is further reinforced by the appearance of namesake or symbolic animals. A sighting of a character's house sigil, like a totem animal, should always be noted. Again, of course, the characters have the option of ignoring or attending to the hint or portent.

In the game, the Animal Companion Feat (page 183) gives characters even more explicit connections to a particular individual animal or to such animals in general. In addition to the strong personal bond the character may have with his or her animal as a trained helper or pet, the character also enjoys a particular sensitivity to that animal's symbolic role in the game. The GM can use this to foreshadow events or lend a sense of urgency to a task. As a simple example, if an Animal Companion hunting hound puts its foot in a snare, it could foretell a trap closing in on the characters.

The Supernatural

"It is not a matter of gold or horses. This is blood-magic, lady. Only death may pay for life."

— Mirri Maz Duur to Daenerys Targaryen, *A Game of Thrones*

Westeros is a world only a few generations removed from a time of supernatural monsters. Whispers of manticores and mages in the east are still half-believed. In the Seven Kingdoms, the former royal dynasty took its original power from its living emblems, the dragons. Meanwhile, the land is dotted with fantastic towers and castles that could never have been built by mere mundane engineers. Here a sword that never becomes dull does not seem strange: it is accepted that it was forged when metallurgy and magic worked together.

To the people of this world, magic is living myth. Even though the knowledge of dragons, the forging of magical swords, and the dreaded Others is seen as lost, it was once real. At the same time, people who claim to have seen such creatures or know these secrets in the present day are viewed with fear and suspicion. Supernatural creatures were horrifying and awesome. Magic is now rare and terrifying, and its use foretells tragedy.

If a GM is going to allow player characters that are touched by magic in any way, the players should know how powerful and awful a sign this may be to the world around them, even as it may help them in the short term. Sorcery in the world of the Seven Kingdoms is always dangerous. The GM must give serious thought to the role magic-wielding characters play in his or her game, whether they are player or non-player characters.

Feats of Magic

"The Horned Lord once said that sorcery is a sword without a hilt. There is no safe way to grasp it."

— Dalla to Jon Snow, *A Storm of Swords*

The magical Feats presented in this chapter include the idea of sacrifice in their rules of use (see page 322), but it is easy for characters to gloss over such sacrifices when it is inconvenient. Whether the cost is represented by game mechanics or by an affect on the characters' in-game goals, the GM must make sure that the players understand the effects such sacrifices have on their characters. What if the sacrifice is borne by a loved one instead of by the character? What if word of the characters' use of magic gets out and negatively affects their reputation? Obviously, such sacrifices are only important when the players have become invested in the world, their backgrounds, the NPCs, and the story.

Defining the Game

Within its span, "A Song of Ice and Fire" brings to life myriad stories. Eddard Stark's bastard son, Jon Snow, joined the Night's Watch at the frozen Wall. He lived a completely different life and faced very different threats than his half-sister Arya in the Red Keep in the south. Eddard himself faced the constant peril of the king's court, with its spies, traitors, family feuds, and false friends. Robb fought his wars in the Riverlands, while young Bran had to grow up quickly as the Stark in Winterfell. Meanwhile, Daenerys rode with the Dothraki war bands on the other side of the narrow sea.

A creative GM could build a game around any of these settings and a dozen more only hinted at throughout the story. While it is always important to define in advance where a game will start and what kinds of characters will work best, for this game specifically it becomes vital. Each character's Social Status, regional Background, House Affiliation, loyalty, and blood ties will be important in many aspects of his or her experience. Players need to know what general types of characters will be suited to the story in which they will participate. Playing the bastard son of a sword maker in a party of highborn nobility could be a pretty disappointing experience, especially when that character often ends up excluded from the rest of the group's activities. Likewise, it would be pointless to play a hot-headed young contender for the throne in King's Landing if the GM plans to set the game in the wilds north of the Wall, unless that plan also includes a later return to that seat of power.

This is not to say that characters forced to play against type cannot be interesting. In fact, many of the main characters in the novel are fascinating because they have to overcome their shortcomings and lack of preparation for what life deals them. Characters such as a knight falsely stripped of his title or a noblewoman seeking recognition for her military prowess could add challenge to a game. It is important, however, that players are prepared for the difficulties their characters will face if they choose such disadvantages. The rules system is intended to reflect the realities of the Seven Kingdoms. It is an important part of the GM's role to make sure that players understand the effects their design choices will make on their characters' lives in any particular campaign.

There are three basic styles of game suggested below. Each focuses on a different type of campaign natural to the Seven Kingdoms, and each has particular implications for the character types, advantages, and restrictions that a GM should suggest to the players as they develop their characters. The game type may influence such basic decisions as the Level at which to start the player characters. First Level is not always (or even often) the best choice. For example, a game featuring Prestige Classes, such as Knights, Spies, or Water Dancers, must start at a higher Level.

Creating a Noble House

Whether you are using the established House Affiliations (presented in Chapter 5), fleshing out an undefined Minor House, or creating your own Great House, you should decide several things for all the houses that may appear in your campaign:

- Name
- Symbol, motto, crest, colours, and mascots
- Location and extent of landholdings
- Resources
- Head of House
- Heirs
- Favour with the Crown
- Relation to the Crown
- Events of fame or infamy
- Allies
- Enemies
- Religious Affiliation
- Attitudes

Example: House Stark

Symbol, motto, crest, colours, and mascots: The symbol and mascot of House Stark is the grey direwolf. Their banners show a grey direwolf leaping to the left on a white field. The Stark words are: "Winter is coming."

Location and extent of landholdings: The North, a vast expanse of forest and mountain from the bogs of the Neck up to the Wall. Of the Seven Kingdoms, Stark lands are "as big as the other six combined," but they are a harsh climate, with snows even in the long summer, and sparsely populated. Stark holdings include the ancient castle of Winterfell, its lands, and godswood.

Resources: Wealth is not immense, but House Stark boasts vast landholdings and a decent sized, though dispersed, population to draw upon for labour, taxation, and men-at-arms; Ice, a spell-forged sword of Valyrian steel; six partially tame direwolf pups. It is a hardship for the Starks to host the king's party on short notice, but they are able to do it. The Starks dress well and richly when necessary, but do not revel in opulence. They have an adequate number of servants and hands at Winterfell, greenhouses and protected lands to grow food during the inevitable winter, and a stable of horses of good quality.

Head of House: Lord Eddard Stark.

Heirs: Robb, Bran, and Rickon Stark. Other children include Sansa and Arya Stark, and Eddard's bastard, Jon Snow.

Favour with the Crown: High.

Relation to the Crown: No blood relation, though King Robert Baratheon was betrothed to Eddard's sister, Lyanna, before she died. Eddard and Robert were foster brothers.

Events of fame or infamy: Eddard Stark personally assisted Robert Baratheon in wresting the kingship from Aerys Targaryen II. Eddard slew Ser Arthur Dayne of the Kingsguard in single combat. Some years later, Eddard helped Robert put down Balon Greyjoy's rebellion. Eddard is known to have fathered a bastard son, Jon Snow, born near the same time as his oldest legitimate son; furthermore, he took this bastard in and raised him with his wife's children.

Allies: Tully by Eddard's marriage to Catelyn Tully; Greyjoy by taking to ward the Greyjoy heir, Theon (improperly used, this could also be a source of enmity, reawakening the rivalry of Greyjoy's past rebellion); Arryn through Eddard's close relationship with Lord Jon Arryn and through Jon's marriage to Catelyn's sister, Lysa Tully. There are also houses sworn to the defence of Winterfell itself, including Bolton, Cerwyn, Flint, Glover, Hornwood, Karstark, Manderly, Mormont, Reed, Tallhart, and Umber. Lords Bannermen from these houses, like the Greatjon, Jon Umber, are some of House Stark's closest personal allies.

Enemies: Lannister through animosity arising over House Lannister's delay in their support for Robert Baratheon's cause.

Religious Affiliation: Historically, Starks observed the old gods of the First Men in common with the people of their lands. In respect for his wife's faith, Eddard has erected a sept to the Seven for her use and allowed her to raise their children as she sees fit. The original Starks, Eddard included, tend to be practical in their religious observance, taking comfort in the steady, unchanging ways of the ancient First Men from which they descended and dismissing any belief in signs and portents as superstition, unless they show the direct and undeniable hand of the gods.

Attitudes: Enduring and ancient, Lord Stark sees his family as an unchanging remnant of the old ways of the Northmen. Traditionally, the Starks were styled Kings in the North, before those lands were brought under centralised rule. While the lands of the North are not rich in food or luxuries, its terrain and conditions do provide a broad area of protection, and its people are bound together by a strong sense of shared hardship endured through thrift and co-operation.

The Noble House Game

In this type of game, the characters either all belong to the same noble house or are the allied bannermen, sworn swords, or loyal retainers of the same house. Their goals are in line with the advancement of their families, although characters may disagree on the best way to achieve them. Honour to one brings honour to all, and likewise with dishonour. The Noble House Game gives the characters the chance to impact the fortunes of an entire house. The house may be led by a NPC from whom the characters take direction, or an experienced player might lead the family. By their individual successes, the characters earn fame or infamy along with the favour or disfavour of their patriarch or matriarch. Noble house characters struggle to maintain and increase their family's holdings and position while they advance their own aims within the family. Titles and recognition, wealth and prestige are all available to the successful Noble House character. The badge of failure is disgrace; exile or death could easily follow.

Before the players create their characters, the GM should inform them about the house they will be a part of and its status in the current political climate. The players can then develop characters that will serve within that framework. Whether a player chooses to play a house maester advising on policy, a middle daughter seeking her fortune, or an heir whose path is prescribed by his elders, his or her character can be created to fit with the other players' characters and be relevant to the situations the group will encounter. The Noble House style of game can be designed for player characters of any starting Level of experience.

In preparing any game set in the Seven Kingdoms, the GM must decide the status and positions of the key noble houses, since the nobility, their properties, and their attitudes towards their vassals are so critical to the flavour of the world. It is even more crucial to do so in a Noble House style game, where the player characters choice of family will be central to so much of the campaign's ongoing plot. If the GM decides to change the house loyalties and affiliations from those that the players might be familiar with from the novel, these details should be communicated to the players. Noble characters are surrounded by news and gossip about their allies and competitors. Only a completely oblivious character would be ignorant of his or her house's relative standing.

Once the current status of the houses has been decided, the GM now needs to decide in which houses the player characters should be based. Characters could be direct sons and daughters of the protagonist house all working together, friends or potential mates from allied houses, or even wards or captives from rival houses. Before offering these options to the players, the GM needs to consider how much inter-player character rivalry will be encouraged in the game, and what level will be too detrimental.

In the context of the Seven Kingdoms, a character that tries to betray, destroy or conquer another character's house would probably be executed or at the very least imprisoned if caught. Forcing player characters to continue to co-operate under such conditions would be very artificial. Of course, the game's plot could revolve around the reason such behaviour is not being punished appropriately by house elders. Since inter-character status and relationships will be so important in this game, the GM should offer sufficient information to the players so that they can create satisfying characters that are enjoyable to play over the long term. If the players are used to games in which a "party mentality" prevails, they could be very disappointed to learn that other priorities might supersede party loyalty in the Seven Kingdoms.

Characters of all ages and Levels of experience could play successfully in a Noble House game, though obviously the GM would have to account for their relative status when assigning them duties within their house. Clearly no eight-year-old girl will be allowed to negotiate her own marriage contract; still, she could be responsible for the welfare of other children, or for teaching some skills, or for impressing the Lord or Lady of another house with her own manners and knowledge. A young boy not old enough to go to war might be old enough to squire his Lord's knight in a tourney, or begin learning the arts of a maester. Any noble-born child has many more opportunities for development than even a learned or experienced commoner; their behaviour and actions can affect the status of their house for good or ill.

Campaign Seeds

The Cost of Alliance

The characters must broker an alliance between their currently neutral house and one (or both) of two rival houses that are clearly about to go to war. Their own house has resources to offer and lies geographically between the rivals. The characters' goal is to get the best deal regarding competing issues, including the house's safety, future alliances, sovereignty, and payment for resources. Actions might include spying on the rivals' militaries, entering into diplomatic negotiations, getting instructions from even more powerful third parties like the Crown, and arranging matches or trade deals that ensure the house's survival regardless of the war's outcome

Anyone but Him

The characters must find a way out of an unpleasant marriage prospect, either for one of their own or for a dear sibling or cousin, without damaging their house's reputation or breaking significant promises. This is rarely easy to do, as this particular marriage could be very valuable for the player characters' house for many reasons, providing a tie to a potential rival that will ensure future security and may offer trade benefits. Directions this initial adventure might take include investigating the horrible potential partner to discover a legitimate reason for breaking the arrangement, finding an alternative match, or sabotaging the groom or the wedding itself.

The Box Was Empty

What do the players do when they are charged with the safekeeping of a set of key diplomatic papers? Find them missing in the morning, of course. This campaign seed challenges the players to be subtle, fully immersing them in the cut-throat world of the Noble House style game, where appearances are as important as facts. How do they investigate the theft of the papers, when it is vitally important that they cover up that such a theft ever occurred? Whatever the outcome, the story is left with many open avenues for the players.

The Game of Thrones

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

— Cersei Lannister to Eddard Stark, *A Game of Thrones*

This deadly, subtle, politically oriented game is played among high-ranking nobles and their advisors. For this reason, a Game of Thrones style campaign must revolve around more experienced characters – it is very difficult to develop inexperienced characters in this sort of environment. Naturally, with more powerful characters, the GM will have to take a large role in the player character development process. The players need to create appropriate backgrounds for their characters with input from the GM to ensure consistency with the state of the GM's world. The characters' backgrounds should explain how they obtained their levels of knowledge and training, their birthrights and bloodlines, and their appointments to the court.

In this style of game, all of the characters are men and women powerful enough in their own rights to bend the ear of a king. Within the bounds of the appearance of socially correct behaviour, such characters will do anything and risk everything as they strive for position and influence. A Game of Thrones campaign needs a cast of NPCs with strong, conflicting

agendas. While one supports the current king as a way of keeping his own royally created position, another looks for allies in a plot against the king or drives a wedge between the king and his supporters. Knights, guilds, noble houses, even whole armies are merely pieces to be placed for strategic advantage.

Player characters will be competing and co-operating with many forces, all manoeuvring for the best position. This level of campaign is probably inappropriate for child characters, since it is extremely unlikely that an inexperienced youngster would be trusted with the level of responsibility the game implies. Sansa and Joffrey, for example, play out their roles as victim and tormentor in the Game of Thrones milieu, but they are essentially powerless in the face of the capable conspirators who surround them. Similarly, low-Level or lower class adult characters may be out of place.

In this type of game, player characters may clash with other factions or even with each other. Success for such characters is measured in power and wealth, influence over the throne, and titles for their family line and loyal followers. A special challenge for the GM is to make sure that the plot contains hooks for all of the player characters, as they are likely to have widely separated duties. For example, a maester whose role is to advise the court on diplomatic approaches to the Free Cities is not likely to be involved in war councils or taxation disputes. The GM also will have to make certain that information has a realistic way of crossing the barriers created by the characters' specialisations. Cultivated allies, rumours, hearsay, and outright spying will all have parts to play in creating a living network of information that can keep the characters connected.

In a Game of Thrones style campaign, characters face the paradox that they must trust others in order to be fully informed and included in the action of the court, and yet they can't know which factions and players are trustworthy. A traitor can be as close as a trusted advisor. The characters may rise to the challenge and hold onto their friendships and principles, or perhaps they will believe that the only way to survive is to give up those ideals – if they ever had them. As House Baratheon proves, it isn't treason if you succeed.

Campaign Seeds

Mark My Words

Two main schools of thought compete to hold sway over the King's reaction to the disobedience of a minor noble house. One side counsels that the court should sway other houses to isolate the offender and punish it, refusing to trade, making it difficult for its merchants and allies to travel, etc., until the subject house agrees to pay some fine and come back into line. The other side calls for a military force to be brought in, dissolving the house and distributing its holdings among its neighbours and the Crown. There are factions in the court that could benefit greatly from each possible choice. These factions woo influential members of the court, vowing eternal friendship for support and enmity for opposition. Perhaps the player characters' own houses have interests vested in the outcome. Bribery, assassination, and blackmail are all chips in this game. Whatever the outcome, rivalries and long-term results of the decision can affect the characters for many sessions to come.

The Whistle-Blower

What can the players do when they overhear words of treachery from a brother of the Kingsguard? Have they misunderstood? After all, what was overheard might not be so clear. And if it wasn't a misunderstanding, who will believe them? Bearing word of a possible crime is suspicious in itself. How was the information obtained? How can it possibly be verified? This is a great start for a campaign with a smaller number of players; it allows the players to learn about the protocol and the deadly stakes in the Game of Thrones alongside their characters.

The Favour of a King

A member of the king's small council has risen to prominence recently by inventing and prosecuting a new kind of traitor. He has successfully argued that anyone whose business competes with that of the king's favoured houses undermines the revenue stream to the detriment of the entire kingdom, an act at least unpatriotic and at worst – well, treasonous. So far his targets have been minor nobles and common merchant houses near at hand. Now one or more of the player characters is asked to help with the investigation of a fairly powerful figure – someone who is a competitor or possibly a threat to at least one of the characters.

Investigation determines that the targeted noble is not a pleasant man, but, in respect to these charges, he is innocent. Do the characters continue to pursue the charge, participating in the sham trial that will lead to their rival's downfall? Do they leap to the honest man's defence and risk being tarred with the same brush? This sort of scenario could also be used later in an ongoing campaign. In this case, hints about these shady dealings can build well in the background while the players go about other business. Meanwhile the trials proceed quietly, out of sight. Rumours of disgraces, imprisonment, and disgruntled merchant folk are all just background to the rest of the game until the worm turns to affect the player characters themselves.

The Band of Heroes Game

This game is closest in style to a typical d20 fantasy role-playing game. It is more likely to feature a mixed group of character types adventuring on an episodic basis, seeking fortune and advancement within their own narrow fields. Still, there are still plenty of opportunities to give this kind of game the full flavour and feel of Westeros. The sheer scope of the world could give a roaming band of characters a rich variety of experiences to keep their interest in a campaign, session after session. Appropriate player characters for a Band of Heroes game could start at any Level, though they will require a higher beginning Level of experience if, in their backgrounds, they have achieved a professional degree of skill, especially in militant Classes such as Man-at-arms or Knight.

A few examples of Band of Heroes campaigns include: brothers of the Night's Watch defending the realm against the wildlings and the Others from beyond the Wall; trainers, squires and hedge knights seeking fame in the tournament lists; or sellswords and merchants plying the pirate-plagued waters along the coast or across the narrow sea. Children could be successful player characters in this kind of game, so long as the GM is careful to account for the lack of voice they typically have when away from their parents. Jon Snow's trials at the Wall, and Arya's adventures after she escapes King's Landing are most like a Band of Heroes game.

Even in this more open game, however, certain character types should be carefully considered before being allowed into a group. Characters of wildly different social classes or backgrounds may have trouble interacting freely with their fellow player characters. While the lost noble lordling's temper tantrum may be amusing to his earthier companions in one session, it could become quite a problem in a longer-lasting game. Of course it would be possible to unite a disparate group of characters, at least temporarily, against a common foe or for a mutual aim, but such plots and motivations are often artificial and usually imposed on the group by more powerful characters. This is almost always less satisfying in the long run than plots that arise naturally from the common goals and aims of the player characters themselves.

Also, players should be reminded that their characters' Ability Scores and Special Abilities still single them out of the crowd. Just as the Starks are the main characters in *A Game of Thrones*, the player characters are the protagonists of their story, and each is special in some way in spite of their relatively low stations. A satisfying game creates a story about special characters, player and non-player alike.

Campaign Seeds

Just Reward

Travelling the kingsroad, the characters chance across a young nobleman whose horse has pulled up lame. He offers to pay them to assist him to the nearest town. Whether the characters decide to rob him or help him, in either case they'll end up "paid" with some of his belongings: a fine sword or a few small pieces of armour, for example. Of course, the first time these items are seen by any knowledgeable city folk, they are recognised as items stolen in an attack on one of the noble house's caravans. There is a reward, in fact, on the heads of the thieves. Alas, the brigands killed all but one of the witnesses, and she is now recuperating at a distant manse. This opening scenario has many possible outcomes. It might include an escape from prison, a desperate run to the witness's home, or a frantic search for the original thief posing as the nobleman. The class difference between the player characters and the people whose help they will require should be a constant difficulty, challenging the players to role-play their proper station in order to gain the favour they need.

Escort Service

A mysterious woman seeks discreet men and women to act as bodyguards for her journey across the sea to Braavos. Specifically, she wants unknown, inexpensive adventuring types who are willing to take minimal payment up front, with a more handsome purse upon return. The first stage of the journey goes fairly smoothly; at worst, perhaps, some street thugs hassle the lady's party as they make their way to the docks. But over the course of the sea journey the characters discover the woman's maidservant is a deaf mute, her ship's crew, foreigners who speak nothing but Valyrian, and her purpose, to visit her unknown bastard son. When they finally find out that the woman is the wife of a powerful lord, it might dawn on them that none of them will be allowed to talk about this ... ever.

Upon debarking in Braavos, do the player characters flee and try to make their way in these strange foreign lands? Do they try to steal their way back to the Seven Kingdoms and make a report? Sell their knowledge, though of course no one would believe them? Perhaps they could convince the lady that they are completely trustworthy, thus gaining her respect – and further opportunities for employment. This campaign seed is very open and offers low-status player characters a good way to rub shoulders with the nobility, learning first hand the dangers and difficulties of negotiating the correct social path among them. They also get to start out in the Nine Free Cities, a realm that offers an exotic variety of locations for adventuring. Unusual items and tales of foreign ways can become trademark badges of the characters in later adventures – when they've finally earned enough money to buy passage back home.

Let them Eat Cake

In preparation for a royal visit, the local lord has been stockpiling food and tax revenues to put on an expensive tournament. Local labourers have been diverted from their normal seasonal work to build the stadium, sew the banners, and prepare the fields. Inns have been required to order and store more expensive fare, made even more expensive by the sudden surge in demand. Life for the average person, in short, has become quite hard.

Now the nobility has begun to arrive, and the player characters have a range of possibilities available. Against the background of the suffering of the lower classes and the contrast with the opulence of the upcoming event, how does the party take advantage of the situation? Are they the sorts to attempt to come up with the absurdly high entrance fee and try for gold themselves? Do they take up one of the abundant opportunities to sign on with the hired guard or retinue of one of the more distant noble houses? Do they learn how to mingle with foreign lords and beautiful noble daughters? Can they impress a knight, be heroes to the townsfolk, or steal their way to fortune out of the purses of unsuspecting yokels? Best for a group of players who feel very comfortable with the personalities and motivations of their characters, this kind of opening scenario allows the players to have a strong hand in setting the initial pace and creating the future flavour of the campaign to come.

Creating the Game

When the GM has decided which type of game to run, there are still the questions of when the game will take place in the timeline of Seven Kingdoms' history, and whether or not the game will include characters from the novels. Even for a Band of Heroes game, the GM should at least decide which major houses and factions are important in his or her version of the world. What current events are shaping conversation in the king's small council, or in the lords' halls, or in the pubs and inns of the common folk? Whose names are on the lips of rumourmongers? What is the season? What rumours come from the frozen North or from across the sea?

The GM should also decide to what extent he or she will use the situation and setting arrived at in the novel *A Game of Thrones*, particularly if the players are familiar with it. Will the game stick to the novel's events exactly, or will it use some elements of its history and tone, but with new houses and characters added to create an alternate timeline? Even if the GM decides to stick close to the story canon and run the game parallel to its events, he or she still must determine what information will have travelled to the player characters.

How did the news get to the characters, and how was it biased? Were they in King's Landing when Eddard Stark was beheaded, or were they in their home hall, being tutored by their house maester, when news broke that the King's Hand had been executed for treason? Especially in the case of a Noble House game, the GM must know what each house's position will be on various events, and when and how information will reach the player characters as time goes by in the game.

Finally, there is the question of the game's purpose. Is this the beginning of a campaign, to be played in many sessions over weeks or years as the player characters gain experience and become important movers and shakers in the world? Is it a convention game or tournament scenario, with the session's beginning, middle, and resolution occurring in a single, fixed time slot? Will the players create their own characters, or does the GM need to create a balanced set of pre-generated characters so that the session's time can be used most efficiently?

Defining the Experience

Different styles of play and even different stages within an ongoing campaign may require the GM to prepare his or her material and players in new ways. A central question the GM might ask is, "What do I expect the players to enjoy about this game?" Is the primary goal of the game to let the players experience the Seven Kingdoms in a way that remains as true as possible to the books? If so, what will make this game interesting to players who have read the books? Does the GM want the game to emphasise the stark differences between the life of the southern cities and the hardships of the northern rural lands? Is the goal to have the characters choose between personal advancement, house standing, or some other higher loyalty?

The Dothraki

"Your brother had part of the truth," Ser Jorah admitted. "The Dothraki do not build."
— Ser Jorah to Daenerys, *A Game of Thrones*

A Game of Thrones d20 offers a set of rules geared mostly towards parties tied to Westeros, with at most a few characters from the exotic foreign lands and the Free Cities across the narrow sea. Over the course of the novel, however, another lifestyle is painted that might be used to base a game: the Dothraki.

A world away from the complex social and political divisions of Westeros, the Dothraki horselords lead a very different life of rides, raids, and "barbaric splendour." The only real title of meaning to them is *khal*; it is a short path from warrior to *ko* to *khal*, and an equally quick trip to disgrace and dishonour. The *khal* leads his *khalasar* for only as long as he is physically able to control them. Bands constantly split and reform as one leader falls and the most powerful of his remaining warriors name themselves *khals* in his place, each taking those riders who believe him to be their best chance of remaining free. Captured Dothraki, whether warriors, women or babes, become the property of their captors. When they cross paths, by chance or design, the *khalasars* fight each other almost reflexively, meeting in peace only at the sacred city, Vaes Dothrak. They also attack and pillage any settlements they come across that can be overrun, picking up slaves and goods and pilfered arts from a hundred cultures.

The needs of this people are met by horses, slaves, and plunder. They neither farm nor create. Their metal goods and crafts are either stolen or given to them in tribute; even the *arakhs*, the long, curved swords they use to great effect, are taken from others, though the horselords have developed the skills to maintain their weapons. This lifestyle has been quite successful for the Dothraki. Some *khalasars* are as large as small cities moving across the grasslands; Khal Drogo's numbered 40,000 men, with a similar number of women, slaves, children, and elders in support. Such a force of fearless, skilled, horse-mounted warriors could overpower a much larger Westeros army of untrained peasant conscripts, even with armoured knights among them, if the horselords were able to cross the narrow sea to threaten the Sunset Lands. With their interests focused only on the plunder of their enemies, they make destructive allies.

The Dothraki lifestyle is at once free and severely restricted. Though they ride without equals across the great Dothraki sea, they mistrust cities and fear salt water. The Dothraki do not even trade in the traditional manner: they offer gifts to other men whom they admire or whose goods they value, then believe that they will be given gifts in return. A powerful warrior in a *khalasar* might not even go that far, expecting that those he meets will offer him any object or woman he admires and knowing that they will understand his generosity when he deigns to give them some gift in return. As player characters, there is thus little variety in the goals of the horselords, little opportunity for them to interact freely with other cultures, and few opportunities for advancement available to them. If a character is not a woman, child, or slave, he is either a warrior, *ko*, bloodrider, or a *khal*. For female characters, the only honoured places are as wives or as the aged, lonely *dosh khaleen*. In the *khalasar*, there is some reference to healers (barren women or eunuch slaves), the mercy men, milk and cheese-makers, and others whose small crafts are necessary to the nomads' survival. The place of such skills in a game that reaches beyond the scope of nomadic life, however, is questionable.

- Young Dothraki women and very young boys are taken as slaves constantly in the ongoing wars between the *khalasars*. In a low-Level campaign, a group of player characters could be such slaves, gifted at an early age to a foreigner at Vaes Dothrak or one of the Nine Free Cities. From there they could be trained in foreign ways, using the benefits and limitations of their backgrounds as colourful additions to their development. They might have a goal of bringing such ways back to their homeland, or perhaps escaping forever the Dothraki sea.
- A powerful *khal* and his bloodriders – almost equally powerful men, usually older, who have sworn their fates to him – could be convinced by some vision of the crones of the *dosh khaleen* that a great fate awaits them across the poison water, and could thus lead a small *khalasar* to Westeros. Such an army could be joined by advisors, foreigners from the Free Cities ports, and traders – myriad men and women with whom they would have to learn to get along if they are to complete their quest for the seers under the Mother of Mountains.
- A similar quest could work for a younger, less powerful group of Dothraki player characters. Seeing that they have little hope of ever becoming *khals* or *khaleesi* in their own rights, they make a dangerous escape across the Dothraki sea to one of the Free Cities. From there they hope to gain enough wealth or power to command respect when they return, or at least to avoid lives as slaves, handed back and forth among more brutal men.
- Like Daenerys, the characters could be foreigners captured by the Dothraki or gifted to them. The characters might spend some time among their new lords and owners, learning their ways and earning friendship and enmity along the way. The characters might "go native," or bide their time until they can escape; either way, they now carry inside knowledge of a strange people whose hordes of mounted warriors, properly motivated, could make a great difference in future battles.

Of course, the GM could decide to ignore much of the Dothraki background, allowing female characters to be equal to males, or creating a new *khalasar* that trades or is different from other Dothraki. Even within the confines of the background, there are some possibilities for Dothraki characters to journey farther or progress more than most of their kinsmen. Certainly Dothraki characters could be taken out of their home milieu and made to face foreign challenges. Incorporating one or two into a group of other player characters could be very interesting, once it is decided how the characters came together. The respect with which the words and visions of the *dosh khaleen* are treated offers room for the Dothraki to be led away from their roots in the grasslands. Other omens or displays of prophetic or magical power can move them, too. For example, Daenerys sways Khal Drogo's bloodriders to move their allegiance to her after she survives Drogo's funeral pyre, becoming blood-of-her-blood; even a woman, ill from a miscarriage and followed only by the old, weak and sick, can command when she becomes Mother of Dragons.

Having a central question in mind while creating the opening scenes of a campaign helps the GM develop a focus or theme. It is this kind of focus that gives the game a coherent tone. When brainstorming ideas for the game, the GM can then prioritise them based on how well they advance his or her thematic goal for the players' experience. Asking how each proposed plot element advances the story and editing out those that do not can make the events feel more important and interesting to the players. This doesn't mean that the game cannot branch out from its initial premise. Interweaving many threads and storylines becomes a valuable way to maintain interest in a campaign once the story is well begun. Having an core theme or premise does offer many benefits, however, not least of which is giving the GM a clear way to "advertise" the game to his or her players. It also helps players create characters and backgrounds that will fit quickly and well into the game.

Introducing the Seven Kingdoms to the Players

Depending on the players' current knowledge of *A Game of Thrones*, the GM may need to incorporate a gradual introduction to the lifestyles and mores of the Seven Kingdoms. If the players are counselled to create inexperienced or foreign characters, this introduction can take place very naturally as the characters have new encounters. Getting in trouble for their inept social interactions could be a good way for the players to learn how the world works, but it can also be frustrating if their characters would or should understand things better than the players themselves might. This can also be a little tricky if the GM has decided to make compromises between presenting the actual social restrictions of the novels and offering an enjoyable range of role-playing opportunities. For example, if female Maesters and Knights will be allowed, the GM will have to inform the players of that difference and also may have to consider the implications of that difference on other elements of society.

If the characters should already be knowledgeable about the game world at the start – having grown up in Westeros or learned arts at court, for example – there are several ways a GM can get the players up to speed on the world's workings. Simply having them read the novel is a great way, unless the GM intends to use events in the story as future plot elements. Excerpting key paragraphs is another alternative. Perhaps the best way, however, is to ask the players of these experienced characters what they intend their character to accomplish in a given interaction. For example, when a character meets a high-ranking nobleman, ask the player if his or her character is going to go through all the correct forms of address to the very letter, try a more casual, peer-to-peer approach, or purposely try to give insult. The GM can then counsel the player about what his character might choose to say given his goal.

Left to the player's incomplete knowledge, the situation might arise that a very senior public official suddenly starts bumbling socially and giving offence, just because he or she is being voiced by a player. Obviously such a character would never have attained this position if he or she hadn't known the intricacies of formal address. The character's player should thus be schooled as to the potential effects of different choices of behaviour. It is a fine line between helping a player understand whether or not his or her words would be in line with known expectations and dictating what his or her character would, in full knowledge, choose to say. At least at first, it is worthwhile for the GM to assist the players in this way, offering hints or even printing an "etiquette guide" of the social circle's predictable expectations.

A less experienced character's player might get less information from the GM, or even get information based on incomplete experience. "You're not sure if the correct form is Ser Thomas or Lord Thomas. The serving boy called him just Ser. What would your character say?"

Introducing A Game of Thrones d20 to the Players

If any players are new to the d20 system, playing through a few selected incidents can be very helpful, demonstrating the dice rolls and Saving Throws using pre-generated characters. In particular, all players should at least discuss the rules that have been changed or added for *A Game of Thrones d20*: deadlier combat; the Reputation and Influence rules (see page 261); Social Status and House Affiliation; and the Special Abilities of the new Classes.

The GM can also help the players understand the rules while developing their characters. Offering examples showing how the progression of Feats might influence their character's bonuses in the future, or demonstrating how they compare to NPCs of similar Level. This not only helps the inexperienced player make character choices that he or she can be happy playing, but also allows the group to go through repeated examples of how the dice rolls will be called during the flow of play.

Defining a Winning Outcome

Many players have different expectations of what it means to be successful in a role-playing game. For one player, having her character achieve a title or complete a revenge subplot is a "win." For another, it is to be a good actor in portraying his character, win or lose. Yet another might want to ensure that some larger goal is met, and dying nobly in the cause is, for her, a successful outcome. Clearly it is important to understand what the players might perceive as a positive conclusion to a plot thread. While the game should not be set up to simply let the characters win without facing challenges, the possibility of a winning outcome must exist for each player, achieved or not.

At the same time, the GM must be careful not to set the bar too high. All he or she needs do is to overpower one encounter, and all the characters may end up dead. In spite of the fact that the GM sets the puzzles, invents the plots, and voices the opponents, he or she must collaborate with the players, not compete with them. The GM's goal must be to make the outcomes uncertain and the risks real without abusing the power to set those risks at an insurmountable level.

Competition between player characters and NPCs, on the other hand, is reasonable and often dramatically necessary. Such competition must feel real, have dramatic impact, and be worthy of the level of skill the characters have achieved. Sometimes a near-loss or setback can be used as a message that the player characters shouldn't face off with a certain NPC yet, but the players should not feel like they can never succeed in the future. An opponent may be too difficult for one character to handle, but not for a group; too difficult at an early stage of character development, but not later after skills improve or allies are developed; too difficult for one social level to approach (commoner vs. noble), but achievable after the commoners earn the favour of a more powerful noble, etc.

A more difficult level of competition to handle is that between player characters and their teammates. This situation, which by definition creates winners and losers, must be handled delicately so that the game continues to be viable after one character is thwarted. Allowing such losses to occur without disappointing the player is a serious GMing challenge. One way to support such conflicts while minimising the sense that the players have won or lost is to make sure that the "loser" in the competition is immediately presented with alternative goals. For example, if one character is named to the only open spot on the king's council, the

other player might be immediately approached by supporters of another faction, increasing the competitive pressure in the future; alternatively, peace-makers within the council may offer him or her a new position, decreasing competition for a time.

Any such competition must be resolved in a way that is clear and impartial. This is easy to do in a direct physical contest or contest of skill where the dice can become the arbitrator. In the Seven Kingdoms, however, characters often call upon favours and advantages that may be secret from one another. When a player character uses such hidden resources, it could be helpful to explain that "clearly other forces weighed in." This way the GM can indicate that he or she has taken all advantages and disadvantages into account when determining the contest's winner, rather than have each player wondering if the challenge was decided fairly.

Designing Campaigns

To be successful, a campaign usually requires significant preparation as well as maintenance. There are probably thousands of small ways that a GM can improve the viability of a long-term campaign; below are some of the most basic requirements. Overall, a key element in an enjoyable campaign is the progress of the player characters as they rise and fall in the trials and tribulations that arise in their world. This world must have a sense of continuity and history, so that there is a sense that the characters are leaving their marks upon it they advance. Whether through building relationships and connections, attaining titles and recognition, building monuments, keeps, or castles, creating or changing institutions, or simply acquiring wealth and fame, the players need to feel that their characters are growing over the course of the game.

To be satisfying, this growth cannot be solely based on XP advancement and accumulating loot. The characters also need to gain real power in the world, at least in the circles in which they run. Power can be based on respect, fear, love, might, wealth, knowledge, and many other things, and the GM has to allow that power to affect the game world in real ways. If not, there is no effective motivation or reward for the long-term investment from the players that a campaign game requires. Even improved or winning dice-rolls become dull when the players must face the same obstacles using the same resources repeatedly.

In the initial phase of a campaign, it is useful to help the players "get into character." To clearly envision their place in the GM's world, the players need an opening scenario or set of scenarios that introduce the world effectively and help develop goals for their characters. Living down a bad reputation or living up to a good one, winning favour or winning gold, the players must discover what is meaningful to their characters while advancing the GM's storylines and exploring his or her version of the Seven Kingdoms.

To plot the future of a campaign, the GM will find it useful to develop a timeline of events as they will occur if the player characters do absolutely nothing. With this timeline in hand, the GM knows when to trigger the physical and social changes that start to occur when the kidnappers execute their hostages, when the effects of the coastal flood impact food prices, or when the King is convinced to declare a house outlaw. These changes fall, domino-like, until the effects of one or more of them impact the player characters. This movement of time and a sense that information flows naturally along channels through the kingdom is part of immersing the player characters in the world. Remember that no message is faster than the crow flies in the Seven Kingdoms, a reality that can work in the player's favour in one session and against them in the next.

A good campaign, like a good film, plays out against a background with antagonists, forces, motives, and mysteries that are consistent and intelligible when uncovered by the player characters. If the opposition develops a plan or reacts to the player characters' plans, that plan or reaction should be neither grossly stupid nor impossibly clever, but rather in-character and within the resources that the opposition can reasonably muster. For the players, feeling that their opponents take obviously idiotic plot-point actions is as frustrating as discovering enemies that they seem to psychically discover all the player characters' secrets and preparations. The latter feeling also undermines trust in the GM – a quality that any game requires for the players to be willing to role-play their characters rather than trying to exploit out-of-character information or rules-based advantages.

A related problem GMs should avoid is putting forward too many opponents with no actual motives; these opponents become little more than wandering monsters. This kind of random conflict should be at most a rare diversion, since neither success nor failure will add to the player characters' understanding of the world, nor does it create opportunities for future interactions. If there is no reason for an NPC's appearance, their influence on events ends when the scene changes. This is especially true in a detailed diced system like d20, where entering combat is a significant investment of game time.

Character Growth

In any good story, the main characters are seen to grow and change. In a role-playing game, the player characters are the protagonists, the heroes and antiheroes whose actions and reactions to events change not only the world around them but also themselves. The moments when the world recognises and acknowledges these changes can be some of the most satisfying moments in a player's experience of a game.

Character growth can be achieved through both positive and negative pressures. A character might strive to improve his or her abilities or earn the trust or respect of another, choosing to develop into a better person purely to reach some positive future outcome. In *A Game of Thrones*, however, the characters are often forced to change under the pressures of tragic ordeals and momentous upheavals. To a certain extent, this emphasis on the dark forces at work in character change is a defining part of the novel's tone. Can it also be used successfully in a game?

Sometimes in literature (and often in *A Game of Thrones*), the antagonists appear to be more successful than the protagonists in the story. This can happen to the player characters in a role-playing game for many reasons. Sometimes it is purely bad luck, in the form of bad attack rolls or failed Saving Throws. The characters may plan poorly, miss clues, ignore evidence, or, classically, argue amongst themselves at a key moment. Other times, the GM has larger plots at work in the game's timeline. Unless these setbacks are fatal, they don't have to spoil the players' enjoyment of the overall game. When it is clear that the GM's world is complex and robust, no single encounter has that make-or-break quality that will "wreck" the experience.

Here are some quick GMing ideas for making short-term failures into positive role-playing opportunities. While it would seem artificial for a GM to use such devices too frequently, they can add a positive note to an otherwise disappointing moment in a game. These little additions can keep characters motivated and players interested over the long dark nights of a campaign.

- When a character is incapacitated in a difficult fight, make note of his or her bravery through NPCs or in future encounters.
- When the party discovers they have trusted the wrong ally, let the player characters find out about other acts of treachery in that NPC's history. Following a trail of broken promises could build more anger and emotion about the NPC, something that will certainly come out in a later confrontation. If the characters make the betrayal known publicly, the NPC's life may become more difficult as news of the sullied reputation spreads.

- When a character fails a relatively easy task due to an unlikely series of bad rolls, encourage the player to work the failure into the story as the character explains matters to her companions: "Laurel would normally have been able to track the horses easily, but she is so worked up about the theft that she got careless, and now she's trodden all over the last clear markings." This has the added advantage of helping the players visualise what is happening to their characters while the dice are rolling.
- When a flamboyant plan fails, or a heroic effort comes to nothing, make sure that the game world acknowledges the risk the characters took for their noble effort. Rewards, medals for effort, or even just kind words can be very motivational if delivered by the right NPC.

Again, the question arises, how dark can those nights be and still allow for an enjoyable role-playing experience? Beyond the less-extreme examples already given, the answer must in part be based on the individual players involved. Players whose characters have lost someone or something important to them must be sufficiently invested in their characters that they are willing to play through hard times realistically. They must also have a great GM, one who has instilled enough trust in them that they know these seemingly insurmountable problems are not truly impossible. For this to work, the resolution of the story must have enough epic power to compensate for the struggle the player characters endure. In other words, the sacrifice must be worth the gain.

There are many examples of failure in *A Game of Thrones*, both where losses temper a character for the ordeals ahead and where sacrifices are made for the slim chance of great gain in the future. Arya would have been unable to escape the Red Keep and survive on the run the way she did if she had not been driven by the horrible events that she witnessed, or if she had not dedicated herself to her sword master's lessons. Had Ned not remained true to his anachronistic ideals, he might have survived King's Landing, but he would have felt himself a lesser man. To him, the consequence he faced was terrible; he chose the path he took in full knowledge of what might happen on the slim chance that he would prevail and make the world match his ideals.

While such grim fare may be too unpleasant for some players to enjoy or too difficult for the GM to portray fairly based on the game's rules, it is worth noting that excellent storytelling can result from taking such risks. It should also be remembered, though, that role-playing should be fun. Confronting players with constant hardship and disappointment may not be the best way to encourage them. The ideal lies somewhere in between.

External Discovery

In most campaigns, player characters start out inexperienced, low in status – and Level – compared to others in their social milieu. They may have little other than book knowledge about the dangers of the world that surrounds them. Entering that wilderness for the first time, learning first-hand what the challenges really are, is a large part of the growth and development of the characters. Are their experiences shocking to them? Disappointing? Is the world a harder place than they expected? Certainly this was the experience of the Stark children. Coming to grips with that harsh reality forced them to change their expectations and adapt. Some did this more quickly or successfully than others, but the process they went through in this development is what makes them interesting as characters.

It is just as easy to imagine a person in Westeros could be raised to believe that no one can be trusted, that nothing is what it seems and that all cloaks conceal daggers. To a certain extent, Theon Greyjoy exemplifies such a character. He was raised essentially as a hostage, and his bitter outlook constantly clouds his actions. Will he find that one honourable man or woman to break through his cynical outlook? Will he be forced to trust someone in a moment of need?

As characters face the world and discover more about it, they test themselves and develop attitudes that will shade their reactions in the future. A good GM can prepare the challenges and the order of events that the characters meet in such a way that a consistent theme or tone develops. For example, if the GM builds up the characters' trusting natures in an early set of adventures, a suspicious ally or covert enemy can then challenge them. If the players become over-confident in their battle and survival skills, they might then see that they are unprepared for a whole new level of danger. Or, conversely, after a series of gruelling challenges, they might suddenly win recognition for their achievements. Over these episodes, the characters have changed, the players have become invested in their characters' development, and the "Experience Points" they have gained will have real meaning in the story of the game.

Adventuring

While it is important to manage character growth over the long term of a campaign's storyline, it is often great fun to just have an adventure. Roust some bandits, travel to a new city, enter a local tournament – the outcomes are not necessarily life altering, but they are all part of creating a deep world in which not everything is focussed on the player characters and their moral development. Even in the Game of Thrones style campaign, sometimes the characters are just playing spy vs. spy, where the loser will toast the winner with a wry smile and a glass of wine – and carry home knowledge of how better to win in the future.

Story Arcs

Like any narrative, a game is most satisfying when there is a structure to its story arc. For a campaign, there might be several story threads of varying importance woven together. The player characters will often have to decide what their priorities are in a given timeframe; they cannot stay and help one of the character's friends out of a jam and flee the king's tax collector at the same time. Still, as each storyline works towards its conclusion, the GM should strive to keep those threads moving based on the choices of the player characters and on the progression of time in the game world.

For each storyline, the GM will not only have to introduce the story's important elements like allies and enemies, items of information or clues, and historical facts, but he or she will also need to help the characters discover the relevance of these elements to their own interests. All these necessary items can make their appearance here, at the beginning, even if only in passing.

For the central section of the story, the GM should anticipate several ways in which the player characters might react to these starting hooks and should know how the story progresses if the characters choose one path or another, or even if they choose not to react. The more threads that have begun in a campaign, the more useful such a projected timeline becomes to the GM.

Towards the conclusion, the GM should consider ways to turn key decisions back to the player characters, in case they decide to try to put these onto NPCs who might seem to have more responsibility or power. At this stage of a storyline, the players often seem unable to put the information that has been given to their characters together into a coherent plan of action. Sometimes this is because the players fail to realise how much information they have about the situation; often, though, the GM has failed to give them enough clues to empower them to act on their own. A resolution where the players turn all the decisions over to an NPC is never satisfying. Planning in advance for alternative ways to fill these information voids can be very useful.

Finally, the GM should plot out some opportunities for the player characters to experience the positive and negative results of their participation in the story. If they have earned some title or won some contest, let them have their ceremony or give them the chance to spend their prize. If they have been caught in a deception, let the victim confront them or vow vengeance in a letter from afar, or have some NPC they respect chastise them for their lack

of subtlety. With these new dynamics in play, offer reminders that other threads of importance are still going forward. This is the GM's chance to really engage players in session after session of long-term play, while they juggle their characters' priorities, commitments and goals.

Setting Expectations

While it has been hinted at in several places previously, it is worth emphasising that players and GMs alike come to any game with pre-existing expectations. Some of these expectations are easily recognised and are shared by the whole group. Everyone wants to have a good time, and everyone wants to game and be with friends and feel that their contribution to the experience is important and interesting. Other goals are more individual. A GM might want to "try something new" by offering his or her players a politically motivated game rather than an adventuring game, or by putting a twist into the history of the Seven Kingdoms setting and seeing what the players do within it. One player may want to create a type of character he or she has never played before, explore the setting, or be the political backstabber. The players may be used to games that are competitive, full of secrets and betrayals, or they may be used to a co-operative, team- or party-based game.

Even the timeline of the game is affected by game style and by the style of characters the players create. For example, in a game where the GM intends to spend nearly real time working through every small conversation and encounter so that in a year of weekly sessions only a month will have gone by in the campaign world, it would be very frustrating to create a character whose goals span years or decades of planning.

That said, nearly any style of role-playing can be accommodated by *A Game of Thrones d20*, and the setting is appropriate to any number of gaming ideas. Problems arise when these ideas and styles conflict, or when the players and the GM have conflicting expectations of what the game will offer. This is particularly true in a campaign game where dissatisfactions are carried on over many sessions, episode after episode. It is important that the players' expectations be set to match the game style that the GM wants to deliver, especially if the GM is working with new or unfamiliar players. Even an established group could be dissatisfied if the players are looking forward to the same old thing, just in a different world, when what the GM wants is something experimental, or vice-versa.

If any one action can be called "most important" to building a sound foundation to a potentially enjoyable long-term campaign, it is this: the GM must communicate with the players honestly and assist them in developing characters appropriate and interesting to the GM's specific game. Many times a proposed character is interesting and creative and original, but wholly inappropriate to the setting or to the style of play the GM hopes to encourage. In this case, it is worthwhile for the GM to make sure the player understands the implications of creating a character that is "out of synch" in this way. In some cases, the GM may even wish to reject the character idea. It is far better for a player to be a little disappointed to discover this wasn't the game for a secret magic-wielding King of the Wizards than for him or her to play on, hoping vainly that at some point all these attributes will enter into the campaign. GMs must recognise that players also invest energy in the game, committing their time to the GM in the hope of creating a mutually entertaining story.

Making the Game Deep and Broad

One aspect of an interesting game, especially over a campaign of months or years, is that the players feel they can take their characters in many different directions without "running off the end of the map." This sometimes means that the challenges and opponents they face may be linked to larger opponents and challenges. Sometimes it means that fame or infamy runs ahead of the player characters and lingers behind them. Alternatively, it can show when, after a lucky set of dice rolls, a creative player character decides to leverage his unexpected victory into a higher title or important friendship that changes the expected future of the game. The sense that the world, and by extension the GM, is resilient to sudden decisions and sudden changes in fortune makes the gaming experience rich to the players. It also offers the GM the opportunity to be surprised, delighted, and puzzled by events in the game. This can be much more satisfying for everyone involved than watching the characters play out a story already fully scripted in advance.

Giving a sense of importance to the player characters' actions is another part of maintaining player interest in a long-term campaign. To give a good illusion of depth, the game world must be updated with the "news" generated by the player characters, and likewise that of the NPCs, even if the events take place behind the scenes. This means the GM must note the effects of any significant actions as the player characters progress along the timeline. Again, timing the spread of this news is key to presenting a believable Seven Kingdoms world. A log of the sessions can be a helpful tool for tracking this and for maintaining purpose and flow in the game's story arc. Even if the game meets frequently, having a log at hand to remind players what their characters have been doing and discovering helps advance each session's action faster than if everyone has to spend time being reminded of their places in the scheme of things.

Another very important marker of a rich game world is that its groups of NPCs demonstrate "institutional memory." Friends and foes alike have their own networks of contacts, allies and enemies beyond the narrow interests of the player characters. The GM should know which houses, personal bodyguards, and childhood friends will react negatively to offences against any key NPC, and which factions will be in the background applauding. Keeping track of the webs of influence and enmity that the player characters cross in each session builds the plot for future sessions. Even in a Band of Heroes style game, where the player characters may be more likely to simply attack or assassinate their problems, those problems have children, spouses, brothers, sponsors, and mentors ... any of whom can come back to be antagonists later. It is in this interpersonal arena that the player characters' strategies can be used to create lasting conflicts and rivalries. Where a single, recurring, all-powerful villain can become tiresome, the changes and developments that occur as the player characters act against that villain's network of friends and organisations can provide interesting, ongoing challenges.

Troubleshooting

Problems arise in a campaign for many reasons: the players are unhappy with the game; players are unhappy with one another or with one another's characters; the GM is unhappy with the game or with a player or with a character; and so on. Few of these are unsolvable if caught early, and many of them can be prevented if the GM and players are able to trust that they are all together in the effort to create a story for their mutual enjoyment.

Boundaries and Trust

For a successful game, both players and GMs must have mutual trust is in the boundaries set by the game's rules. If players believe that their characters' chances of success or failure are calculated differently than the chances of their adversaries, they will feel frustrated, because they then have no way of judging which actions might be reasonable and which foolish. The players feel that the GM "cheats" them, and whether or not it is based on fact, this feeling undermines the game. This is one reason a GM should discuss his or her take on the rules in advance with the players, perhaps playing through some difficult or borderline examples before the players even finish creating their characters. If the GM sometimes doesn't roll dice or uses exceptions to specific rules in some situations, he or she should also make that clear to the players, at least in general outline.

Though there are some examples of successful games using surprising "crossovers" from other games, books, movies, etc., it is usually most satisfying for the players if they can count on their GM to respect the setting of one specific game and stick with it. As role-playing takes place in a mutually imagined world, making that world consistent so that everyone can share the vision of it equally is very important. Bringing in out-of-place elements – suddenly introducing an enemy with machine guns, as an extreme example – should be done sparingly if at all, and always with an awareness that the players will be suspicious from then on about the veracity of the game world. From that point on, their decisions may have an element of out-of-character consideration: what else from other settings is likely to be inserted into the game?

This issue of boundaries and trust also applies to the events that happen within a game and player consensus. When individuals agree to get together for a game, they're forming a sort of social contract. Part of this contract assumes that personal boundaries or tolerances will be respected, even within the fictional context of the game. The most common way in which this trust is broken is when a player's character is helpless (or made to feel helpless) and then is forced to do or experience something that makes the player uncomfortable.

Making this an even thinner line to tread, different players within the same game will have different comfort levels about sensitive issues. The rape of a character is an obvious example of something that causes many players discomfort, but having a character tortured or maimed, or forced to participate in a murder or torture may also be deeply disturbing to many players.

Sometimes even mutually agreed intimacy or romance is difficult or embarrassing for players to portray. GMs must be sensitive to their players' feelings in this regard. The GM might suggest taking a break in a game before any hot-button events might occur. At that point, the GM and players should be willing to "draw a curtain" on that hot date or passionate reunion, if that is the players' preference. GMs should also be aware of how things that happen to one player's character might affect the other players as well; some people are embarrassed "listening in" to private experiences. It is worthwhile to think in advance about how the other players can be made more comfortable with the situation, too, whether it be by panning away from the scene or by playing it out in a separate session or space.

Designing Convention Games

The defining characteristic of convention games is that, for the game to be satisfying, a complete story must be wrapped up in a single sitting. This presents a different set of design challenges from those faced by the GM of an ongoing campaign. While much of the advice above relates to good gaming in general, the convention game must focus most sharply on achieving a resolution in a fixed amount of time. A good one-shot GM can convey succinctly the tone and setting of the game and delineate clearly the player characters' positions and goals. The GM should set up the game so that the available paths of play arise naturally from the opening situation.

Though there are exceptions to each of these, it is useful to think about is what a good convention game is NOT:

1. It is not a competition between the GM and the players. Since the GM controls the setting and threat levels, this is not a satisfying challenge.

2. It is not a chance for the GM to display his or her favourite NPCs from home. Since there is not time to develop the complex context that exists around these NPCs in the GM's home campaign, they will not be entertaining to new players in the short term.

3. It is not an opportunity for the GM to tell the players a story. Since the players are there to participate, not watch, it is inappropriate to use the session to lead the players down a single path or "railroad" them towards a pre-decided outcome.

4. It is not a time to test the players' knowledge of the rule system or of trivia about the setting. Since the players are likely to come from all levels of familiarity with both the game and the Seven Kingdoms background, it is usually best to be able to ask people to "roll a d20 and tell me the result" or "read me your Will Save off your character sheet" than to assume they know these things in detail.

5. It is not a game that should test the players' "dedication" or flexibility in time. ince most convention time slots are fairly rigidly defined, the GM should be respectful of his or her fellow GMs and of the players who may have commitments after the game is concluded – even if it is just a commitment to get some sleep before the next day!

Specific convention scenarios such as contests and tournaments or situations where the GM will know the players in advance might make any of the above sins into virtues, but for the general convention game, they are to be avoided.

Timing

So, what should be done in designing a convention game? First, the GM designing a scenario with a time limit should ensure that the entire context of the game, including the personalities and backgrounds of any relevant NPCs, can be discovered by the player characters and described efficiently. In a short game, there is not the time to develop the complex web of relationships that might cause one character to be involved with another, quite different one. More complex relationships may have to be printed in advance and handed to the players to read at the beginning of the game slot, and the GM will have to plan that reading time into the estimated length of the game.

Many other things slow games down beyond the level the GM has planned, and he or she must be alert to signs that the game is getting off track and be ready to compensate. Rigid adherence to the rules may hold the game back; technically the players should roll for the outcomes of many of their characters' actions, but doing so could waste time on events that are not satisfying thematically or do not advance the plot. If the actions aren't important to the progress of the story, the GM should be prepared to handle them descriptively as opposed to interrupting the narrative flow to handle them with dice. On a related note, the GM should resolve in advance how to adjust the storyline if the group catastrophically fails some die-rolls early in the scenario. For example, can the players realistically have a fun game if their characters miss a vital clue, fail to cross a bridge, or end up captured by weak, no-name NPCs in the first hour? The GM should always have a contingency plan.

Another slow-down often occurs when the characters – or the players themselves – start debating a plan or course of action. In some scenarios, this debate is the main "test" of the game, and it can be allowed to go on almost as long as necessary. In most games, however, the debate is about an action that is only the prelude or midpoint of a series of actions.

A couple of strategies to curtail long-winded debate include pressuring the players with the passage of game-time or indicating that their discussion might be overheard. Another way is for the GM to make it clear that he or she will help the player characters live up to their potential in the situation; therefore, the players can say things like, "My Knight's priority is to minimise civilian casualties," with some confidence that the GM won't take advantage of him or her on a specific technicality. When there is time, the GM can ask for clarifications or specifics to enhance the description: "I'm going to let my horse rush the enemy while I leap off and physically interpose myself between the crowd and the archers." If the battle is an unimportant one, the GM can allow the first, less detailed description to hold.

Variety and Vigour

The plot of a good convention game offers many opportunities for the player characters to affect the outcome and for them to succeed or fail in a variety of ways. Given the time constraints, the GM should plan many gentle ways to keep the group on track, at least within the overall story. One effective way of doing this is to structure a time limit into the plot that matches the outside time limit, thus compelling the player characters to stay on task. Another way is for the GM to have hints and hooks prepared for player characters to find if they seem to be going astray. These should be given generously and organically, not held back until some prerequisite set of investigations or actions is completed. A game in which there is no action because the player characters never decide to enter the seedy old inn and discover the murders is not much fun.

The GM should also make sure that the player characters have a reason to be engaged in the plot. We all know the rules of reasonable behaviour, and a game that requires the characters to act stupidly in order to involve themselves is poorly plotted. This applies to the formation of the party itself as well. The game's set up should not require the players to suspend their disbelief while, say, a cutpurse and a nobleman come together to help a lowly merchant. If the game's plot requires a variety of skills and social standings in a party, the GM should make sure this disparate group has good reason to come together.

Telling the Whole Story

Finally, the outcome of the game must be satisfying to the players whether they win or lose. Whether or not the party has completed every step in a planned scenario, the player should feel that their characters have been part of a complete story. Sometimes the story doesn't have a happy ending, but the ending should still be told and should be affected by the party's actions. This may require a GM to cut out sections of a story that the group would be unable to complete in time, or it may require the whole story to be rewritten so that the endpoint is not as far away as originally imagined. Ultimately, the best convention GMs are flexible and focussed on the players' enjoyment, rather than on the planned outcome of the story.

Keeping the Players Interested

A campaign game challenges both the players and the GM to make a long-term commitment of time and creative energy to the shared world they are creating. If the players lose interest in their characters or in the story, the campaign will inevitably drift apart. This doesn't mean that every session must be full of life-and-death situations for every character, but rather that every player should enjoy the time they give to the game and feel that their characters' actions contribute to both their own development and to that of the story.

Even if the GM has pencilled out some basic story arcs and the players know what kind of story to expect, there is still the danger that the players may not stay engaged. Often the first sign of this is players becoming more disruptive and more easily distracted. That pre-game conversation about movies eats hours out of gaming time rather than a few minutes, or players start to bring other hobbies like books or electronic games to entertain themselves during down times. Agreed in advance, having these side entertainments available can help when the GM knows an important scene or two is only going to involve a few members of the party, but when the call for players to come back to the game starts seeming like an interruption, the GM should know he or she has a problem brewing.

When the Party Splits Up

One common reason that players get disinterested in the short term is that each character has a personal agenda that pulls the group in different directions. To the extent that this allows them to develop creatively as characters, this isn't necessarily bad. In the Game of Thrones style campaign, it is in fact quite likely to happen; many of the "threads" of the campaign may even need to be kept secret from all but one of the players – or at least from their characters – especially if the characters are competitors. Even so, there are several methods to deal positively with characters that have separate threads in a campaign and maintain all the players' interest.

One way is to somewhat artificially involve the other characters in each other's business. While this is unlikely to work easily in a Game of Thrones campaign, it could certainly be imposed in the Noble House of Band of Heroes style games. For example, in a Noble House game, the lord of the characters' house orders them to work together on the issue, expecting reports from each of them. In a Band of Heroes game, the characters' employer requires a certain number of witnesses for the event, and so on. There are only limited numbers of ways that this can be done, however, and if this is employed too frequently it can work in reverse, forcing unsuitable characters into situations where their talents and personalities are of no relevance.

Another way is for the GM to become skilled at letting each player's "piece" of the game stay short enough that the other players do not become bored. It takes some confidence and practice on the part of a GM to be able to shift rapidly (every 5 to 8 minutes, say) and confidently between plot threads and NPC voices. This can work very well if a lot of the players are involved in action-oriented events, all participating from different angles on a raid, for example. It can also be an effective way to build tension and to keep everyone in the same moment in game time.

A drawback to this method is that it is difficult to build up in-character intensity during play. If Morgan's discussion with Farring were to get more threatening or more personal, the GM may prefer to allow Linda to finish the conversation so that she can stay with it in character. If the other players have the expectation that the GM will share time among them fairly, however, this could cause some dissatisfaction if Linda's scene takes up a large percentage of the session's time.

If the GM knows there will be one or more players having solitary scenes, another way to deal with the situation is to set everyone's expectations about this in advance. "Hey, next session we will be taking care of Ser Ran's meeting with the King's Hand. Could you all bring something to do for about an hour while we work that out?" If the situation only involves one or two players, the GM might also just ask those players to come into the session early or to play a separate session. E-mail and internet messaging offer other options for working through the private sessions of one or a few players within a campaign's overall arc.

In any case, dealing with one or just a few player characters' side interests without setting appropriate expectations among the other players can only lead to trouble. It only takes a few episodes in which a player feels that he or she only got half an hour out of a whole evening's game before that player will start making excuses for coming in late, losing sight of the overall plot and generally becoming disruptive. It can lead to an increasing spiral of single-character demands from the players, also, as each one sees that they can get quality time with the GM only by having a side-plot of their own.

NATO 04

Example: Switching Between Players

Dev (the GM): (to Robin as Laurel) Laurel, you see the guards moving towards your position on their regular patrol. The eight o'clock bell is just now ringing. Are you going to stay out of sight until they pass, or take them on now?

Robin: (as Laurel) I'll wait until they pass, and attack from the rear.

Dev: (to Robin) You duck back down into the ditch. (Makes a roll.) You hear one of them say, "Did you see something moving over there?" Are you going to try to stay hidden?

Robin: Are they looking for me over here?

Dev: Are you going to peek and find out?

Robin: Agh! No, that'll just give me away. I'll keep waiting.

Dev: The eight o'clock bell sounds its final ring. I'll get back to you...

Robin: Agh!

Dev: (turning to Linda) So, Morgan, Lord Farring is still awaiting your answer.

Linda: (as Morgan) Have I got my signal from Laurel yet?

Dev: No, it's still a few minutes until eight, though. She's not late.

Linda: I stall him. Your offer is too kind, Ser, and I am too simple a girl....

Others: much laughter

Linda: Shut up! (as Morgan) I am too simple a girl to weigh its full importance. I couldn't sign this without knowing the will of my Lord Tallhart.

Dev: (as Lord Farring) I thought you said you were given the Tallhart seal so that you could serve as his representative in this matter. You don't mean to say that you've been wasting my time, do you, my lady?

Linda: Of course not. I just didn't expect...

Dev: (to Linda) The eight o'clock bell begins to toll.

Linda: (to Robin) Okay, Robin.... (as Morgan) I didn't expect things to proceed so much farther than my remit. Your offer is very generous.

Dev: (as Farring) And there is a limit to my patience. Other houses would be interested in my nephew's bloodline if you cannot speak for yourself.

Linda: (Morgan) I understand. Please, let me just think a minute and compose myself.

Dev: (Farring) Surely, my offer did not surprise you? It is what you came here about?

Linda: He's badgering me!

Dev shrugs: The bell is nearly done ringing the eight.

Linda: Without knowing what Laurel is doing....

Dev: (to Linda) Take another second to decide. I'll get back to you. (to Elio) Ran? Over the tavern noise you hear the bell ringing eight. Are you moving?

Elio (as Ser Ran): Have I won back my sword yet?

Dev: Fairly?

Elio nods.

Dev: Roll some bones....

Powerful NPCs and Prima Donnas

With all the effort GMs put into their NPCs, it is very tempting to put them in the limelight and let them shine in front of the players. Great NPCs give a campaign life and continuity and offer the player characters the opportunity to measure themselves against adversaries – and benefactors – whose actions and reactions enhance the tone of a good GM's game world. Unfortunately, with these powerful personalities existing so clearly in the GM's imagination, it is very easy to get carried away. Too much emphasis on the NPCs in a scene can push the player characters out, preventing them from contributing to the scene's dramatic development.

One of the worst errors in this vein is to make the resolution of a whole plot thread entirely dependent on the interactions or decisions of NPCs, without input from the player characters. In this case, the characters are merely witnesses as the GM portrays the conversation or conflict between the NPCs. Though the characters may have a stake in the outcome of the conflict, if they have no way of influencing it, the outcome won't be satisfying from a game point of view. When the NPCs involved exist so vividly for the GM, however, he or she may have difficulty realising that this "scene" is frustrating rather than interesting to the players, especially when a life-changing outcome is being decided for their characters without their input. Several warning signs include:

- During a game, the GM has a conversation with himself or herself playing two or more NPCs without input from the player characters. This is rarely enjoyable for the players, unless the conversation can be kept quite succinct and reveals new information about the NPCs involved that strongly interests the players.

Solution: The GM should think about what role the player characters could have in the encounter. Ideally, the GM should find a way to invite them to participate more directly, perhaps by having one of the NPCs ask for – or demand – their opinions. If there is really no role for the player characters, and the scene cannot be avoided, the GM should plan to end the scene as soon as possible.

- In planning a scenario, the GM realises that the player characters will require an NPC to solve the problem they are facing. Gaining the trust or assistance of an influential, powerful NPC can be a goal in itself, but if the players never feel that their characters are empowered to solve their own problems, they quickly come to feel like observers in their own story.

Solution: The GM should make sure that the player character roles are central to plot resolution.

- The progress of a game requires that an NPC succeed or fail at some action regardless of how much effort the player characters expend to change that outcome. Sometimes in life, there really is "nothing you can do." This doesn't necessarily make for satisfying game play, however.

Solution: Very rarely does a complex plan hinge entirely on the action of a single person. If the GM sees that a situation like this might come up in a game, he or she might consider what other actions are taking place behind the scenes at the same time in other places with other characters. Does victory or defeat have to be total? A little forethought about the ramifications of the players' probable interference can free the GM to allow the players to make meaningful decisions while still proceeding through a satisfying plot. If for some reason the GM decides there are things that the NPCs must succeed in doing in order for a scenario to progress, he or she should try to have that thing happen behind the scenes. Some of the most frustrating gaming situations for players arise when their characters seem to have an opportunity to affect a situation, but no matter what they try they actually cannot affect it.

Collaborating with the Players

One positive way to ensure that the players continue to find a game interesting and satisfying is to engage them collaboratively in the development of the game's future. This does not mean "giving away" the secrets of the game or trading off GMing responsibilities. Instead, the GM can watch for the players' interests as they are demonstrated in play. For example, if one character spends a lot of time seeking out and flirting with characters of the opposite sex, perhaps a plot including a romance is in order. Another character is constantly provoking fights or trying to turn negotiations into opportunities to strong-arm his opponents; a plot could arise in which that character's strengths – and weaknesses – are central to the party's choices.

If a GM feels confident enough, he or she could ask for direct input on the campaign's direction from the players, out-of-character. Do they want more opportunities to explore the Seven Kingdoms or the world beyond? Do they want to get involved in a specific political interaction, try to prevent or start a war, or seek out a distant enemy to confront in person? While it is still the GM's job to determine how these desires might enter into the game's development, using these player-driven elements in a campaign's scenarios can enhance the players' enjoyment of the game as a whole, and keep their interest through the more GM-driven elements.

Player Goals and Character Goals

With the above thoughts in mind, a GM can still thwart a character's goals while satisfying the player. Whether or not the character has made correct choices, if the player feels those choices and actions have been natural to his or her character and have had appropriate affects on the scenario's outcome, the player knows he or she has had an impact. That player's contribution to the game is important and valid. The players as a group must also feel that they had their fair shot at completing their goals, within the milieu of the campaign. Perhaps it is unrealistic for one small group of minor nobles to bring their house to foremost prominence in the kingdom, but, by trying, what have they gained and what have they lost? Did the characters know the stakes in the gamble, at least to the extent that the stakes could be known? Did the NPCs play by the same rules the characters did opposing them? Did the GM limit the NPCs to knowledge they could actually have learned, on a timeline over which they could have realistically received and acted upon it? As long as these things are true, the players are more likely to enjoy the game and trust the GM to run future enjoyable sessions, even when they do not succeed in a particular instance.

Contributions and Bonus Points

Another method some GMs have used successfully to maintain player interest over a long game is to allow the players the opportunity to develop their characters further outside of the game sessions. Encourage players to write about incidents in their histories, or to think through a day in more detail than the game session normally allows. Drawings or photos of the characters can help everyone identify with the characters in more detail. Write-ups of minor locations, favourite haunts or childhood memories can also enter the game in a useful way. Many players find creating such contributions to be rewarding in itself, as it makes their own game play richer and more interesting.

The GM can encourage this by rewarding the players' additions to the richness of the game world. One way of rewarding this is through additional Experience Point bonuses, circumstance bonuses, or bonuses to Skill Points, Influence Points, Feats, or any other mechanic. The GM could use the same formula as suggested in Chapter 10: Defects, where one Bonus Point equals 4 Skill Points, and 3 Bonus Points equals one Feat. The GM could make this particularly appropriate, rewarding a story about a character's childhood exploration of a city with a bonus Point or two in local Knowledge.

Obviously it is important to be careful to maintain some balance among the player characters, since not every player has the time or confidence to write long diaries or develop intricate locations for a game. Also, the size of the bonuses should be carefully considered. An extra Feat or even extra Skill Ranks can make a great difference to a character's ability early in a game, but later on these contribution Bonus Points should have less impact and primarily add flavour.

Mechanics: Game Mastering Basics

GMs who are familiar with the rules system they are using can easily make transitions between the language of role-playing characters and the mechanistic aspects of the game. Being able to do so quickly and smoothly maintains a game's momentum and prevents the players from falling out of character whenever something has to be resolved using a dice roll or rule reference. While the GM needn't memorise every rule and exception, the importance of practice can't be overemphasised. It can useful also for both the GM and players to mark frequently-used page references within this rule book or cite on the character sheets where the complete mechanics of any given detail can be found.

There are also a few stylistic tools a GM can have in his or her repertoire that make this aspect of GMing simpler.

Keep the Rules Simple

As the players get more familiar with the rules of the game, they will naturally get faster at identifying the actions in the game that require die-rolls and at adding in their appropriate bonuses and disadvantages. Until that time, the GM can help keep the action flowing by simplifying the language he or she uses to request rolls. Rather than asking, "Do you beat an AC of 16?" the GM might at first say, "Roll a d20. Add your Base Attack Bonus. Add 1 because your morale is high. What's that equal? Okay, the guard ducks and the main force of your blow glances off his shield." As the players become more confident that they are catching all of their bonuses and understanding how their attack and defence options compare to one another, they will be able to more quickly read off their result totals. Keeping the level of "vocabulary" down to the players' level of familiarity helps them stay focused on the action and progression of the story, rather than on the sometimes difficult task of hunting up every possible bonus and deciding whether or not it applies.

Master the Game

A good Game Master is, to be obvious, a master of the game. The final element in presenting a satisfying game is thorough preparation. This means the GM should try to review everything that may arise in a particular session, from the plot and relevant rules to the names of a host of likely NPCs and bit actors. Details matter, and it is useful to consider in advance some turns of phrase or accents that might differentiate one NPC or group of NPCs from another. Servants and commoners may be bashful or fearful in front of high-ranking or respected player characters; they may betray their origins with particular patterns of speech or

with casual references to their own gods or foreign ways. For example, no one would mistake Arya's sword master, Syrio Forel, for a man of the north. Not only is his speech unusual, but also his very way of thinking about the art of the sword marks him as foreign. As he begins to teach Arya, Syrio says, "Now we begin the dance." No other fighter in the novel looks on sword work in that particular way. If a GM has prepared enough background on important NPCs to differentiate them in such ways, he or she can move smoothly between them. This also helps the players build a clear picture of the world around them as they interact with it.

Elements of the game's setting or environment should be similarly understood. A good GM should be able to describe clearly the physical layout of a courtyard from each player character's location in the scene, especially if their positions might be relevant for combat. Other details like the weather, the length of the day, or the type of terrain are all important to the mood of the story. If the game is set at the beginning of a new, long summer, for example, it will be very different in tone from another set at summer's end. Is the mood of the general populace ruled by relief at the end of hardship, or fear for what is to come? Are there many

Designer's Note: The Use of Rules in A Game of Thrones d20

To any long-time buyer of Guardians of Order products, it will come as little surprise when we say that we believe the story (and the experience of play) is the primary goal in role-playing. With that being our driving force, it then follows that we feel other aspects of gameplay should be used to facilitate that initial goal. In truth, there are nearly as many styles of play as there are pretenders to the Iron Throne, but this is the one we prefer and the methods we use in game design support it. Rules are roads, not destinations. We want them to help you get where you're going, but if it behooves your game to get off the beaten path now and again and ignore the map we've given you, by all means do so.

In any role-playing game, there are many events that are more dramatic or more satisfying if they can be resolved by storytelling rather than dice rolling. Fiction works to its own set of rules, and to apply game mechanics to all situations equally can often ruin the flow of a dramatic moment. For example, what if Dany had needed to roll for fire damage upon entering her husband's funeral pyre? Was it really important how much damage Viserys took when the molten gold was poured over his head? Should Jon have done only the standard damage for a torch — even if fire were used as a *bane* for wights — when he rescued Mormont?

Most often, these events seem to fall at the extreme ends of the game experience. Sometimes an event is so pivotal to the story of the campaign that allowing a random win or loss would trivialise it; even more often, there are moments so mundane that focusing on them by looking up rules or demanding dice rolls would destroy the momentum of the game session. As an example, should a character who is an experienced rider fall from her horse and break her neck on her way to the market? During downtime in a game, she probably travels that way twice a week. The rules might say she should roll for every 10 miles she travels. In a month, she would have to make, say, eight rolls. There is nearly a one-in-ten chance this character could fall, and a one-in-a-hundred chance that she would die. But however small this chance is, is it appropriate for the game experience that this character die, in effect, off screen? What would it accomplish? What would it add to the experience of the game for the group, the GM, or the player of that character? The rules are intended to give a "fair" structure to conflict when the outcome is not clear. Applying rules methodically when there is no important conflict takes enjoyment from the game, risks hurting or killing characters without any dramatic payoff for the players, and wastes a lot of time.

While these examples were chosen for clarity, there are many times when the rules could be interpreted to intrude and interfere in more subtle ways. At the same time, using the rules inconsistently or in a way that can be seen as arbitrary or unfair can lead the players to mistrust their GM. A fine balance is required, so as to allow the players and GM to work in concert with the rules to have an enjoyable experience all around.

The following are some suggested rulings that bypass a dice roll:

- When the outcome of a mundane action is not contested, always assume success. The "Take 20" and "Take 10" rules (see page 230) address this to some extent, but often even that level of bookkeeping is unnecessary.
- When the outcome of a more difficult action is not contested and it is reasonable to assume that the action has been well practised by the character, assume success.
- When the contest is between two characters (player and/or non-player) of widely different skill levels and character death is not a possible outcome, assume the more skilled character wins. The GM could put this in descriptive terms, like "It is clear to those of you watching that the ruffian is just toying with your companion, easily parrying every attack and hardly breaking a sweat." An exception might be made to test some wild plan or desperate effort on the part of the less-skilled character, where the roll of the dice really represents the chance that his or her harebrained scheme might work.
- When a character is much more knowledgeable than his or her player is, assume the character's level of knowledge prevails. For example, in situations of etiquette where a player might not know (or might not remember) important information and rules that his or her character would clearly know by heart, it is preferable to assume that the character would not make the error. The GM might use these situations as teaching opportunities to help the players "perform" their characters more accurately in the world. "Brendal would know that he should address the woman as Septa and offer her a bow. Is he purposely insulting her by talking to her so casually?"

children playing underfoot at every castle, keep and town, or are they few in number and weak in constitution, having struggled with the deadly cold and deprivation of the winter as babes? Thinking through the game setting thoroughly enables the GM to present a cohesive picture. Things in such a world make sense to the players and their characters.

The GM can prepare smaller details yet to make the game experience even more seamless for the players. Something as simple as a list of background-appropriate names to use when the players grab some random servant by the arm not only speeds up play but also maintains the illusion of a deep and consistent world around the player characters. Similarly, it is a good idea to have at least a general idea of the Ability Scores and Skills of the run-of-the-mill folk that populate the landscape of any scenario. DC's are also useful to have on hand, particularly if some obstacle the characters are likely to face is more difficult than they would ordinarily expect, such as a particularly fast-moving river to cross or a higher level of security to pass through at an entrance.

In short, anything that reduces the time the GM must hunt for facts or search the rules improves game play.

Advice Summary for the GM

While the rules presented in this book can be used to run a satisfying fantasy game with a political emphasis in any setting, there are a few elements of preparation that are key if a GM wants to run a game specific to the setting of *A Game of Thrones*.

Read the Books

To convey the setting to the players, the GM must be familiar with it. The best way to understand the complexity of the interwoven politics, geography, and history of the Seven Kingdoms is to discover them through the novel itself, *A Game of Thrones*, and its sequels. Other sources, such as *The Hedge Knight* comic adaptation published by Dabel Brothers Production or the collectible card game published by Fantasy Flight Games, may also enhance the world of Westeros through a diversity of interpretations.

Define your Game

Understanding what elements of the setting the game will emphasise – the adventure, the politics, the danger, the opportunity, or some combination of these – will allow a well-prepared GM to maintain a consistent tone.

Learn the Rules

As the players' main source of translation between the story they are imagining and the rules that facilitate their participation, the GM should understand the rules thoroughly and develop enough familiarity with them that he or she can reference specific details quickly. Keeping the narrative flowing around dice rolls and fact checks is simplest when those elements are second nature.

Set Player Expectations and Guide Character Creation to Fit the Game

A player who feels his or her character is out of place or useless will not enjoy the game. At worst, the player might complain, quit, or become disruptive trying to force the character onto the stage. The GM can avoid this situation by giving the players good information about the setting and social situations on which the game will focus and then guiding them to create characters that are suited to the trials ahead. This way, when a player wants to go against type or do something creative or challenging with their character, the GM can weigh whether or not the player's idea can be accommodated. The GM can also tell the players what the real drawbacks are to playing around certain disadvantages, such as being young, inexperienced, or poor.

Develop a Campaign Timeline

It is very valuable to have an idea of what is happening in the game world while the player characters are just getting on with their lives. If the GM can consult a game calendar to know, say, how far down the coast an enemy fleet can get in a day, the details the player characters notice can be changed depending on the speed of their travel – or whether or not they decide to stop and gamble at the local inn before departing. One method of tracking such events is to create a timeline based on what would happen if there were no interference from the characters. On this calendar, the GM can then note areas where the NPCs' plans have to change when the characters arrive on the scene. Another advantage of looking over a game calendar is that the GM can see if the plot lacks enough "hooks" for the characters – places where their input is important to the outcome of the story.

Obviously, a timeline can be over-used. If pressing the schedule starts limiting the players' ability to involve their characters in the plot, rather than improving it, the GM might consider slowing things down. Sometimes players should have to make tough choices about how their characters will prioritise actions in high-pressure situations, but most of the time it is more satisfying for them to be able to directly experience more sections of the plot rather than fewer.

Be Open-minded

Now that the GM has created this complete story, he or she has to be ready for the players' interference. It is easy for the GM to get involved in the vivid NPCs and detailed game world in which he or she has invested so much time and creative energy. It is also easy to be disappointed when players fail to appreciate the intricacy of the plot or blow through a fantastically detailed set piece because they have decided that a side issue is more important to their characters than the GM's carefully laid out scenario. While preparation and depth of available plotlines are vital to a robust game, there also has to be room for success and adventure outside of those lines.

Get Feedback from Players

In spite of all these precautions, there will still be times when players feel dissatisfied. If the GM can encourage players to give regular feedback on their enjoyment of various aspects of the game, he or she can catch these problems as they arise.

Does a player feel his or her character is out of step with the party or unsuited to the campaign? Determine whether the problem is a real mismatch where it might be best to retire a character and create a new one, an inter-character problem such as when too many characters have similar specialities, a plot problem where too long a period is spent on the development and interests of only one or a few characters, or an inter-player argument. Did the players expect more fighting, more politics, more danger, or more romance? There is no reason why the GM can't incorporate these suggestions in future sessions of a campaign, adjusting the plot while talking to the players about his or her own expectations and interests.

Hard as it is to hear sometimes, listening to regular feedback from players can help a GM keep life in a long-term campaign. In order for this feedback to be useful, of course, the GM must be able to accept it constructively. Useful feedback can be integrated into planning for future sessions. If the GM seems to feel personally hurt whenever the players offer advice or voice concerns, the players will stop talking.

Maintain Trust

In most games, the players will invest a great deal of time and emotional energy into creating and playing their characters. Trust becomes an issue on several levels in a game, and the GM must always honour that trust if a game is going to be successful. Being careful to observe that the same game mechanics apply to the NPCs as apply to the player characters; making sure that the motivations and actions of the NPCs are consistent with the presented setting and with the level of knowledge and communication to which they could realistically have access; and making sure that the game's subject matter does not cross the personal boundaries of the players are all difficult tasks. They require sensitivity on the part of the GM, along with a willingness to ask direct questions of the players and to reveal sometimes more of the actions that take place "behind the GM screen" than might be ideal. The extra time and possible awkwardness required to maintain this trust are always worthwhile.

Keep the Player Characters Centre Stage

To make for a satisfying experience for the players, the player characters must be the main characters in a game, whether it is a four-hour one-shot in a convention hall or a five-year campaign game in the GM's living room. NPCs , however well-known and fascinating and funny they are to the GM, are the secondary or support characters in the game's story. If they displace the player characters at the story's centre, the game becomes little more than watching the GM perform his or her own routine for his or her own amusement.

Enemy NPCs' power levels should be adjusted so that they cannot overwhelmingly destroy the player characters. Likewise, allies should not arrive and save the day every time the player characters are in trouble. If the NPCs are that powerful, they should mostly remain off-stage, since important people should properly have more important fish to fry. Perhaps they get involved just enough to demonstrate what level of power the player characters must achieve before trying to confront the NPCs as equals. The outcome of the story, though, should always hinge on the decisions and actions of the player characters.

Play and Network

When a GM has run several very satisfying games, especially with a home group of players, it can be very tempting to stop playing games and only run them. Why risk valuable time either at home or at an expensive convention playing with an unknown person whose style the home GM might not like? Good GMs know they are guaranteed a great time if they stick to running; they then control the style of the game, the balance of role-play and simulation, and the tone of the game to ensure the scenario will be to their taste.

The problem with this approach is that GMs and players each get something slightly different out of a role-playing game, and it is very easy to forget what the other side is looking for if each sticks only to their own half of the GM screen. Many great GMs have fallen into this trap, running games full of in-jokes or special characters and locations that make the game very memorable for the GM while leaving the players out in the cold. Sometimes it seems as though the more great experiences a GM has, the more likely he or she is to try to recreate one of those experiences rather than invest fully in the game of the moment.

GMs must get on the other side of the table now and then and re-experience the elements that make a game succeed or fail from the player's perspective. Trying new systems and new game worlds with new fellow players, one-shots instead of campaigns and vice-versa, and taking note of what was enjoyable about each new situation enriches the skills of even the most experienced GM. How did it feel as a player to succeed or fail with a plan, to learn new things about the world in more or less natural ways, or to meet NPCs that seemed more human vs. more like props in a plot? Experience as a player is vital to good GMing.

A GM's Miscellany

Game Masters need many more tools than the players in order to design a good campaign. The following sections contain a miscellany of Westerosi-specific rules and options. GMs can use any of the options presented herein, or customise them to better reflect their gaming style.

Classes for NPCs

There are many characters in the world who are ordinary, common, or otherwise unexceptional. Most characters can simply take one or two Levels in an appropriate Class (normally Artisan for craft or tradesfolk, Knave for scoundrels and thieves, Man-at-arms for soldiers, Noble for soft aristocrats, or Raider for pirates and barbarians). Certain characters fall outside of these Class professions, and thus it is helpful to have a basic Commoner NPC Class.

Similarly, there are certain character types in AGOT d20 that do not make good player characters. A variant of the Godsworn is presented as an example of how to tailor an established Class to better reflect one of the fringe cultures, in this case a Godswife of the Great Shepherd (of the Lhazareen people). Additionally, the Night's Watch Builder and the Maegi are NPC Prestige Classes. The Night's Watch Builder has many important duties, but few of them lend themselves to adventuring or wild campaigns. Finally, the Maegi has learned some of the world's darkest secrets. Such power should never be handed out lightly in the game, and thus the Class is initially restricted.

None of these Classes are suitable for new players. The GM may wish to allow them as viable options in advanced games.

In other respects, these Classes are treated the same as core or Prestige Classes, and NPCs can take them or other Classes when multiclassing.

Commoner

A Commoner is a typical, average member of the smallfolk. He or she may be a farmer, fisher, or even cityfolk, but the character has not learned specialised skills. Although the Commoner Class goes up to Level 20 to remain consistent with other core Classes (and to represent an expert farmer compared to his green grandson), it is suggested that few Commoners rise above Level 5.

Game Rule Information

Commoners have the following game statistics.

Hit Points

Commoners gain 4 Hit Points at 1st Level, and 1 Hit Point per Level thereafter. The character's Constitution modifier applies.

Class Skills

The Commoner's Class Skills (and the key Ability for each Skill) are Climb (Str), Craft: Any (Varies), Handle Animal (Cha), Jump (Str), Listen (Wis), Profession (Wis), Ride (Dex), Spot (Wis), Swim (Str), and Use Rope (Dex).

Skill Points

At 1st Level, Commoners gain (2 + Int modifier) x 4; humans gain +4 bonus

At each additional Level, Commoners gain 2 + Int modifier; humans gain +1 bonus

Influence Points

At each Level, Commoners gain 1+ Cha modifier.

Class Features

Weapon and Armour Proficiency

Commoners are proficient with all simple weapons.

Godswife of the Great Shepherd

Women dedicated to the Great Shepherd, the Godswives tend to the births, deaths, and marriages of the Lhazareen. These are a peaceful people, who tend to their flocks and raise gardens, too often caught in the raids of the Dothraki.

The Godswife NPC Class is a variant of the Godsworn Class (page 103), and represents characters like Mirri Maz Duur (although she would be a further multiclassed character, see Maegi Class, page 317). These priestesses help their people follow the path of the Great Shepherd. It is unknown if there are male priests or not.

Examples of Godswives: Mirri Maz Duur

Table 14-1: The Commoner

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defence	Reputation	Special
1	+0	+0	+0	+0	+0	-	
2	+1	+0	+0	+0	+1	-	
3	+1	+1	+1	+1	+1	-	
4	+2	+1	+1	+1	+2	-	
5	+2	+1	+1	+1	+2	+1	
6	+3	+2	+2	+2	+3	-	
7	+3	+2	+2	+2	+3	-	
8	+4	+2	+2	+2	+4	-	
9	+4	+3	+3	+3	+4	-	
10	+5	+3	+3	+3	+5	+1	
11	+5	+3	+3	+3	+5	-	
12	+6/+1	+4	+4	+4	+6	-	
13	+6/+1	+4	+4	+4	+6	-	
14	+7/+2	+4	+4	+4	+7	-	
15	+7/+2	+5	+5	+5	+7	+1	
16	+8/+3	+5	+5	+5	+8	-	
17	+8/+3	+5	+5	+5	+8	-	
18	+9/+4	+6	+6	+6	+9	-	
19	+9/+4	+6	+6	+6	+9	-	
20	+10/+5	+6	+6	+6	+10	+1	

Game Rule Information

Godswives have the following game statistics.

Social Status

As the priestess of the village, the Godswife is accounted respect and higher status. Godswives should have Social Status Rank 1.

Hit Points

Godswives gain 6 Hit Points at 1st Level, and 1 Hit Point per Level thereafter. The character's Constitution modifier applies.

Class Skills

The Godswife's Class Skills (and the key Ability for each Skill) are: Craft: Alchemy (Int), Craft: Domestic Arts (Int), Diplomacy (Cha), Gather Information (Cha), Heal (Wis), Knowledge: Arcana (Int), Knowledge: Legends (Int), Knowledge: Local Area (Int), Knowledge: Nature, Knowledge: Navigation, Knowledge: Religion (Int), Listen (Wis), Profession (Wis), Sense Motive (Wis), Speak Language (None).

Skill Points

At 1st Level, Godswives gain (8 + Int modifier) x 4; humans gain +4 bonus

At each additional Level, Godswives gain 8 + Int modifier.

Influence Points

At each Level, Godswives gain 3 + Cha modifier.

Class Features

Weapon and Armour Proficiency

Godswives are proficient with all simple weapons.

Faith

A Godswife's faith in the Great Shepherd grants confidence in her actions. See the Godsworn Ability, page 105.

Folklore: At 1st Level, the Godswife gains a +4 bonus to one of the following Skills: Craft: Alchemy, Heal, Knowledge: Arcana, Knowledge: Legends, Knowledge: Nature, or Knowledge: Religion. At 10th and 17th Levels, the Godswife gains this Special Ability again, and may select the same Skill twice.

Bonus Class Skill

Godswives sometimes travel across the Eastern lands, and even to the Free Cities. Their experience with other cultures allows them to designate any Cross-Class Skill as a Class Skill at 2nd Level, and again at 12th Level.

Prayer

At 2nd, 4th, 6th, 8th, 10th, and 12th Levels, the Godswife has perfected a prayer to the Great Shepherd. See the Godsworn Special Ability, Prayer to the Seven, page 105.

Defend the Flock See Prayer to the Father (page 105).

Heal the Flock See Prayer to the Mother (page 108).

Guide the Flock See Prayer to the Crone (page 108).

Tend the Flock See Prayer to the Smith (page 108).

Table 14-2: The Godswife of the Great Shepherd

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defence	Reputation	Special
1	+0	+2	+0	+2	+0	+1	Faith +1, Folklore
2	+1	+3	+0	+3	+1	-	Bonus Class Skill, Prayer
3	+1	+3	+1	+3	+1	+1	Co-ordinate +2, Magic of Corn and Grass
4	+2	+4	+1	+4	+2	-	Faith +2, Prayer
5	+2	+4	+1	+4	+2	+1	Blessings 1/day
6	+3	+5	+2	+5	+3	-	Bonus Feat, Prayer
7	+3	+5	+2	+5	+3	+1	Faith 2/day
8	+4	+6	+2	+6	+4	-	Co-ordinate +4, Prayer
9	+4	+6	+3	+6	+4	+1	Faith +3
10	+5	+7	+3	+7	+5	-	Folklore, Prayer
11	+5	+7	+3	+7	+5	+1	Blessings 2/day
12	+6/+1	+8	+4	+8	+6	-	Bonus Class Skill, Prayer
13	+6/+1	+8	+4	+8	+6	+1	Bonus Feat
14	+7/+2	+9	+4	+9	+7	-	Faith +4
15	+7/+2	+9	+5	+9	+7	+1	Co-ordinate +6
16	+8/+3	+10	+5	+10	+8	-	Faith 3/day
17	+8/+3	+10	+5	+10	+8	+1	Folklore
18	+9/+4	+11	+6	+11	+9	-	Bonus Feat
19	+9/+4	+11	+6	+11	+9	+1	Faith +5
20	+10/+5	+12	+6	+12	+10	-	Blessings 3/day

Grow the Flock See Prayer to the Maid (page 108).

Magic of Corn and Grass and Horse The Godswife gains a +2 bonus to all Handle Animal and Knowledge: Nature checks, and any Heal checks made to treat a sick or injured animal

Blessings

A certain number of times per day, the Godswife can bolster others with the strength of her faith. See the Godsworn Special Ability, page 108.

Co-ordinate

The Godswife is a born helper, lending aid to those who need it. See the Godsworn Special Ability, page 108.

Bonus Feat

At 6th, 13th, and 18th Level, the Godswife may choose a bonus Feat from the following list: Authority, Favoured, Fortune's Favour, Leechcraft, Noble Spirit, Political Connections, and Skill Emphasis.

Night's Watch Builder

For 8,000 years the Wall has stood between the civilised lands to the south and the savage lands to the north. The Wall has served as both a literal and symbolic barrier against the terrors of the far North. Their brother Rangers patrol the wilderness, while their brother Stewards see to the organisation of the brotherhood. While other branches of the Night's Watch may have more fame, the Builders are essential in keeping the Wall standing.

Masons, carpenters, miners, and foresters combine their talents to ensure the structural integrity of Wall and the buildings that support the Watch. The Builders' tasks include maintaining the castles, digging trenches, clearing trees grown close to the Wall, patching cracks in the Wall, and gravelling the slippery top of the Wall.

Patrols along the Wall often consist of four man teams, with two Rangers and two Builders. While the Rangers watch for enemies, the Builders search for cracks and study sections for signs of melting. While the Rangers are the obvious militant wing of the Night's Watch, the Builder's must also receive their share of martial training – for every man is required to defend the Wall. In addition to their experience with the sword and crossbow, the Builders are also responsible for the siege defences of the black brothers: collapsible tunnels, spiked trenches, and other lethal designs.

Examples from the Game of Thrones: Othell Yarwyck, Halder, Albett

Requirements

To become a Builder, a character must fulfil all the following criteria.

Gender: Male

Base Attack Bonus: +2

Skills: A total of 8 Ranks in any combination of Craft (Blacksmith or Carpenter) or Profession (Mason, Minder, Woodcutter or similar profession).

Special: Be appointed by the high officers of the Night's Watch, and say the vows of the order.

Game Rule Information

Night's Watch Builders have the following game statistics.

Hit Points

Night's Watch Builders gain 2 Hit Points + Constitution modifier per Level

Class Skills

The Night's Watch Builder's Class Skills (and the key Ability for each Skill) are: Appraise (Int), Balance (Dex), Climb (Str), Craft: Artisan (Dex), Craft: Blackmsithing (Str), Craft: Carpentry (Dex), Handle Animal (Cha), Jump (Str), Knowledge: Architecture (Int), Knowledge: Local Area (Int), Listen (Wis), Open Lock (Dex), Profession (Wis), Ride (Dex), Search (Int), Spot (Wis), Survival (Wis), Use Rope (Dex).

Skill Points

At each Level, Night's Watch Builders get 7 + Int Modifier; humans gain +4 bonus

Influence Points

At each Level, Night's Watch Builders gain 2 + Cha Modifier.

Table 14-3: The Night's Watch Builder

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defence	Reputation	Special
1	+0	+2	+2	+0	+0	–	Bonus Feat, Brotherhood
2	+1	+3	+3	+0	+1	–	Learning a Trade +2
3	+1	+3	+3	+1	+1	+1	Builder's Duties
4	+2	+4	+4	+1	+2	–	Learning a Trade +2, Teamwork +1
5	+2	+4	+4	+1	+2	–	Builder's Duties, Tradesman
6	+3	+5	+5	+2	+3	+1	Learning a Trade +2, Teamwork +2, Wall's Defender +1
7	+3	+5	+5	+2	+3	–	Builder's Duties, Wall's Defender +1,
8	+4	+6	+6	+2	+4	–	Learning a Trade +2, Teamwork +3, Wall's Defender +1
9	+4	+6	+6	+3	+4	+1	Builder's Duties, Wall's Defender +1
10	+5	+7	+7	+3	+5	–	Bonus Feat, Learning a Trade +2, Wall's Defender +1

Class Features

All of the following are Class features of the Night's Watch Builder.

Weapon and Armour Proficiency

Builders are proficient with all simple weapons, and two martial weapons (player's choice). Builders are also proficient with all light and medium armour and with shields.

Bonus Feat

A Builder of the Night's Watch gains a bonus Feat at lst Level. He gains an additional Feat at 10th Level. A Builder must still meet all prerequisites for a Feat.

Brotherhood

As a member of the Night's Watch, the Builder need never worry for food or shelter, and any basic equipment will be supplied by the Watch. He must abide by the oaths of the Night's Watch, however, and give up any name and House Affiliation. His Wealth Rank is modified to Rank 0 (any ties are lost, and any debts erased), although the Watch provides him with his daily needs. His Social Status is modified to Rank 1, and he gains +5 Influence Points (Night's Watch).

A veteran of the Night's Watch is considered to have Social Status Rank 2, and +10 Influence Points (Night's Watch). A high officer of the Night's Watch is considered to have Social Status Rank 3, and +15 Influence Points (Night's Watch). Normally, a brother's Wealth Rank does not rise, although an experience brother may gain access to better equipment, small luxuries, or specialised tools.

Learning a Trade

At 2nd Level, and every 2 Levels thereafter, the Builder gains a +2 bonus on any one Craft or Profession Skill geared towards construction. Each time this bonus is gained, it can either be applied to a new Skill or to a Skill already assigned a bonus.

Builder's Duties

At 3rd Level, and every 2 Levels thereafter, the Builder has mastered a Duty. He may choose one of the following Special Abilities to master, but each may only be chosen once.

Ditch Digger: The Builder gains a +1 bonus to any Strength-related Skill checks, Ability checks, and all damage rolls.

Carpenter: The Builder gains a +4 bonus on all Craft: Carpentry checks, and a +2 to Knowledge: Architecture checks when dealing with wooden structures.

Mason: The Builder gains a +4 bonus on all Profession: Mason checks, and a +2 to Knowledge: Architecture checks when dealing with stone structures.

Miner: The Builder gains a +2 bonus on all Profession (Miner) and Listen checks. Additionally, due to the hard work they gain +1 bonus to Fort Saves.

Wall Patrol: The Builder gains a +2 bonus on all Balance and Search checks. Additionally, due to their honed skills, they gain a +1 bonus to Ref Saves.

Woodsman: The Builder has exceptional experience in cold forest. When a Builder is in this terrain, he gains a +1 dodge bonus to Defence. If the Dexterity bonus to Defence is lost for any reason, this bonus is lost as well. Furthermore, the character gains a +4 bonus to any Knowledge: Nature, Search, Spot, or Survival checks made within the region. Note that if the Builder has the appropriate Native Terrain Special Ability, the bonuses do not stack but the character may use the best available option.

Work Crew Leader: The Builder gains a +2 bonus all Knowledge: Architecture and Knowledge: Warfare checks. Additionally, if the Builder attempts an aid another action while engaged in a large scale project, it grants an additional +2 bonus.

Teamwork

At 4th Level a Builder working in a collaborative fashion with others gets a +1 bonus to any aid another action, or combined Skill check. Thus if performing an aid another action, or helping another character with a Skill check, the target would receive a +1 bonus on top of any other bonuses. This bonus increases to +2 at 6th Level and +3 at 8th Level. When more than one Builder in a group has this Special Ability, only apply the highest bonus.

Tradesman

At 5th Level a Builder gains the Tradesman Feat (ignoring prerequisites). If the Builder already has selected this Feat, he may substitute another, although he must meet any prerequisites.

Wall's Defender

Builders must learn to defend the Wall, as must all brothers. Starting at 6th Level, Builders gain a +1 that they must assign to either their Base Attack Bonus or to their Defence Bonus. The character's Base Attack Bonus and Defence Bonus cannot be greater than his Class Level. He gains another +1 at each Level, which may be assigned to either attack or defence, but must be chosen when the Special Ability is gained.

For example, Black Tymen is a Builder. At 6th Level his BAB is +3 and his Defence Bonus is +3. Wall's Defender gives him a +1, but he must decide whether it will always apply to attack or defence. He chooses attack, so now his BAB is +4 (3 + 1) and his Defence Bonus is +3. At 7th Level, Builders still have a BAB of +3 and a Defence Bonus of +3, but he gains another +1 that may be applied to attack or defence (giving him either BAB +5 or Defence Bonus +4), and this happens at every Level.

Maegi

A Maegi is one who has accumulated a wide variety of knowledge, folklore, traditional wisdom ... and for some few individuals, the dark arts of magic. This Prestige Class represents one example of a character like Mirri Maz Duur. For details on Magic, see page 322.

Examples of Maegi: Mirri Maz Duur

Requirements

To become a Maegi, a character must fulfil all the following criteria.

Ability Scores: Wisdom 15

Feats: Iron Will (alternatively a GM may allow any of the following substitutions: Blood of the Dragon, Blood of the First Men, Dreams, or Animal Companion).

Skills: Heal 8 Ranks, Knowledge: Arcana 8 Ranks, Knowledge: Religion 8 Ranks

Game Rule Information

Maegi have the following game statistics.

Hit Points

Maegi gain 1 Hit Point + Constitution modifier per Level.

Class Skills

The Maegi's Class Skills (and the key Ability for each Skill) are Craft: Alchemy (Int), Diplomacy (Cha), Heal (Wis), Intimidate (Cha), Knowledge: Arcana (Int), Knowledge: Nature (Int), Knowledge: Religion (Int), Listen (Wis), Profession (Wis) and Spot (Wis).

Skill Points

At each Level, Maegi get 6 + Int modifier; humans gain +4 bonus

Influence Points

At each Level, Maegi gain 2 + Cha modifier.

Class Features

All of the following are Class features of the Maegi:

Weapon and Armour Proficiency

Maegi are proficient with all simple weapons.

Maegi's Wisdom

Much of the so-called magic practiced by a Maegi is really knowledge of folklore and herbal remedies that have been passed down by oral tradition. At 1st, 5th, and 9th Level, a Maegi may choose a Wisdom from the following list.

Folklore: The Maegi gains a +4 bonus to one of the following Skills: Craft: Alchemy, Knowledge: Arcana, Knowledge: Legends, Knowledge: Nature, or Knowledge: Religion.. The Maegi may select the same Skill twice if he or she takes this focus a second time.

Birthing Songs: The Maegi gains a +4 circumstance bonus to all Heal checks. The GM may also allow this bonus to extend to any die rolls the birthing mother must make, or situations concerning the health of infants, fertility, infertility, or abortions.

Magic of Corn and Grass and Horse: The Maegi gains a +2 bonus to all Handle Animal and Knowledge: Nature checks, and any Heal checks made to treat a sick or injured animal.

Loremaster: This functions as the Maester Special Ability of the same name. See page 115.

Skill Mastery: The Maegi gains Skill Mastery as a Bonus Feat. It may be applied to any Int based Skill, as appropriate to the character's learning. This Special Ability may only be taken once.

Bonus Legendary Feat

The Maegi has mastered a dark and terrible secret. At 2nd Level, and at every other Level, the Maegi selects a Bonus from the Legendary Feats. This is often a unique Spell Feat (page 322), such as Powers Old and Dark (page 326). The Maegi must still meet all requirements for the Legendary Feat.

Lost Art

The Maegi has mastered a more powerful ritual, such as a blessing, or studied a Lost Art. These may simply be a matter of faith and conviction, or they may have real power behind them. Their affects only benefit a target who believes in the Maegi's power (whether or not they directly worship the Maegi's gods). The Maegi may choose one Special Ability at 3rd Level, and another at 7th:

Higher Mysteries: This functions as the Maester Special Ability of the same name. See page 116.

Blessings: Once per day, the Maegi character can bolster others with the strength of his or her faith. The character may grant a +1 bonus to one ally who can hear and see the Maegi and believes in his or her power. This bonus applies only to a specific action chosen by the Maegi during either the same round or the round following. The Maegi must name the action to receive the blessing at the time this Special Ability is used. The bonus can be applied to any Skill check, Ability check, Saving Throw, or attack roll, but a blessing is no help to someone who does not believe in the Maegi's power. If the action is not taken within one round, the bonuses are lost.

Faith: A Maegi's faith in the old powers grants confidence in his or her actions and aids in times of stress. Once per day the Maegi can gain a +1 circumstance bonus based on the belief that the old powers will guide his or her hands. The bonus can be applied to any Skill check, Ability check, Saving Throw, or attack or defence roll. The player may decide to use this Special Ability immediately after a die roll is made.

Terrible Presence: The Maegi is known as a terrible figure, living outside the laws of the land. The Maegi gains the Stern Visage Feat (see page 181), even if he or she does not have the prerequisites. In addition, the Maegi can use this Special Ability outside of combat, in which case the shaken character suffers a -2 all other Skill checks or appropriate rolls when dealing with the Maegi.

If the Maegi already has Stern Visage or Terrible Presence, treat as the 12th Level or 17th Level Raider Special Ability of the same name, as appropriate.

Table 14-4: The Maegi

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Defence	Reputation	Special
1	+0	+0	+0	+2	+0	+1	Maegi's Wisdom
2	+1	+0	+0	+3	+1	-	Bonus Legendary Feat
3	+1	+1	+1	+3	+1	-	Lost Art
4	+2	+1	+1	+4	+2	-	Bonus Legendary Feat
5	+2	+1	+1	+4	+2	+1	Maegi's Wisdom
6	+3	+2	+2	+5	+3	-	Bonus Legendary Feat
7	+3	+2	+2	+5	+3	-	Lost Art
8	+4	+2	+2	+6	+4	-	Bonus Legendary Feat
9	+4	+3	+3	+6	+4	-	Maegi's Wisdom
10	+5	+3	+3	+7	+5	+1	Bonus Legendary Feat

Magic

Dany remembered the word from a terrifying story that Jhiqui had told her one night by the cookfire. A maegi was a woman who lay with demons and practiced the blackest of sorceries, a vile thing, evil and soulless, who came to men in the dark of night and sucked life and strength from their bodies.

— A Game of Thrones

Magic is a little understood force in the world. It has been so long since magic was truly potent that most understanding of it only lives on in superstition and rituals of questionable validity. Smiths who work with Valyrian steel, members of the Alchemists' Guild, red priests and the rare Maester all know some sort of magical ritual, but it is unknown whether any of these spells have any power behind them.

The Maegi presented here (page 318) is one possible approach to defining the Special Abilities of people like Mirri Maz Duur. This Prestige Class represents a path for those who take up an eclectic study of folk remedies, spiritual instruction and arcane rituals. As more magic is seen as "A Song of Ice and Fire" progresses, future sourcebooks will provide better detail for how magic works in so far as it can be understood.

Spells

"Some would say that death is cleaner."

— Mirri Maz Duur to Daenerys Targaryen, *A Game of Thrones*

A character can learn to cast spells as long as he or she meets three requirements: the character must have a Wisdom of 15 or higher; the character must have at least 6 Ranks in Knowledge: Arcana; and the character must possess at least one of five Feats (Iron Will, Blood of the Dragon, Blood of the First Men, Dreams, or Animal Companion).

Feat: Spell

This mystic ritual allows a character to cast a spell. This is a generic template to give GMs a simple frame from which to design their own spells. See A Catalogue of the Strange and Magical, page 324, for some specific examples.

Prerequisites

Varies (normally at least Wis 15, Knowledge: Arcana 6 Ranks)

Benefit

The character can perform a specific spell or magical ritual. Normally, each different ritual acts as a separate Feat. To use the Spell Feat requires a Wis check (normally DC 25), in order to gain some benefit.

Special

Rituals, sacrifices, and so forth can normally be used to increase the chance of success. Some Spell Feats require a particular sacrifice. Similarly, most Spell Feats have a negative consequence associated with failure, from Ability Score damage to gaining a permanent Defect.

Learning Magic

A character meeting these requirements must find a teacher, which is a difficult task at best. There are very few teachers with genuine talent, and fewer still that live in the Seven Kingdoms. A character looking for a specific magical effect may spend a lifetime looking for a teacher that knows a relevant spell. Such teaching is unlikely to come for free, and an aspiring wizard may pay dearly for any lesson he or she receives. At the GM's discretion, a character could also seek out rare tomes and try to learn a spell from such a source.

Learning a spell can take weeks or even months under the proper tutelage, with multiple Wisdom checks made to determine progress in learning the spell. To learn most spells fully requires a Feat (specific per spell).

Designer's Note: Rarity of Magic

The exact capabilities of any spell should be largely story driven. A spell that cures 1d8 Hit Points is not recommended because it cheapens sorcery and lessens the fear of combat, but one that can bring a character back from the brink of death fits well with the apparent cosmology.

It is suggested that in the ancient times of Westeros, magic shaped the world. It is doubtful that it was common even then, but was used for mighty workings, such as raising the legendary castles and forging Valyrian steel. If the GM chooses to set the campaign in a different time period of Westeros, magic may be more or less powerful, but it should never become mundane .

Casting the Spell

Even if a character has learned a spell, he or she may not necessarily produce a magical effect when using the spell. Successfully casting a spell requires a successful Wisdom check with a DC of 25. The Level of the character, his or her magical knowledge, the usage of prepared instruments, and even ritual sacrifice can all help ensure the chance of a successful effect. A character cannot Take 10 or 20 on this roll. This check may be modified as follows.

Ritual Instruments

Mirri Maz Duur chanted words in a tongue that Dany did not know, and a knife appeared in her hand ... It looked old; hammered red bronze, leaf- shaped, its blade covered with ancient glyphs.

— A Game of Thrones

Old, ancient instruments, such as bronze weapons, glyph-inscribed braziers, exotic herbs, etc., are often used in the dark arts. If the character is using at least good quality tools, there is no modifier to the roll. Poor or improvised tools impose a -1 penalty. High quality tools (roughly 10 times the average price and difficult to acquire) provide a +1 bonus.

Masterwork or antique tools, such as family heirlooms, provide a +2 bonus. By using multiple instruments of superior craftsmanship (whether high quality or masterwork), a character can gain a maximum bonus of +4.

Ritual Sacrifice

The maegi drew it across the stallion's throat, under the noble head, and the horse screamed and shuddered as the blood poured out of him in a red rush.

— A Game of Thrones

Blood, life, and death seem to be keys that can help unlock the secrets of magic. Warlocks from Qarth bathe Sam Tarly in aurochs' blood to make him brave. Mirri Maz Duur sacrifices the horse, and so much more, in her attempt to restore Khal Drogo. Dany burns the maegi on Drogo's funeral pyre and wakes dragons.

A ritual sacrifice may be performed to raise a spellcaster's chances of properly enacting a ritual. Formally trained maegi will normally use a ritual instrument (see above), but characters acting from intuition will use whatever is expedient. The target is killed, whether the spell works or not. The more powerful, special, or pure the sacrifice, the greater power is lent to the spell. See Table 14-5: Spell Casting Modifiers.

Table 14-5: Spell Casting Modifiers

Circumstance	Modifier
Per 5 Levels of a non-Maegi Class	+1
Per 3 Levels in Maegi	+1
Feat possessed*	+1
Per 5 Ranks of Craft: Alchemy**	+1
Per 5 Ranks of Knowledge: Arcana**	+1
Per 5 Ranks of Knowledge: Nature**	+1
Per 5 Ranks of Knowledge: Religion**	+1
Higher Mysteries Special Ability	+2
Ritual Instruments	
Poor or improvised tools	-1
High quality tools	+1***
Masterwork or antique tools	+2***
Ritual Sacrifice	
Animal (per 4 HD)	+1
Noble or great animal	+2***
Human (per 4 Levels),	+1
Notable human (Maegi, royalty, old blood, etc.)	+2***

* The caster gains +1 per each of the following Feats: Animal Companion, Blood of the Dragon, Blood of the First Men, Dreams, or Iron Will.

** Skill bonuses are only counted if the Skill is appropriate to the ritual being performed. Bonuses from different Skills can stack to a maximum of +4.

*** The caster can stack bonuses from high quality and/or masterwork tools to a maximum of +4.

Animal stacks with Noble or great animal bonus to a maximum of +5.

Human stacks with Notable human bonus to a maximum of +5.

The Way is Long and Dark (Optional)

There are several optional rules that GMs may wish to impose on spellcasting in *A Game of Thrones d20*. The first limits the number of Spell Feats a character can learn by requiring a further cost, and the second and third make spell casting more dangerous.

Paying Dear

As an optional cost, GMs may require all Spell Feats to cost one Ability Score point (normally Con, although Str, Dex, or Cha may be substituted as appropriate). When the Spell Feat is taken, the Ability Score is immediately lowered, and any derived values (Hit Points, Skill Points, Influence Points, attack bonus), must be recalculated.

Characters who attempt untrained spellcasting (see sidebar), and thus have not lost the Ability Score point suffer a -4 to their checks.

Darkness of the Grave

As an optional rule, if a spellcaster (either trained or untrained) rolls a natural 1, the ritual critically fails. The spell should do significant harm to the spell caster and to any subject of the spell (as appropriate). This penalty should last for approximately a fortnight. Possibilities include:

- 1d6 Ability Score damage
- Lowering the character's Shock Value by 1
- Suffering a -1 penalty to any Fortitude or Will Saves
- Acquiring a new Defect

Disturbing the Powers

If a ritual calls for privacy, anything that disturbs this (such as Ser Jorah carrying Dany into the tent where Mirri Maz Duur was casting) puts the caster at great risk. The spellcaster must make a Will Save (DC 18) or suffer a -6 to the spell's Wisdom check. Even if successful, the interruption

Untrained Spell Casting

In rare circumstances, a character can create a magical effect with only sketchy knowledge and no training, as seen by Daenerys's impromptu ritual that brought dragons back into the world. In rare circumstances, a combination of determination, fate, and luck can allow a character to spontaneously create a magical effect. Such effects are not brought about by casual attempts at magical workings. Instead, they require the sort of talent derived from temporary madness. At the GM's discretion, a properly driven character with a reasonably defined and inspired ritual can attempt to will a magical effect into existence. Such a character must still have two or more of the prerequisites (see page 322).

This attempt requires a Wisdom check with a DC of 30. For each prerequisite Feat a character possesses, he or she may add +1 to the die roll. The GM may also raise or lower the DC depending on the level of magic in the world and any other relevant factors. There is no guarantee that the spell will do exactly what the caster intended, and may even have unexpected side effects.

The Cost of Magic

Each spell has its own unique costs. In addition to any arcane components needed to cast a spell (see individual spell descriptions), a magical effect is likely to exact a heavy toll on the caster. For any significant magical working, assume that the caster suffers at least 1d3 points of Ability damage to Constitution, Wisdom, and/or Charisma. This damage is inflicted even if the spells fails. In addition, any success gained is likely to be tainted. A person may be brought back from the brink of death, but they may come back "wrong."

The effectiveness of any spell depends on the current level of magic present in the world. It is suggested that if the campaign is set in the modern era, but before the return of the dragons, then spells will only work under very limited circumstances.

A Catalogue of the Strange and Magical

There are a handful of strange and mysterious events that occur during the course of *A Game of Thrones*. Some rituals fail, while other events are seemingly fortuitous but explainable. As the level of magic in Westeros rises again, GMs are encouraged to spice their game occasionally with such events. As noted on page 322, however, magic should never become mundane.

A catalogue of strange and magical events includes the following.

The High Price of Magic

"The price was paid," Dany said. "The horse, my child, Quaro and Qotho, Haggo and Cohollo. The price was paid and paid and paid."

— Daenerys Targaryen to Mirri Maz Duur, *A Game of Thrones*

When Mirri Maz Duur tells Dany that "only death can pay for life," Dany lies to herself that the maegi means Drogo's horse. What did the maegi truly mean, however? She may have meant the horse and that Drogo would live but as an incomplete man. Then again, perhaps she knew that the dark powers would somehow exact a greater price from Dany's people — the final tally, as Dany says above, was Drogo's horse; Dany's unborn child Rhaego; Qotho kills Quaro; Ser Jorah slays Qotho; Rakharo and Jhogo kill Haggo; and Aggo's arrow kills Cohollo.

Dany accuses the maegi of cheating her, of sacrificing her son's life and Drogo's will and so much more. Mirri Maz Duur implies that she planned this revenge all along, for although Dany believed she "saved" the maegi's life, her temple had been burned, her village destroyed, and she had been raped. Mirri Maz asks Dany "what life is worth, when all the rest is gone."

Each GM must decide for him or herself how best to interpret these events for the campaign. There are two general philosophies.

1) Mirri Maz Duur truly intended to save Drogo, but her spell went awry, perhaps because Ser Jorah carried Dany into the tent. This greater sacrifice allowed the dark powers to twist the terms of the spell.

2) Mirri Maz Duur truly intended to betray Dany, and knew that by opening the door to the other world, great tragedy would result. She probably did not know exactly what would happen, but knew that her revenge would be complete. In her hatred for the Dothraki, she would ensure that the stallion who mounts the world would never be born.

(As a corollary to 2, Mirri Maz may have never tried to help Drogo with his wound, and her poultice may actually have caused further harm, quickening Drogo's demise. Conversely, she might have honestly tried to help him, but when he stubbornly refused her medicines, she took advantage of his weakness).

In the first, although she was initially trying to assist, Mirri Maz Duur took advantage of the situation when disaster struck and spun the story of her planned revenge. This makes her earlier actions more altruistic, and she only turns on Dany when the *khalasar* power is broken.

In the second, Mirri Maz is much more vicious and scheming. This kind of betrayal is likely far too cruel to inflict upon most player characters. On the other hand, this kind of backlash makes magic a truly terrible and awesome element in the game, and one that will never be taken lightly.

The True Price

If a GM wants to make exceptionally dangerous, the true cost of the spell should be unique, specific to the circumstances of its invoking. Mirri Maz Duur was willing to sacrifice the spirit of the *khalasar* to appease the dark powers and to give Drogo a semblance of life. Her ritual had the following effects:

- Anyone in the immediate vicinity had their emotions pulled taught. This heightened anger and anxiety, and made bloodshed far more likely. All characters had to make a Will Save (DC 20) or effectively suffer from the Blind Fury Defect, as at 1 BP.
- All characters in the vicinity effectively gained the Critical (Improved) Feat. This makes death much more likely.
- Anyone who entered the tent after the ritual was begun suffered greatly. All characters had to make a Fort Save (DC 20). Characters who failed took 2d6 Con damage, or 1d6 if they succeeded. This killed the unborn Rhaego, and gravely weakened both Ser Jorah and Dany.

Dark Omen

The omen of the dead direwolf, killed by a broken antler in its throat. Such a vision might be had by any character, or perhaps only one with Dreams, a Blood Feat, or a high Rank in Knowledge: Arcana (at least 3 Ranks).

Animal Bond

The Stark children each get a wolf pup. Summer's howls seem to help Bran, and the wolf is there to protect him when needed, as is the case with Jon, Robb, and Rickon. The girls both lose their wolves – Lady to the sword, and Nymeria by being driven off. This seems to prophesise that both will lose their way. This kind of bond should be represented by the Animal Companion Feat.

Other animals, like Lord Commander Jeor Mormont's, should probably be treated as normal animals, although once in awhile they may "do" (act in a peculiar fashion, speak if capable, etc.) something significant. For example, at times Mormont's raven seems uncannily smart; it may be coincidence, or it may actually be acting as a sign or omen (perhaps only visible to those who are special, as described under Dark Omen).

True Dreams

A number of characters have true dreams.

- Bran's dream of the three-eyed crow. In this dream, Bran sees his family and the events that befall them. He sees their current troubles and gets hints of what is to come.
- Bran dreams of his father after Eddard's death. He meets him in Winterfell's crypts, foretelling the news of his death. In the dream, Eddard tells Bran something about Jon, but Bran cannot remember what it was upon waking.

The first part of this is simple to handle from a game mechanics perspective. Characters with Blood Feats may have intuitive family links (page 167), and thus receive dream-visions when family is in crisis. The second half is more challenging. If Eddard's shade revealed a truth to Bran, the GM could make the player roll a Wisdom check at DC 20. If successful, the player character remembers the secret. If the roll fails, the player character only remembers bits and pieces, such as the emotional charge of the event, but not the details. Obviously this kind of roll should never cause the plot to come to a halt, but may be used to add flavour to the campaign.

- Rickon also dreams of Eddard's death. Like Bran, in the dream Rickon clearly spoke to Eddard, who promised his son he was coming home.
- Daenerys dreams of the dragon. In her dragon dream, her thighs are bloodied, there is a terrible "ripping sound," followed by a crackling fire. In another, she burned, cleaned by the fire, possibly prophesising her rebirth.

These dreams may well prophecy the death of her unborn son, the return of the dragons, and Dany's own rebirth. If Dany were a player character, this would be a very difficult concept for the GM to foreshadow without the player potentially feeling like all control over the character had been lost. As noted under the Dreams Feat, page 186, player characters will often fight against even the unchangeable. GMs are encouraged to lace these dreams with visions of ambiguous meaning that the players can read in different ways, especially as the story becomes clear. Of course, if it is vital for a plot point to be foretold in such a manner, then this is a perfect vehicle to ratchet up suspense. It should be used sparingly, however.

Valyrian Steel

Tobho had learned to work Valyrian steel at the forges of Qohor as a boy. Only a man who knew the spells could take old weapons and forge them anew.

— A Game of Thrones

The forging of Valyrian steel is a lost art. Once the craft was known to the great artists of Valyria, but since the Doom, the skill of making Valyrian steel has been lost. Now only a few know how to reforge the weapons from antiques, and it is a rare skill in Westeros. Trained weaponsmiths may be able to work with remnants of Valyrian steel to reforge weapons anew.

GMs who prefer a low-magic world may prefer to allow any Artisan with the Masterwork Special Ability to smith Valyrian steel (rather than require the Work Valyrian Steel Feat). In this case, Tobho Mott was being poetic rather than literal in his description of "knowing spells." With this option, a 12th Level Artisan can craft a +2 attack, +2 damage weapon, while a 19th Level Artisan can reforge a +3 attack, +3 damage weapon.

Feat: Work Valyrian Steel

The character knows the old spells needed to invoke in order to work with Valyrian steel.

Prerequisites

Str 13, Int 13 or Wis 13, Craft: Blacksmithing Rank 15

Benefit

A weaponsmith using Valyrian steel can create wonderful weapons, providing a bonus of +2 to attack and +2 to damage. These weapons treat armour as if it had half its Armour Rating.

Special

The smith cannot create Valyrian steel from common ore, but instead must have a supply of Valyrian steel that he may use as material. Valyrian steel is difficult to work and all DCs should be increased by +15. A character cannot Take 10 or 20 on this check.

Attempting to add colour to the metal increases the DC by a further +5, however any failures at this stage do not ruin the weapon. The colour simply does not take properly – the metal may take some of the colour, take on an unexpected colour, or take none of the colour.

If the smith has Craft: Blacksmithing Rank 21, he or she may recreate the fabulous weapons of myth, granting a bonus of +3 to attack and +3 to damage.

Strength of Blood

One aspect of bloodmagic concerns rituals based upon transferring courage, strength, or fearlessness through the blood. Normally the sacrifice must be made at the time of the ritual, and the subject must eat, drink, or bathe in the fresh blood.

- Warlocks from Qarth slaughter a mighty bull aurochs and make Samwell Tarly bathe in the hot blood to make him brave. Sam retched, however, so the ritual did not help.

- Daenerys eats the raw heart of a stallion, as per the Dothraki tradition, to make her son strong, swift, and fearless. If she failed to eat it all, or choked, or could not hold it down, the omens would be dire (see Prophecy, below).

Feat: Strength of Blood

This mystic ritual allows a character to be invigorated by the blood of a sacrifice.

Prerequisites

Wis 15, Knowledge: Nature 6 Ranks, a sacrifice of a noble animal or a notable human

Benefit

The character arranges the ritual for the subject. The subject must eat a piece of the sacrifice, bathe in its blood, etc. The subject must make a Fortitude Save (DC 18) to avoid getting sick. If successful, the character gains a +4 bonus to his or her Wisdom check (DC 25). If the subject failed the Fortitude Save, however, the character suffers a -8 penalty to the Wisdom check.

If the ritual is successful, the subject (or the subject's child) gains one permanent bonus (a Bonus Feat). This bonus should be determined by the GM, and should be appropriate for the story. Normally, the character must meet all prerequisites for the Feat, but in special circumstances the GM may ignore this.

Special

If the ritual fails by more than 5, the subject gains a permanent Defect (equal to 3 BP). This flaw should be determined by the GM, and should be appropriate for the story. Note that this ritual may be unbalancing (either positively or negatively towards the subject) and the GM should carefully consider before allowing access to it.

This ritual can only be performed on a character once in his or her lifetime.

Prophecy

Certain characters believe they have the power of prophecy. The crones of Vaes Dothrak chant and their eunuchs throw bundles of dried grasses into a great bronze brazier. The smoke that rises towards the stars – horses of fire, to the Dothraki – is the smoke of the future. The eldest crone closes her eyes (or eye, in this case) to peer into that future.

- The crone prophesises the storm that will ride with Dany's son, Rhaego. The crone appears to believe her own words, for she trembles as she tells Dany that "the prince is riding, and he shall be the stallion who mounts the world."

Since this prophecy does not come to pass as foretold, the GM must decide for his or her own campaign why it failed. Perhaps the crones never had any power, or perhaps they didn't have enough power to succeed at the Prophecy Feat. Perhaps prophecy is not immutable, but can be affected and changed by the actions of men and women. Another interpretation is that the crones misidentified the prophecy, and the stallion who mounts the world was never Rhaego, but instead Dany's dragons (or possibly even Dany herself).

Feat: Power of Prophecy

This mystic ritual allows a character to peer into the future, and try to discern what tomorrow will bring.

Prerequisites

Wis 15, Knowledge: Religion 3 Ranks

Benefit

The character has learned how to induce visions. If the character succeeds at a Wisdom check (DC 20), he or she will receive a waking dream of the future. See the Dreams Feat, page 186, for more information on how to use prophecies.

Special

Traditions used to aid this ritual include a chanting circle of companions, special dried herbs or grasses, and a ceremonial brazier.

Powers Old and Dark

- Mirri Maz Duur summons something great and terrible into the tent with her ritual and the stallion's blood. She dances with the shadows of the dead; together they raise Khal Drogo into a semblance of life and apparently slay and deform Dany's unborn child.
- Among the shadows, Dany sees a vision of a great wolf, and another like a man wreathed in flames.

See the True Price of Magic, page 324, for other possible consequences.

Feat: Powers Old and Dark

This dark and sinister ritual allows a blood sacrifice to bring someone back from the edge of death. The Maegi dances with the shadows of the dead, and they in turn do a favour for the Maegi. If the GM allows, the Powers may be able to do other favours, instead.

Prerequisites

Wis 15, Knowledge: Arcana 8 Ranks, Sacrifice of a noble animal or notable human

Benefit

The Maegi has learned to bring back someone who is dying of a mortal wound or disease. The Maegi gains a +5 bonus to the Wisdom check (DC 25) if using a ritual sacrifice to power the spell.

Special

The roll must succeed by 5 or more for a real success (restoring the character to life). A success by less than 5 is considered a marginal success, usually at great cost to the target of the spell (target suffers 2d6 Con, Wis, or Cha damage, which is permanent). "Death is cleaner," as the saying goes.

The Maegi must perform this ritual in a private location. Anyone who enters during the ceremony may be struck by the long shadow of the grave. The character must make a Fortitude Save (DC 20); characters who fail suffer 2d6 Con damage, while those that succeed take 1d6 Ability Score damage. See True Price, page 324.

Curses

"When will he be as he was?" Dany demanded.

"When the sun rises in the west and sets in the east," said Mirri Maz Duur. "When the seas go dry and mountains blow in the wind like leaves. When your womb quickens again, and you bear a living child. Then he will return, and not before."

— Mirri Maz Duur and Daenerys Targaryen, *A Game of Thrones*

- Mirri Maz Duur's curse may be intended solely to strike fear and despair into Dany's heart. There is no obvious spell or ritual at work here. Yet the poetic, sing-song nature of her speech could easily set the tone for a mystical curse upon Dany. Game effects would vary, but could be the opposite of a Godsworn's Blessings or Prayers (see page 105).

Translating Fantasy d20 Characters

Players familiar with other fantasy d20 game may wish to translate some of the AGOT d20 Classes and Prestige Classes into more standardised d20 fantasy game terms. Similarly, some GMs may allow options from other fantasy d20 games into a Westeros campaign. The following guidelines are suggested.

Fantasy d20 to AGOT d20

Standard d20 fantasy Classes include the Barbarian, Bard, Cleric, Druid, Fighter, Monk, Paladin, Ranger, Rogue, Sorcerer, and Wizard. Obviously these Classes would maintain the same Base Attack Bonus and Base Save progressions. They need Defence Bonus and Reputation Bonus progressions, Influence Points per Level, and a revised Hit Points per Level progression. Any new Skills should be considered Cross-Class, although GMs may wish to allow Fighters to use the Man-at-arms' Class Skills, Barbarians the Raider's Class Skills, Rogues the Knave's Class Skills, etc.

Remember to note that Armour Class is calculated differently, and that Str and Dex do not automatically add to attack rolls. Additionally, characters will have a Shock Value, possibly a Fatigue Threshold, and will use different mechanics for armour and shields.

AGOT d20 to Fantasy d20

In order to convert AGOT d20 Classes, characters need standardised Hit Points. They would maintain the same Base Attack Bonus and Base Save progressions. They would lose their Defence Bonus (instead AC would be calculated from the type of armour worn), Reputation Bonus, Influence Points, and Skill Specialisations.

Remember that Str and Dex would now add to attack rolls, and characters should not use Feats like Brute or Finesse. Characters will no longer have a Shock Value or Fatigue Threshold, and will use standard rules for armour and shields (rather than Damage Reduction).

Translating Magic

One of the greatest differences between AGOT d20 and standard fantasy d20 games is the prevalence of magic. The Magic rules described on pages 322-324 present a more exotic and dangerous aspect of magic. It is suggested that GMs either adopt it wholeheartedly (and thus Wizard and Sorcerer type characters won't translate well, for they will be extremely overpowered in the Seven Kingdoms), or if moving towards a fantasy d20 game, find a way to allow AGOT d20 Classes to have access to certain spells or Special Abilities.

Table 14-6 Hit Point and Influence Point Translation

d20 Fantasy Class	Hit Dice	AGOT d20 Hit Points	Influence Points** (1st Level / Per Level)*
Barbarian	d12	12 HP / 4 HP per Level	1 per Level
Bard	d6	6 HP / 1 HP per Level	7 per Level
Cleric	d8	8 HP / 2 HP per Level	7 per Level
Druid	d8	8 HP / 2 HP per Level	2 per Level
Fighter	d10	10 HP / 3 HP per Level	4 per Level
Monk	d8	8 HP / 2 HP per Level	4 per Level
Paladin	d10	10 HP / 3 HP per Level	5 per Level
Ranger	d8	8 HP / 2 HP per Level	2 per Level
Rogue	d6	6 HP / 1 HP per Level	3 per Level
Sorcerer	d4***	6 HP / 1 HP per Level	3 per Level
Wizard	d4***	6 HP / 1 HP per Level	6 per Level

* Characters add their Con Mod to their Hit Points (minimum of 1) at 1st Level, and at each thereafter Level.

** Characters add their Cha Mod to the number of Influence Points gained per Level (minimum of 1).

*** No Class in AGOT d20 gains fewer than 6 HP at 1st Level, and 1 HP per Level thereafter.

Table 14-7: Defence Bonus and Reputation Point Translation

Class	Monk Rogue Defence	Bard Cleric Fighter Paladin Ranger Defence	Barbarian Druid Sorcerer Wizard Defence	Bard Cleric Paladin Reputation	Fighter Ranger Rogue Wizard Reputation	Barbarian Druid Monk Sorcerer Reputation
Level	Bonus	Bonus	Bonus	Bonus	Bonus	Bonus
1	1	0	0	+1	-	-
2	2	1	1	-	+1	-
3	3	2	1	+1	-	+1
4	4	3	2	-	-	-
5	5	3	2	+1	+1	-
6	6	4	3	-	-	+1
7	7	5	3	+1	+1	-
8	8	6	4	-	-	-
9	9	6	4	+1	-	+1
10	10	7	5	-	+1	-
11	11	8	5	+1	-	-
12	12	9	6	-	+1	+1
13	13	9	6	+1	-	-
14	14	10	7	-	-	-
15	15	11	7	+1	+1	+1
16	16	12	8	-	-	-
17	17	12	8	+1	+1	-
18	18	13	9	-	-	+1
19	19	14	9	+1	-	-
20	20	15	10	-	+1	-

Table 14-8: AGOT d20 Hit Points to d20 Fantasy Hit Dice

AGOT d20 Class	HP at 1st Level	Hit Dice	AGOT d20 Class	HP/Per Level	Hit Dice
Artisan	6	d6	Bloodrider	2	d8
Godsworn	6	d6	Brother of the Kingsguard	3	d10
Hunter	8	d8	Commander	2	d8
Knave	6	d6	Knight	3	d10
Maester	6	d6	Night's Watch Ranger	2	d8
Man-at-arms	10	d10	Night's Watch Steward	2	d8
Noble	8	d8	Spy	1	d6
Raider	10	d10	Water Dancer	2	d8

Character Advancement

"You're no ranger, Jon, only a green boy with the smell of summer still on you."

— Benjen Stark to Jon Snow, *A Game of Thrones*

Jon Snow leaves Winterfell a boy as green as the summer grass, yet by the end of *A Game of Thrones*, he is a full brother of the Night's Watch, a skilled fighter and rider, and personal steward to Lord Commander Mormont. He has not only bonded with his direwolf, but united with new brothers, slain a wight, and been rewarded with a Valyrian steel bastard-sword.

Character advancement is unnecessary in a short adventure, but during a lengthy campaign players will likely wish to improve their character's skills and abilities. Advancement is not a requirement, but it can reflect the character's earned knowledge through conflicts with the environment, other characters, or even with themselves. For GMs, it can be quite a thrill to see the player characters in your campaign learn and grow through overcoming adversity.

There are several types of "rewards" GMs can give out to players. The most common forms include: Experience Points (XP), Bonus Points, item rewards (tangible benefits, such as valuable objects, an antique weapon, treasure, etc.), and social rewards (rewards such as allies and companions, titles, opportunities, etc.)

Experience Points (XP)

When player characters defeat enemies, overcome obstacles, or accomplish goals the GM may award them with Experience Points (XP). The more difficult the challenge, the more XP the characters can earn. As a character gains XP, his or her Character Level increases.

Characters don't only earn XP by "killing monsters and taking their stuff," but there needs to be a sense of conflict to make an engaging story and give players the sense that they've earned their reward. Conflict can be: a physical threat, such as Jon Snow fighting the wight or Catelyn, Tyrion and Bronn fighting the clansmen; political, such as Tyrion outwitting Lysa Arryn (regardless that the result translated into a trial by combat); social, such as Bran learning his responsibilities as the Stark in Winterfell; environmental, such as Arya surviving alone in King's Landing; or strategic, such as Robb Stark not only fighting personally in the battle of Whispering Wood, but also the military victory he won over the Lannister forces.

Standard XP Rewards

Each "encounter" the players must deal with can be assigned a Challenge Rating (or CR). For example, the creatures in the Bestiary (page 333) all have a Challenge Rating. Similarly, a trap, environmental obstacle, political conflict, and so forth can be assigned a Challenge Rating. This CR is compared to the average Character Level of the party (taking ECLs into account), and results in the number of XP awarded for overcoming the encounter. If the CR equals the average Character Level, the player characters can earn 75 XP x average Character Level. If the CR is higher than the Character Level, GMs should give out more XP, and if the CR is weaker, they should give out less.

Table 14-9: Standard XP Rewards

Challenge Rating Is	Number of XP x Character Level
Extremely Easy (Difference of 9+)	*
Very Easy, Much Lower than Character Level (Difference of 5-8)	25
Easy, Lower than Character Level (Difference of 1-4)	50
Average, Equal to Character Level	75
Difficult, Greater than Character Level (Difference of 1-4)	100
Very Difficult, Much Greater than Character Level (Difference of 5-8)	150
Extremely Difficult (Difference of 9+)	**

* If the encounter CR is more than 8 levels below the average Character Level, the characters likely aren't going to be challenge by it and thus receive no XP.

** Encounters that are more than 8 levels above the average Character Level normally require considerable outside assistance for the characters, and thus GMs should carefully consider how much XP to award, based on the entire situation.

Once a session is over, the GM determines how many Experience Points the group receives. Normally, XP are divided equally among all surviving players, although outstanding role-playing performances or individual successes may be highlighted with a bonus. More competitive groups (such as in a Game of Thrones style campaign) may actually be competing with each other, but GMs should be careful not to let any one player character advance much more quickly than anyone else, or else the group may feel cheated and the campaign too fractured.

Challenge Rating (CR)

The Challenge Rating (CR) indicates the average level of a group of player characters for which one creature, obstacle, or situation makes an encounter of moderate difficulty.

The Challenge Rating is an indicator of how difficult the opponents, obstacle, or situation is to overcome. Remember that the player characters don't have to bully their way through every encounter with bare steel – bribing the opposition, setting up an ambush, having the king intervene and settle matters, and so forth are all viable options, and should be equally rewarded in AGOT d20.

For example, a shadowcat is CR 4, and is thus an appropriate challenge for a group of 4th Level characters.

If encountering multiple opponents of the same CR, every time the number of creatures doubles (from one to two, two to four, four to eight, etc.) add +2 to the CR. Thus one shadowcat is CR 4, two shadowcats are CR 6, four shadowcats are CR 8, and eight shadowcats are CR 10.

NPCs have a CR equal to their Character Level. For example, an 8th Level Man-at-arms is CR 8. The doubling rule for creatures normally applies in these situations as well, so that two 8th Level Men-at-arms are CR 10, and a group of four 8th Level Characters is CR 12.

Obviously, situation can modify an encounter's CR. A group of 2nd Level Raiders caught on the open road is much less of a threat than if the same bandits are waiting in ambush with loaded crossbows.

A physical obstacle (crossing a river), environmental threat (surviving a blizzard), or elaborate trap (a locked chest trapped with a poison needle) should have a CR based on the difficulty the characters will have in dealing with it. Using Table 14-9: Standard XP Rewards as a guide, GMs need to decide if the encounter is extremely easy, average, extremely difficult, or anything in between.

Table 14-10: Encounter Modifiers

Situation	Suggested CR Modifier*
Enemy in poor position (Open road, exposed, etc.)	-1
Enemy in better position (Slight elevation, moderate cover, etc.)	+0.5
Enemy in superior position (High ground, heavy cover, etc.)	+1
Enemy has surprise, player characters wary	+0.5
Enemy has surprise, player characters totally unaware	+1
Enemy is wary but surprised	-0.5
Enemy is totally unaware and surprised	-1
Environment and Terrain**	
Unfavourable environmental conditions (Mist, light rain, muddy ground, night)	+0.5
Poor environmental conditions (Fog, medium rain, snow, starless night)	+1
Terrible environmental conditions (Heavy rain, ice and sleet, quicksands)	+1.5
Difficult terrain (Narrow trails, tight passages, etc.)	+0.5
Dangerous terrain (Sheer cliffs, stormy water, etc.)	+1
Deadly terrain (Blizzard, burning building, etc.)	+1.5
Difference in Social Status (per Rank)***	+ or – 0.5

Note: *CR Modifiers should be added up and applied to the creature/encounter's Challenge Rating. Half points are rounded down, so a CR of 4.5 is treated as CR 4.

**If the Environment and Terrain Situational Modifier is more of an advantage to the player characters than to their opponents, the encounter may be considerably easier.

***This Modifier should only be used if the optional ECL Modifier based on Social Status is not being used.

GMs should remember to apply ECL Modifiers from Social Status (if the rule is being used) to NPCs, to properly judge their Challenge Ratings. If the ECL Modifiers are not being used, it is suggested that each difference in Social Status provide a +/-0.5 CR, as per the modifiers on Table 14-10: Encounter Modifiers.

Role-playing Awards

GMs should reward player characters for exceptional role-playing. Sometimes a player keeps true to his or her character's personality, which may actually cause further problems or dramatic tension. Such a player should not be punished for acting in character, even if the results are detrimental to the character or the group.

Similarly, sometimes players (and their characters) are struck with inspiration, and devise a brilliant plan or action. At other times characters show bravery despite the odds, risking life, ruin, or even humiliation. In the world of Westerosi realpolitik, political devastation or being shamed at court can cut almost as deeply as a knife. In any of these situations, GMs should reward XP based on the guidelines on Table 14-11: Campaign Awards.

Campaign Awards

Characters should also earn XP when they accomplish a major goal in the campaign, completing a significant part of the story. In a regular campaign, a "chapter" can be resolved as quickly as a single evening, but most often spans 2-4 sessions. At the end of these "story arcs," GMs should reward characters for their deeds. Table 14-11: Campaign Awards provides a rough guideline. Characters can even gain XP from failing, because in life one learns from stalemates and misadventures as well as through success.

Bonus Points (BP)

In addition to XP rewards, GMs may wish to reward characters with Bonus Points (BP). Bonus Points make for a good reward for individual rewards (instead of additional XP, such as on Table 14-11: Campaign Awards). A character should not normally earn more than 1 BP per significant deed or action, and a maximum of 2 BP per session. BP can be used to acquire new Skill Points (1 BP for 3 Skill Points), new Feats (3 BP per Feat), or even buy off Defects with GM's permission.

Designer's Note: The Right Level of Challenge

Not every encounter should tax the player characters to the limit. In a normal d20 fantasy game, characters should be able to deal with up to four encounters with a CR equal to their Level, but a fifth would put them in serious jeopardy and push them to the limit of their health and resources. In AGOT d20, however, characters are in much greater risk from combat. Characters may fall quickly, and heal slowly. Thus GMs should attempt to include many non-fighting challenges.

Player characters can likely take on many more encounters with a CR lower than their Level, but considerably fewer if the CR is higher than their Level.

AGOT d20 isn't just about combat, however. XP from killing opponents should not be automatic. Rather, the battle should be part of the greater story, even if that story is about Dothraki Raiders. If an opponent is of no real threat to the characters (such as Lhazareen villagers in the face of Dothraki screamers), then less or no XP should be rewarded.

GMs who reward player characters with XP at the rate suggested here will find characters advance a Level approximately every 3-5 sessions.

Table 14-11: Campaign Awards

Story Arc Awards	
Characters finished story arc, devastating failure	25 XP x average Character Level per character
Characters finished story arc, moderate failure	50 XP x average Character Level per character
Characters finished story arc, minor failure	75 XP x average Character Level per character
Characters finished story arc, minor success	100 XP x average Character Level per character
Characters finished story arc, moderate success	150 XP x average Character Level per character
Characters finished story arc, tremendous success	200 XP x average Character Level per character
Character accomplishes moderate personal goal	75 XP x Character Level
Character accomplishes major personal goal	150 XP x Character Level
Role-Playing Awards	
Player did exceptional job of role-playing character	25 – 50 XP x Character Level
Character took chances and risked death, humiliation, or ruin	50 – 75 XP x Character Level
Character came up with brilliant plan or action	50 – 75 XP x Character Level

Item Rewards

Although material rewards are relatively uncommon in AGOT d20, in some situations they make excellent rewards, especially if they are tied to the story. If Jon Snow had simply killed a shadowcat and found a Valyrian steel sword in its lair, it would have had much less impact than when the Old Bear gave it to him as a reward for saving his life. Masterwork weapons and armour, Valyrian weapons, obsidian or dragonbone artefacts, rare tomes, and special animal companions (from Mormont's raven to the Starks' mystical direwolves) can all be seen as "item rewards." If doled out sparingly, they will be treasured by the characters far more than a treasure chest of gold coins (although if a character needs such a treasure for some further purpose, such as to bribe a mercenary company, it may be just as valued).

Example Character Advancement

Elio is playing Ran Tyrell and Linda is playing Morgan Snow. The campaign starts with Morgan as a 6th Level Man-at-arms and Ran as a 3rd Level Noble (with +3 ECL for his Social Status as a noble of a major house). Therefore they both have 15,000 Experience Points (XP) when the games starts.

Ran and his companions (Brendal Tully, Morgan Snow, etc.) set off to broker a deal with some minor Dornish lords. Along the way, they uncover a murder mystery and a plot to usurp the Daynes of Starfall. At this point – after about 4 sessions – Dev rewards them with Experience Points. He tallies up all the encounters, obstacles, role-playing awards, and campaign awards, and gives them 7,000 XP each. With 22,000 XP, the characters have all passed the 21,000 mark for Level 7, and thus they each gain a Level.

Elio decides that Ran needs to beef up his combat ability, and thus spends time practicing his skill at arms. In game terms, he chooses a Level of Man-at-arms rather than another Level of Noble. When he selects the class, he gains 3 + Con Mod Hit Points, access to all the Man-at-arms' Class Skills, 3 + Int Mod Skill Points, and 4 + Cha Mod Influence Points. He also becomes proficient in all martial weapons, and with medium armour and shields. As a 1st Level Man-at-arms, he also gains +1 BAB, +2 Fort Save, no changes to his Defence Bonus or any Points of Reputation, and he gains a Bonus Feat.

Morgan progresses once again in the Man-at-arms class, and has now reached Level 7. Her BAB increases by +1 (to +7/+2), her Saves stay the same, but her Defence Bonus increases by +1, and she gains another Point of Reputation. She also gains the Armour Mastery Special Ability.

After another 3-5 sessions, once the player characters discovered exactly who is behind the Starfall plot, and captured or killed them, Dev will reward them with more XP. He could, alternatively, give XP out at the end of every session ... but he decides to award them after each story arc instead. Once Ran and Morgan reach 28,000 XP, Ran will multiclass again, this time earning his long sought after "Ser," as he becomes a Noble 3 / Man-at-arms 1 / Knight 1. Morgan will likely advance to Man-at-arms 8, although Linda might have other plans based on what opportunities present themselves.

Table 14-12: Experience Points

Character Level	XP
1	0
2	1,000
3	3,000
4	6,000
5	10,000
6	15,000
7	21,000
8	28,000
9	36,000
10	45,000
11	55,000
12	66,000
13	78,000
14	91,000
15	105,000
16	120,000
17	136,000
18	153,000
19	171,000
20	190,000

Bestiary

Though swords and treachery are by far the greatest dangers characters will face in Westeros, the natural world still threatens with fang and claw. Beasts found in the Seven Kingdoms and the far east range from direwolves that haunt the northern snows, to shadowcats who prowl the mountains around the Eyrie; from trusty warhorses and fleet-footed coursers to awesome and terrible dragons. Once the greatest of beasts, there are now but three small dragons in the world. They are all in the care of Daenerys Targaryen, a rebirth of ancient power in a world that has forgotten the touch of fire.

Creatures of Westeros

Throughout the Seven Kingdoms, fauna is diverse and plentiful. Following is a partial list of creatures that may be found throughout Westeros.

Fabled Animals and Mythical Creatures

Westeros is old, with thousands of years of history. In that time, like the great dragons of the Targaryens, many other creatures once flourished and are now gone, remembered only in legends and stories, or emblazoned upon the coat-of-arms of some noble house. The lands east of the narrow sea are even more exotic, home to brilliantly coloured creatures, poisonous predators, and unusual specimens.

Table 14-13: Creatures of Westeros

Animal
Aurochs*
Badger
Bat
Bear
Bear, Black
Bear, Cave
Blackbird
Boar
Cat
Cattle
Chicken
Cod
Courser*
Crab
Crow
Deer
Deer, Red
Deer (Hart)
Destrier*
Direwolf**
Dog (various)
Dolphin
Donkey
Dragonfly
Dray*
Duck
Eagle
Eagle, Sea
Elk
Elkhound
Falcon
Flying fish
Fox, Black
Fox, White
Frog
Garron*
Goat
Goat, Wild
Goose
Goshawk
Gull
Gyrfalcon
Hare
Hart*
Hart, White**
Hawk
Hedgehog
Heron
Herring
Horse (various)
King Crab
Kite
Lamprey
Lantern Bug
Lion
Lion, Cave
Lizard-lion*
Lobster
Magpie
Mastiff
Merlin
Mockingbird
Mole
Moose
Mouse
Mule
Nightingale
Otter
Owl, Horned
Owl, White
Ox
Palfrey*
Partridge
Peregrine
Pig
Pigeon
Pike, River
Pony
Quail
Rabbit
Rat
Raven
Raven, White**
Rounsey*
Sable
Salmon
Sand steed
Seal
Shadowcat
Sheep
Sheepdog
Silverfish
Snail
Snake (various)
Snake, Water
Snow Shrike
Sparrow
Spider
Squirrel
Squirrel, Black
Stag
Stot*
Swan, Black
Toad
Trout
Turkey
Turtle
Weasel
Whitefish
Wildcat
Wolf
Wolfhound
Wolverine

The East and Beyond

Bloodfly
Butterfly
Camel
Cave Fish
Elephant
Elk, Great
Hrakkar (White Lion)
Kite
Lemur
Monkey
Mouse-pig
Octopus
Ox
Parrot
Peacock
Puff Fish
Scorpion
Stinging Fly
Tiger
Tiger, Spotted
Whale
Wolf (Red Waste)
Zorse

* This creature is commonly known under a different name. See Also Known As..., page 335, for more details.

** This creature is extremely rare, and its appearance may herald an omen.

Table 14-13: Fabled Animals and Mythical Creatures

Fabled Animals

Bear, Snow
Direwolf
Elk, Giant
Mammoth (found north of the Wall)
Unicorn (found on Skagos)
Walrus
Whale (also called leviathans)
White Raven (with black eyes, bred in the Citadel)
White Hart (rare, older male deer; often seen as an omen)

Mythical Creatures

Centaur
Children of the Forest
Demon
Firelion
Gargoyle
Ghoul
Giant
Griffon
Grumkin
Hydra
Merling (and Merman)

Mythical Creatures (continued)

Snark
Sphinx
Warg (or Skinchanger)

Fabled Animals of Other Lands

Basilisk (of Yi Ti)
Firewyrms
Manticore (of islands of the Jade Sea)
Walking Lizard
Kraken, Giant
Pale Lizards (of Mereen)
Wyvern

Some might still exist in one form or another, as a natural creature with a fanciful name or perhaps hidden away and almost extinct, dwelling on the fringes of the known world or in places beyond the eyes of men, such as north of the Wall. Fabled animals are those that, while extremely rare, are documented accurately. Mythical animals may never have existed at all, save in imagination and folklore.

Designer's Note: Myth and Folklore

Whether these mythical creatures really did exist or still do is the province of the GM. In most cases, the GM is encouraged to leave these in the realm of myth and folklore rather than introducing them into the campaign. Discovery of the existence of any of these creatures could potentially be as significant as the rebirth of the dragons, and could vastly alter the ambience of the world of the Seven Kingdoms.

On the other hand, mysteries still abound in the east and Asshai by the Shadow. With proper care, the introduction of such a beast could make for an intriguing game — one in which magic is returning.

Also Known As...

Though they may seem strange or unusual, many creatures of Westeros are familiar to players, though by different names. Here is a comparison list, showing the Westerosi name and its more common name.

Table 14-14: Variant Animal Names

Westeros Name	Common Name
Aurochs	Aurochs (Wild ox)
Courser	Light Warhorse
Destrier	Heavy Warhorse
Dray	Heavy Horse
Garron	Light Horse
Hart	Deer or Stag
Hrakkar	White Lion
Lizard-lion	Alligator or Crocodile
Palfrey	Light Horse
Rounsey	Heavy Horse
Stot	Heavy Horse
Zorse	Zebra

Bestiary Information

The following creatures are either unique to the world, or are common enough and are presented here for ease of reference. For game values for other creatures, see other fantasy d20 monster compendiums.

The following standard d20 fantasy terms are used:

Ex: Extraordinary Abilities (Ex) require extensive training, skill, or ability.

Su: Supernatural Abilities (Su) are magical in nature.

Designer's Note: Creatures and Armour

The Size Categories Table 12-7 (page 249) applies to creatures. In addition, Large creatures have a natural base Armour Rating of 2, Huge creatures have Damage Reduction (DR, also known as Armour Rating) of 5, Gargantuan creatures have DR 9, and Colossal creatures have DR 14. This is partially to offset the "natural Armour Class" value in standard fantasy d20 games. Some creatures may have greater or weaker Damage Reduction ratings as appropriate.

Bloodflies

Dany watched the flies.
They were as large as bees, gross, purplish, glistening. The Dothraki called them bloodflies. They lived in marshes and stagnant pools, sucked blood from man and horse alike, and laid their eggs in the dead and dying.
— Daenerys Targaryen, *A Game of Thrones*

These insects are the pests of the Dothraki wastelands. A constant annoyance and minor threat, they carry disease, draining the life-blood of the living and using dying flesh as nest for their foul eggs. They are usually found inhabiting marshes and stagnant bodies of water. Bloodflies avoid smoke, and Dothraki have several means of keeping them away at night when they camp, such as creating large camp fires.

Bloodflies are a threat, not because of their bite, but because they carry disease. Characters can avoid being bitten with a successful Reflex Save at DC 10, once per minute if swarming on a character or once per hour (or less frequently) while travelling in the open. A torch, cloth, fan, or other implement may add a circumstance bonus of +2 or more.

If bloodflies are not warded against and bite a character, the character must make a Fortitude Save at DC 13. If a character is severely injured, ill, or otherwise diseased, increase the DC by +3. If the character resists, there is no further infection. If the character fails the roll, he or she becomes infected and takes 1d3 points of Con damage. Each day thereafter, the character must make another Fortitude Save or lose another 1d3 points of Con. If the character makes two successful Saving Throws in a row, he or she has shaken off the infection and recovers normally. If someone with the Heal Skill is tending to a character, the healer may make a Skill check when the character makes his or her Fortitude Save, and the higher result may be used to determine if the character recovers.

Boar

These wild pigs are found in forests throughout the Seven Kingdoms. They are usually bad-tempered, and charge anyone who disturbs them. A boar is covered in coarse, grayish-black fur. Adult males are about 4 feet long and 3 feet high at the shoulder.

Medium Animal

Hit Dice:	3d8+14 (25 HP), Shock Value 9
Initiative:	+0
Speed:	40 ft.
AC:	10/0
DR:	1 (Fur)
Base Attack/Grapple:	+2/+8
Attack:	Gore +4 melee (1d8+3)
Full Attack:	Gore +4 melee (1d8+3)
Special Attacks:	Ferocity
Special Qualities:	Low-light Vision, Scent
Saves:	Fort +6, Ref +3, Will +2
Abilities:	Str 15, Dex 10, Con 17, Int 2, Wis 13, Cha 4
Skills:	Listen +5, Spot +3
Feats:	Brute, Tough
Climate/Terrain:	Temperate forests
Organisation:	Solitary or herd (5-8)
Challenge Rating:	2

Though not carnivores, these wild swine are bad-tempered and usually charge anyone who disturbs them.

Ferocity (Ex): A boar is such a tenacious combatant that it continues to fight without penalty even while disabled or dying. Once it reaches 0 HP, the boar cannot be shocked.

Direwolves

A direwolf had a bigger head and longer legs in proportion to its body, and its snout and jaw were markedly leaner and more pronounced. There was something gaunt and terrible about them as they stood there amidst the gently falling snow.

— A Game of Thrones

Near-prehistoric wolves of great size and ferocity, direwolves once roamed freely across the north of Westeros, though the advance of mankind into their territory pushed them back to the lands beyond the Wall. Enormous beasts with shaggy greyish-black fur, direwolves can grow as larger than a pony and can easily run down even the largest prey. Albino direwolf pups are rare, but such adults are rarer, since their mother usually abandons them at birth.

Three stages a direwolf are presented here: young direwolf (approximately 2 – 5 months old), yearling direwolf (between 6 months – 2 years old), and mature (older than 2 years).

Young Direwolf

Medium Magical Beast

Hit Dice:	3d10+3 (19 HP), Shock Value 6
Initiative:	+1 (Dex)
Speed:	40 ft.
AC:	12/2 (+1 Dex, +1 Dodge)
DR:	0
Base Attack/Grapple:	+3/+4
Attack:	Bite +3 melee (1d6+1)
Full Attack:	Bite +3 melee (1d6+1)
Special Attacks:	Trip (+1 check)
Special Qualities:	Low-light Vision, Scent
Saves:	Fort +4, Ref +4, Will +2
Abilities:	Str 12, Dex 12, Con 12, Int 2, Wis 12, Cha 10
Skills:	Hide +4, Listen +3, Move Silently +4, Spot +3, Survival +2*
Feats:	Dodge, Weapon Focus (Bite)
Climate/Terrain:	Temperate or cold forests
Organisation:	Solitary, pair, or pack (5-8)
Challenge Rating:	1

Yearling Direwolf

Medium Magical Beast

Hit Dice:	5d10+15 (37 HP), Shock Value 8
Initiative:	+2 (Dex)
Speed:	50 ft.
AC:	14/4 (+2 Dex, +2 Dodge)
DR:	1 point (+1 Fur)
Base Attack/Grapple:	+5/+6
Attack:	Bite +6 melee (1d8+7)
Full Attack:	Bite +6 melee (1d8+7)
Special Attacks:	Trip (+3 check)
Special Qualities:	Low-light Vision, Scent
Saves:	Fort +7, Ref +6, Will +3
Abilities:	Str 20, Dex 14, Con 16, Int 3, Wis 14, Cha 10
Skills:	Hide +5, Listen +5, Move Silently +5, Spot +5, Survival +3*
Feats:	Dodge x2, Weapon Focus (Bite)
Climate/Terrain:	Temperate or cold forests
Organisation:	Solitary, pair, or pack (5-8)
Challenge Rating:	3

Mature Direwolf

Large Magical Beast

Hit Dice:	10d10+30 (67 HP), Shock Value 9
Initiative:	+3 (Dex)
Speed:	50 ft.
AC:	15/5 (+3 Dex, +3 Dodge, -1 Size)
DR:	4 points (+2 Fur, +2 Size)
Base Attack/Grapple:	+10/+18
Attack:	Bite +11 melee (1d10+12)
Full Attack:	Bite +11 melee (1d10+12)
Special Attacks:	Trip (+8 check)
Special Qualities:	Low-light Vision, Scent
Saves:	Fort +11, Ref +10, Will +5
Abilities:	Str 25, Dex 16, Con 18, Int 3, Wis 14, Cha 10
Skills:	Hide +3, Listen +7, Move Silently +6, Spot +7, Survival +3*
Feats:	Dodge x3, Weapon Focus (Bite), Weapon Specialisation (Bite)
Climate/Terrain:	Northern forests and mountains.
Organisation:	Solitary, pair, or pack (5-8)
Challenge Rating:	5

Combat

Direwolves are savage fighters, though they rarely cross the paths of men if they can avoid it. They will often attack *en masse* or use tactics in pairs, with one of them tripping or hamstringing a foe while the other goes for vulnerable spots such as the neck or belly.

Trip (Ex): A direwolf that succeeds in making a bite attack can immediately attempt to trip its opponent (with a bonus to their check modifier based on their age, see chart) as a free action. It is otherwise identical to the standard Trip attack (page 246), though if the trip attack fails, the opponent cannot react to trip the direwolf.

Skills: A direwolf receives a +1 racial bonus to Listen, Move Silently, and Spot checks, and a +2 racial bonus to Hide checks.

*The direwolf receives a +4 racial bonus to Survival checks when tracking by scent.

Dragons

He had expected to find them impressive, perhaps even frightening. He had not thought to find them beautiful. Yet they were. As black as onyx, polished smooth, so the bone seemed to shimmer in the light of his torch. They liked the fire, he sensed. He'd thrust the torch into the mouth of one of the larger skulls and made the shadows leap and dance on the wall behind him. The teeth were long, curving knives of black diamond. The flame of the torch was nothing to them; they had bathed in the heat of far greater fires. When he had moved away, Tyrion could have sworn that the beast's empty eye sockets had watched him go.
— Tyrion Lannister, *A Game of Thrones*

When they lived, they were the terror of the Seven Kingdoms ... though now dragons have faded into memory, and only figure into histories, stories of old, and tales told to frighten children. Dragon lore states that dragons first came from the east, particularly the Shadow Lands from beyond Asshai, and the islands of the Jade Sea. Legend has it that they were hatched from a moon that came too close to the sun, and that the remaining moon will hatch one day and the dragons will return to the world. History relates that the first dragons were brought to Westeros by the Targaryens. Those of the blood of Valyria had a special bond with the dragons, and the Dragon Kings would ride them into battle.

They were reptiles, with iron-hard scales and bones of a material harder than iron. Their necks were long and sinuous and their wide wings translucent. In life, dragons radiated heat, so much so that at night they would steam in cooler climes. Though their scales were a variety of hues, all dragons breathed fire and the colour of the flames differed from dragon to dragon. Their talons were always black, and their eyes golden.

The greatest of the dragons were enormous, dozens of feet long with great wingspans to match and jaws wide enough to snatch up an armoured knight and his horse in a single bite. Other legends speak of dragons great enough to snatch krakens out from the oceans. With their searing dragonflame, they laid waste to battlefields across Westeros in service of the Targaryens. Inseparable allies of the dragon kings and queens, these mighty beasts are now thought extinct. Though their lifespans are great (up to a thousand years), most dragons died in combat in service to the Targaryens.

The last of the dragons died a century and a half ago during the reign of Aegon Targaryen III, who was known as "the Dragonbane." These dragons were weak and malformed, and smaller than their ancestors were. The Targaryen royal lineage ended soon after the passing of the dragons.

Daenerys Targaryen's Dragon Hatchlings

As Daenerys Targaryen rose to her feet, her black hissed, *pale smoke venting from its mouth and nostrils. The other two pulled away from her breasts and added their voices to the call, translucent wings unfolding and stirring in the air, and for the first time in hundreds of years, the night came alive with the music of dragons.*
—Daenerys Targaryen and her Dragons, *A Game of Thrones*

Daenerys Targaryen was given three precious dragon eggs as a wedding gift from Magister Illyrio. The dragon eggs were huge and heavy, covered in brilliant patterns of scintillating scales. In times past, dragon eggs were scaled in the colours of the dragon that would be hatched from them. Daenerys felt a bond with the eggs, and felt their warmth while others felt only cold. Called by forces she did not entirely understand, she took the three dragon eggs onto her beloved's funeral pyre, and the rush of flames and the potency of blood magic shattered the eggs, releasing the dragons within.

The three dragons treat her as their mother, having been born in the same flame that reawakened her. They are coloured cream-and-gold, green-and-bronze, and black-and-scarlet. Despite being the size of scrawny cats and unable to fly, these dragon hatchlings mark the return of the ancient power of the Targaryens, making them as priceless as they are rare.

Dragon Hatchling

Tiny Dragon

Hit Dice:	2d12+2 (18 HP), Shock Value 6
Initiative:	+5 (Dex, Improved Initiative)
Speed:	15 ft., Fly 60 ft. (good)
AC:	13/3 (+1 Dex , +2 Size)
DR:	2 points (+2 Scales)
Base Attack/Grapple:	+2/+1
Attack:	Bite +2 melee (1d2) or claws +2 melee (1)
Full Attack:	Bite +2 melee (1d2) and claws +0 melee (1)
Special Attacks:	Firebreathing (see below)
Special Qualities:	Immune to Heat/Fire
Saves:	Fort +4, Ref +4, Will +3
Abilities:	Str 8, Dex 13, Con 13, Int 7, Wis 10
Skills:	Balance +5, Hide +14, Listen +3, Move Silently +5, Spot +4
Feats:	Improved Initiative
Climate/Terrain:	Warm, desert, plains
Organisation:	Solitary, pair, or clutch (3-5)
Challenge Rating:	1

Combat

Though Daenerys's dragon hatchlings are too small and far too precious to be threatened or fight for survival, baby dragons exhibit the following characteristics in combat:

Firebreathing (Su): Daenerys's dragon hatchlings can breathe fire in a 5-foot cone, doing 1d6 damage. After breathing fire, they must wait another 1d4 rounds before they can do so again. Targets may make Reflex Saves to take half damage.

Immunity to Heat/Fire (Ex): The dragon hatchlings are immune to heat and fire.

Hrakkar

The hrakkar are the great white lions of the plains. They are a prized hunt for mighty warriors such as the Dothraki, in much the same way that a monstrous boar or a white hart is seen in Westeros. They are normally found only singly, or in mated pairs, and are fierce masters of the plains. The hrakkar pelt is highly valued, and often turned into luxurious cloaks or rugs.

Large Animal

Hit Dice:	5d8+15 (33 HP), Shock Value 8
Initiative:	+3 (Dex)
Speed:	40 ft.
AC:	12/2 (+3 Dex, -1 Size)
DR:	2 (Size)
Base Attack/Grapple:	+3/+14
Attack:	Claw +10 melee (1d4+7)

Full Attack:	2 claws +10 melee (1d4+7) and bite +5 melee (1d8+3)
Special Attacks:	Pounce, Improved Grab, Rake 1d4+3
Special Qualities:	Low-light Vision, Scent
Saves:	Fort +7, Ref +9, Will +3
Abilities:	Str 25, Dex 21, Con 17, Int 2, Wis 14, Cha 4
Skills:	Balance +9, Hide +4*, Listen +6, Move Silently +12, Spot +6
Feats:	Brute, Tough
Climate/Terrain:	Warm plains
Organisation:	Solitary, pair
Challenge Rating:	4

Combat

Hrakkar are formidable opponents; they are fearsome in close quarters, though not overly reckless, and will often flee if injured seriously.

Improved Grab (Ex): If the hrakkar hits its target with a claw or bite attack, it can additionally make a grapple attack as a free action. If it gets a hold, it will Rake with its hind claws (below).

Pounce (Ex): If a hrakkar leaps upon its foe during the first round of combat, it can make a full attack even if it has already taken a move action.

Rake (Ex): A hrakkar that gets a hold will make two Rake attacks with its hind legs (+9 melee, 1d8+3 damage each). If the hrakkar Pounces on an opponent, it can also make two Rake attacks.

Skills: Hrakkar have a +4 racial bonus on Balance, Hide, and Move Silently checks.

* In areas of tall grass, the Hide bonus improves to +12.

Horses

The mainstay of the feudal culture of Westeros, horses great and small are found throughout the Seven Kingdoms and prized in the far East. There are a wide variety of types, species, and breeds of horse, ranging from small, rough-coated garrons used by the Night's Watch, to heavy destriers ridden by great armoured knights, to smaller and lighter coursers sometimes used in jousting. There are thick farm-bred stots, fine palfreys favoured by the nobility, common rounseys, shaggy ponies from Harlaw, and the fabled sand steeds of Dorne.

Horse, Heavy

Large Animal

Hit Dice:	3d8+6 (18 HP), Shock Value 7
Initiative:	+1 (Dex)
Speed:	50 ft.
AC:	10/0 (+1 Dex, -1 Size)
DR:	+2 (Size)
Base Attack/Grapple:	+2/+9
Attack:	Hoof -3 melee (1d6+1*)
Full Attack:	2 Hooves -3 melee (1d6+1*)
Special Attacks:	None
Special Qualities:	Low-light Vision, Scent
Saves:	Fort +5, Ref +4, Will +2
Abilities:	Str 16, Dex 13, Con 15, Int 2, Wis 12, Cha 6
Skills:	Listen +4, Spot +4
Feats:	Endurance, Run
Climate/Terrain:	Temperate plains
Organisation:	Domesticated
Challenge Rating:	1

The statistics presented here describe large breeds of working horses. These animals are usually ready for heavy work by age three. A heavy horse cannot fight while carrying a rider.

Carrying Capacity: A light load for a heavy horse is up to 200 pounds; a medium load, 201-400 pounds; and a heavy load, 401-600 pounds. A heavy horse can drag 3,000 pounds.

*A horse not trained for war does not normally use its hooves to attack. Its hoof attack is treated as a secondary attack and adds only half the horse's Strength bonus to damage.

Horse, Heavy War

Large Animal

Hit Dice:	4d8+12 (26 HP), Shock Value 8
Initiative:	+1 (Dex)
Speed:	50 ft.
AC:	10/0 (+1 Dex, -1 Size)
DR:	+2 (Size)
Base Attack/Grapple:	+3/+11
Attack:	Hoof +3 melee (1d6+4)
Full Attack:	2 Hooves +3 melee (1d6+4) and bite -2 melee (1d4+2)
Special Attacks:	None
Special Qualities:	Low-light Vision, Scent
Saves:	Fort +7, Ref +5, Will +2
Abilities:	Str 18, Dex 13, Con 17, Int 2, Wis 13, Cha 6
Skills:	Listen +5, Spot +4
Feats:	Endurance, Run
Climate/Terrain:	Temperate plains
Organisation:	Domesticated
Challenge Rating:	2

These animals are similar to heavy horses but are trained and bred for strength and aggression. They are typically heavy destriers. A heavy warhorse can fight while carrying a rider, but the rider cannot also attack unless he or she succeeds on a Ride check.

Carrying Capacity: A light load for a heavy warhorse is up to 300 pounds; a medium load, 301-600 pounds; and a heavy load, 601-900 pounds. It can drag 4,500 pounds.

Horse, Light

Large Animal

Hit Dice:	3d8+6 (18 HP), Shock Value 7
Initiative:	+1 (Dex)
Speed:	60 ft.
AC:	10/0 (+1 Dex, -1 Size)
DR:	+2 (Size)
Base Attack/Grapple:	+2/+8
Attack:	Hoof -3 melee (1d4+1*)
Full Attack:	2 Hooves -3 melee (1d4+1*)
Special Attacks:	None
Special Qualities:	Low-light Vision, Scent
Saves:	Fort +5, Ref +4, Will +2
Abilities:	Str 14, Dex 13, Con 15, Int 2, Wis 12, Cha 6
Skills:	Listen +4, Spot +4
Feats:	Endurance, Run
Climate/Terrain:	Temperate plains
Organisation:	Domesticated or herd (6-30)
Challenge Rating:	1

The statistics presented here describe smaller breeds of working horses such as rounseys

and well bred riding palfreys, as well as wild horses. These animals are usually ready for useful work by age two. A light horse cannot fight while carrying a rider.

Carrying Capacity: A light load for a light horse is up to 150 pounds; a medium load, 151-300 pounds; and a heavy load, 301-450 pounds. A light horse can drag 2,250 pounds.

*A horse not trained for war does not normally use its hooves to attack. Its hoof attack is treated as a secondary attack and adds only half the horse's Strength bonus to damage.

Horse, Light War

Large Animal

Hit Dice:	3d8+9 (21 HP), Shock Value 8
Initiative:	+1 (Dex)
Speed:	60 ft.
AC:	10/0 (+1 Dex, -1 Size)
DR:	+2 (Size)
Base Attack/Grapple:	+2/+9
Attack:	Hoof +2 melee (1d4+3)
Full Attack:	2 Hooves +2 melee (1d4+3) and bite -3 melee (1d3+1)
Special Attacks:	None
Special Qualities:	Low-light Vision, Scent
Saves:	Fort +6, Ref +4, Will +2
Abilities:	Str 16, Dex 13, Con 17, Int 2, Wis 13, Cha 6
Skills:	Listen +4, Spot +4
Feats:	Endurance, Run
Climate/Terrain:	Temperate plains
Organisation:	Domesticated
Challenge Rating:	1

These light horses, such as coursers, are trained and bred for strength and aggression. They usually are not ready for warfare before age three. A light warhorse can fight while carrying a rider, but the rider cannot also attack unless he or she succeeds on a Ride check.

Carrying Capacity: A light load for a light warhorse is up to 230 pounds; a medium load, 231-460 pounds; and a heavy load, 461-690 pounds. It can drag 3,450 pounds.

Garron

Medium Animal

Hit Dice:	2d8+4 (14 HP), Shock Value 7
Initiative:	+2 (Dex)
Speed:	40 ft.
AC:	12/2 (+2 Dex)
DR:	None
Base Attack/Grapple:	+1/+7
Attack:	Hoof -3 melee (1d3+1*)
Full Attack:	2 Hooves -3 melee (1d3+1*)
Special Attacks:	None
Special Qualities:	Low-light Vision, Scent
Saves:	Fort +5, Ref +5, Will +0
Abilities:	Str 15, Dex 14, Con 14, Int 2, Wis 11, Cha 4
Skills:	Listen +3, Spot +2
Feats:	Endurance
Climate/Terrain:	Mountains
Organisation:	Domesticated or herd (6-30)
Challenge Rating:	1

The statistics presented here describe a small horse, under 5 feet tall at the shoulder. Garrons are similar to light horses, but are bred for strength and sure-footedness. They cannot fight while carrying a rider.

Carrying Capacity: A light load for a garron is up to 150 pounds; a medium load, 151-300 pounds; and a heavy load, 301-450 pounds. A garron can drag 2,255 pounds

*A horse not trained for war does not normally use its hooves to attack but rather to run. Its hoof attack is treated as a secondary attack and adds only half the horse's Strength bonus to damage.

Sand Steed (War)

Large Animal

Hit Dice:	3d8+6 (18 HP), Shock Value 7
Initiative:	+3 (Dex)
Speed:	70 ft.
AC:	12/2 (+3 Dex, -1 Size,)
DR:	+2 (Size)
Base Attack/Grapple:	+2/+9
Attack:	Hoof +4 melee (1d4+2)
Full Attack:	2 Hooves +4 melee (1d4+2) and bite -1 melee (1d3)
Special Attacks:	None
Special Qualities:	Low-light Vision, Scent
Saves:	Fort +5, Ref +6, Will +2
Abilities:	Str 14, Dex 16, Con 15, Int 2, Wis 13, Cha 6
Skills:	Listen +4, Spot +4
Feats:	Endurance, Run
Climate/Terrain:	Desert, plains
Organisation:	Domesticated
Challenge Rating:	1

The fabled sand steeds of Dorne are trained and bred for speed and aggression. They usually are not ready for warfare before age three. A sand steed can fight while carrying a rider, but the rider cannot also attack unless he or she succeeds on a Ride check.

Carrying Capacity: A light load for a sand steed is up to 150 pounds; a medium load, 151-300 pounds; and a heavy load, 301-450 pounds. It can drag 2,250 pounds.

The Others

Tall, it was, and gaunt and hard as old bones, with flesh pale as milk. Its armour seemed to change colour as it moved; here it was white as new-fallen snow, there black as shadow, everywhere dappled with the deep grey-green of the trees. The patterns ran like moonlight on water with every step it took.
— A Game of Thrones

Mysterious and terrible denizens of the north beyond the Wall, the Others stalk the cold wastes. They are thought by most folk to be only legend, and feared by those who know better. They have long since menaced the northlands, and there are those who believe that the Wall itself was built to defend against their kind. Their motives are unknown, and their origin is equally lost to time. The wildlings fear and avoid them at all costs; if they were ever known by another name, it has not been spoken for centuries.

Human in appearance, the Others are tall, gaunt, and hard, with skin the colour of milk, pale azure blood, and eyes that burn a deep, inhuman blue. They wear armour that shifts colours as they move, from black to white to blue, or to the grey-green of the winter trees. These unnatural patterns change as they move, making them difficult to watch and giving them an incredible natural camouflage. Silent as the snow, the Others are wreathed in an aura of cold, and their feet do not break the surface of the snow they walk upon. When they speak, it is in their own language, with voices that sound like ice cracking.

The Others wield long swords, the blades of which appear to be extremely thin crystal and radiate a nimbus of pale blue ghost light. These blades are terribly sharp; when they clash with metal swords they give off a high keening sound. The touch of those blades causes their enemies' blades to frost and become brittle, oftentimes breaking.

Some legends have them riding ghostly wight steeds, natural horses caught and transformed by their deathly chill touch, while other stories put them atop great ice spiders. Stories also tell that they are in league with giants and other terrors of the northern lands. Much is unknown about the Others, as none who have fought them directly have survived.

Medium Outsider

Hit Dice:	8d8+16 (38 HP), Shock Value 7
Initiative:	+3 (Dex)
Speed:	40 ft.
AC:	13/3 (+3 Dex)
DR:	6 points (Armour)
Base Attack/Grapple:	+8/+10
Attack:	Cold Sword +12 melee (1d8+2+1d4 see below)
Full Attack:	Cold Sword +12/+7 melee (1d8+2+1d4 see below)
Special Attacks:	Cold Spawn, Frightful Presence
Special Qualities:	Camouflage Armour, Cold Immunity, Snowwalking
Saves:	Fort +8, Ref +9, Will +6
Abilities:	Str 14, Dex 17, Con 14, Int 13, Wis 10, Cha 16
Skills:	Hide +18, Intimidate +9, Listen +11, Jump +7,Knowledge (any two) +6, Move Silently +17, Ride +9, Search +12, Sense Motive +6, Spot +11, Survival +11
Feats:	Finesse, Weapon Focus (Long Sword), Power Attack
Climate/Terrain:	Cold
Organisation:	Solitary or gang (2-8)
Challenge Rating:	8

Combat

The Others are terrifying opponents, toying with their foes and trusting in their superior speed and supernatural abilities for victory. In melee combat, their blows are almost lazy, struck as they mock their enemies in their harsh language. Though they may outnumber a foe, they will often allow their opponents to fight them one-to-one, with the rest watching silently until the course of the battle is decided, then stepping in to hack mercilessly at the fallen foe.

Note: More details about the Others' capabilities and vulnerabilities will be revealed over the course of future sourcebooks.

Camouflage Armour (Su): The others armour gives them an additional +5 to Hide checks made in winter or similarly coloured environments. The armour also does not give a penalty to Hide or Move Silently checks.

Cold Immunity (Su): The Others are immune to cold-based attacks and exposure.

Cold Spawn (Su): Those humans and animals slain by the Others become cold spawn, or wights in 1d4 minutes. It is unknown if the Others control these beings or if the wights act on their own malice towards the living. For information on Wights, see page 341.

Cold Aura (Su): The Others radiate an intense cold, which can be felt within 100 feet (30 metres). This cold saps the body, making it harder to act. A character is in the Cold Aura loses 1 Dexterity every 2 rounds; this recovers when the character gets warm.

Cold Sword (Su): The crystal-like swords of the Others are exceptionally sharp and give off a radiant blue glow. When struck with mortal weapons, they ring weirdly, almost beyond the boundary of human hearing. Due to their sharpness, they ignore armour entirely. The swords also radiant intense cold dealing an additional 1d4 damage.

Due to the Cold Aura and strength of their Cold Swords, an opponent may find his or her weapon becomes brittle, and may even shatter on a parry. If an attacker rolls a 1, or the Other makes a defence roll with a natural 20, any (non-Valyrian steel) metal weapon has frozen and shattered. Everyone within 5 feet must make a Reflex Save or suffer 1d3 damage, regardless of armour.

Frightful Presence (Su): The Others give off a terrifying, unnatural air; their appearance strikes fear into those who behold them. Any humans or animals of 7 or fewer Hit Dice who come within 30 feet (10 metres) of an Other must make a successful Will Save with a DC of 17. An opponent who succeeds is immune to their Frightful Presence for a day. Failure means that the victim is shaken, taking a -2 penalty on attack rolls, damage rolls, and Saving Throws.

Snowwalking (Su): The Others are able to walk upon the surface of snow and ice without breaking through, sinking, or leaving a trail. Add +10 to the DC of attempts to track them across snow-covered ground.

Skills: The Others receive a +4 racial bonus to Move Silently checks.

Raven

These glossy black birds are about two-feet long with four-foot wingspans. They are surprisingly clever, and trained by the maesters to carry messages across the Seven Kingdoms.

Tiny Animal

Hit Dice:	1/4 d8 (1 HP), Shock Value 5
Initiative:	+2
Speed:	10 ft., Fly 40 ft. (average)
AC:	14/4 (+2 Dex, +2 Size)
DR:	None
Base Attack/Grapple:	+0/-13
Attack:	Claws +4 melee (1)
Full Attack:	Claws +4 melee (1)
Special Attacks:	None
Special Qualities:	Low-light Vision
Saves:	Fort +2, Ref +4, Will +2
Abilities:	Str 1, Dex 15, Con 10, Int 2, Wis 14, Cha 6
Skills:	Listen +3, Spot +5
Feats:	Finesse
Climate/Terrain:	Temperate forests
Organisation:	Solitary
Challenge Rating:	1

Ravens combine both claws into a single attack. The statistics presented here can describe most non-predatory birds of similar size (though most would have a lower Wisdom).

Shadowcats

Fierce predators native to the Mountains of the Moon (and likely other northern regions), shadowcats are great black-furred cats with alternating white stripes. They can grow to the size of a pony, and though they are easily the most aggressive and formidable predators in their habitat, they rarely bother men unless forced to by proximity or starvation. They are excellent hunters with a keen sense of smell and can track their prey relentlessly for miles. The men of the Mountain Clans prize Shadowcat fur cloaks, for their warmth, appearance, and connotation of bravery.

Large Animal

Hit Dice:	6d8+18 (36 HP), Shock Value 8

Initiative:	+6 (Dex, Improved Initiative)
Speed:	40 ft.
AC:	11/1 (+2 Dex, -1 Size,)
DR:	2 points (Size)
Base Attack/Grapple:	+4/+14
Attack:	Claw +9 melee (1d8+6)
Full Attack:	2 claws +9 melee (1d8+6) and bite +4 melee (2d6+3)
Special Attacks:	Improved Grab, Pounce, Rake 1d8+3
Special Qualities:	Low-light Vision, Scent
Saves:	Fort +8, Ref +7, Will +3
Abilities:	Str 23, Dex 15, Con 17, Int 2, Wis 12, Cha 6
Skills:	Balance +8, Hide +3, Listen +3, Move Silently +8, Spot +2, Survival +6*
Feats:	Brute, Improved Initiative, Improved Natural Attack (Claw)
Climate/Terrain:	Mountains
Organisation:	Solitary
Challenge Rating:	4

Combat

Shadowcats are formidable opponents. They are fearsome in close quarters, though not overly reckless, and will often flee if injured seriously.

Improved Grab (Ex): If the shadowcat hits its target with a claw or bite attack, it can make a grapple attack as a free action. If it gets a hold, it will rake with its hind claws.

Improved Natural Attack: The shadowcats claws do d8 damage, rather than d6.

Pounce (Ex): If a shadowcat leaps upon its foe during the first round of combat, it can make a full attack even if it has already taken a move action.

Rake (Ex): A shadowcat that gets a hold will make two rake attacks with its hind legs (+9 melee, 1d8+3 damage each). If the shadowcat pounces, it can make two rake attacks.

Skills: Shadowcats receive a +4 racial bonus to Balance, Hide, Move Silently, and Survival checks.

*While tracking, shadowcats gain an additional +4 to their Survival checks.

Wights

Othor had been a big ugly man, and he made a big ugly corpse ... His flesh was blanched white as milk, everywhere but his hands. His hands were black like Jafer's. Blossoms of hard cracked blood decorated the mortal wounds that covered him like a rash, breast and groin and throat. Yet his eyes were still open. They stared up at the sky, blue as sapphires.
— A Game of Thrones

For mortal foes, the worst a man has to fear is death. The Others do not even allow their victims that final rest. Instead, those slain by the Others rise from the dead after being killed, in 1d4 minutes. These wights become pale as snow, their flesh ice-cold, with hands blackened as if with deep frostbite. Their eyes, though, are the most terrible transformation – they shine an unnatural blue light, like those of the Others, due to an unnatural frost. They seem to share the Others' hatred of living things and exhibit little sign that they recall who or what they were in life, though they will often try to slay those they knew in their previous lives.

Wights who have been made by the Others will often remain where they fell, as they seem to avoid moving in daylight. Animals avoid them at all costs, and scavengers will not prey upon their dead flesh. Their bodies do not rot or stink and they will remain motionless if handled, though at night they will rise from their stupor in an attempt to slay the living. Wights retain little of the agility that they had in life, and they are frequently slow and somewhat clumsy.

Cutting into the flesh of a wight gives off a sensation of wrongness, and the cold, strange smell is nauseating to the living. Furthermore, their veins spill a dark dust rather than congealed blood. Only when they are killed does the hellish blue glow fade from their eyes.

Medium Undead

Hit Dice:	4d12 (24 HP), Shock Value –
Initiative:	-1 (Dex)
Speed:	30 ft.
AC:	9/-1 (-1 Dex)
DR:	0 (see below)
Base Attack/Grapple:	+2/+5
Attack:	Slam +5 melee (1d8+3)
Full Attack:	Slam +5 melee (1d8+3)
Special Attacks:	Cold Stench (see below), Relentless Limbs (see below)
Special Qualities:	Cold Subtype, Partial Actions Only, Resistant to Damage, Undead, Vulnerability to Fire (Extreme)
Saves:	Fort +1, Ref +0, Will +4
Abilities:	Str 17, Dex 8, Con -, Int 7, Wis 10, Cha 1
Skills:	Hide +4, Move Silently +5, Spot +3
Feats:	Blind Fight, Brute
Climate/Terrain:	Cold
Organisation:	Single or group (1-4)
Challenge Rating:	1.5

Combat

Even cutting a wight into pieces is not proof against them, as their limbs continue to attack their foes even after they've been severed. They are still a threat when headless, though clumsier than before. Thus far, the only weapon known to be proof against the wights is fire. Wights are quickly consumed by flames, their skin melts away and they burn like dry wood.

Cold Stench: Wights give off an intense cold and a noxious smell when their flesh is cut open, a "wrong" sort of stench which forces anyone within 5 feet (2 metres) of the wight to make a Fortitude Save (DC 10) or suffer a -2 to all actions from nausea for the rest of the round. Once this Save is made successfully, it does not need to be made again in the encounter, and the effects fade immediately.

Cold Subtype: Wights are immune to damage from cold-based attacks.

Vulnerability to Fire (Extreme): Wights are particularly vulnerable to fire and fire-based attacks. They are so susceptible that they take x4 damage from any such attack.

Partial Actions Only (Ex): Wights have poor reflexes and limited senses, and can only perform limited actions. They can either move or attack in a round, but cannot do both unless they charge (a partial charge).

Relentless Limbs: If a wight's limb is severed (by any threatened critical hit or through specific conditions), it continues to function apart from its body, fighting to the best of its ability and mobility. Assume that each severed appendage has 6 HP. Severed hands and arms are the most agile of these lost appendages, and will continue to attack at a -3 penalty, doing half-damage on successful strikes.

Resistant to Damage (Su): Wights are immune to damage from blunt weapons (clubs, fists, maces, etc.), and take half damage from piercing and slashing weapons (axes, spears, swords etc.).

Undead: Wights are immune to poisons, stunning, and disease. If hit by a critical, they do not take double damage, but instead are assumed to have lost an appendage (see Relentless

The Land of Always Winter
(Unmapped)
The Shivering Sea
The Frozen Shore
Thenn
The Frostfangs
The Skirling Pass
Milkwater
Fist of the First Men
Antler River
Hardhome
Storrold's Point
Craster's Keep
The Haunted Forest
Whitetree
The Wall
Eastwatch by the Sea
Shadow Tower
Castle Black
Brandon's Gift
Queenscrown
New Gift
Skagos
Bay of Ice
Bay of Seals
Bear Island
Sea Dragon Point
Last Hearth
The Last River
Long Lake
Karhold
Deepwood Motte
Wolfswood
The Dreadfort
Winterfell
White Knife
Stoney Shore
Torrhen's Square
The Rills
Barrowlands
Widow's Watch
White Harbor
Blazewater Bay
Saltspear
Moat Cailin
Flint's Finger
The Neck
Three Sisters
Pebble
The Paps
The Fingers
Cape Kraken
The Flint Cliffs
Greywater Watch

The Twins
Longbow Hall
Iron Islands
Seagard
Cape of Eagles
Ironman's Bay
Blacktyde
Old Wyk
Great Wyk
Orkmont
Harlaw
Pyke
Pyke
Salt Cliffe
Green Fork
Kingsroad
Oldstones
Fairmarket
Blue Fork
Red Fork
The Trident
Inn of the Kneeling Man
Riverrun
Tumblestone
Lord Harroway's Town
Saltpans
The Eyrie
Heart's Home
Vale of Arryn
Iron Oaks
Old Anchor
Runestone
Bloody Gate
Gull Town
Bay of Crabs
Crackclaw Point
Claw Isle
Maidenpool
The Crag
Fairisle
Faircastle
Ashemark
High Heart
Harrenhal
Acorn Hall
Red Fork
Gods Eye
Isle of Faces
Golden Tooth
Pinkmaiden
Dragonstone
Driftmark
Rose Road
Stony Sept
Duskendale
The Gullet
Sharp Point
Kayce
Casterly Rock
Feastfires
Lannisport
Rosby
Blackwater Bay
King's Landing
Blackwater Rush
Massey's Hook
Gold Road
Silverhill
Crakehall
The Reach
Mander
Rose Road
Kingswood
Wendwater
Bronzegate
Tarth
Red Lake
Goldengrove
Bitterbridge
Blue Burn
Grassy Vale
Evenfall Hall
Old Oak
Longtable
Storm's End
Ocean Road
Cider Hall
Ashford
Summerhall
Shipbreaker Bay
Shield Islands
Cockleswent
Highgarden
Blackhaven
Rainwood
Cape Wrath
Mistwood
Estermont
Greenstone
Brightwater Keep
Horn Hill
Nightsong
Dornish Marches
Broadarch
Wyl
Honeywine
Honeyholt
Prince's Pass
Kingsgrave
Sea of Dorne
Blackmont
Old Town
Yronwood
Ghost Hill
The Tor
The Broken Arm
Blackcrown
Whispering Sound
Three Towers
Starfall
Dorne
The Scourge
Godsgrace
Vaith
The Vaith
Greenblood
Sunspear
Hellholt
Sandstone
Salt Shore
Lemonwood
Brimstone
The Arbor
N
Legend
Fortified City
City or Castle
Town
Ruins
Road

The World of A Game of Thrones

Introduction

Tradition tells us that the known history of Westeros extends back for 12,000 years. Prior to this, little is known of the peoples and tribes that populated the continent. The children of the forest were perhaps the most advanced race, but their uncharted history is lost to myth and legend. Giants may have walked far and wide in these primeval days; other peoples may have vanished into the mists of time as well, such as those who left the Seastone Chair behind on the Iron Islands. Eventually, all would either disappear or fall to invaders from the east.

Children of the Forest

The first inhabitants of Westeros were known as the children of the forest. Their origins dated back to the earliest times, known as the Dawn Age. No larger than modern children even at their full height, they were dark skinned and beautiful. They built no cities, preferring to live in forests or caves; some lived in hidden tree villages while others dwelt in crannogs (fortified dwellings built within a lake or marsh). The children did not work metal, but wore shirts of woven leaves and bark leg-bindings. They used weapons of dragonglass, now known as obsidian. They worshipped the gods of forest, stream, and stone, whose names are hidden. Male and female hunted together with weirwood bows and flying snares.

The wise men of the children were called greenseers, whom legends say possessed powerful magic. Attributed to these wise men were prophetic dreams, power over animals, the ability to wear an animal's skin, and the skill to create music so beautiful as to bring tears to the eyes of any who heard it. It was they who carved the faces on the weirwoods to keep watch over the woods.

The First Men

Roughly 12,000 years before the reign of Robert Baratheon, the First Men came to Westeros on a land bridge between the eastern continent and the land that would later be named Dorne. These men brought bronze weapons and horses with them.

When they first arrived, they cut down the weirwoods in order to clear land for farms and holdfasts. This angered the children of the forest, who responded with violence. The First Men came to believe that the children could watch them through the weirwoods, and so chopped down those trees for safety and retribution.

From the Children's Tower in Moat Cailin, stories say the children used powerful magics to destroy the land bridge, hoping in vain to prevent others from coming across. The remains of this bridge form the Broken Arm of Dorne and the Stepstones. In the end, though, the children only forced future invaders to turn to sailing ships.

The First Men spread throughout the continent, and even settled the Iron Islands. It was they who found the Seastone Chair standing on the shore of what would become the isle of Old Wyk.

Table 15-1: Timeline

Note: Dates in this chapter are approximations. Westerosi scholars debate many of the events of history, and thus there may be conflicting interpretations. Additionally, the current period is the year of Lord Jon Arryn's death and the appointment of Lord Eddard Stark as King Robert Baratheon's Hand.

Years Ago	Event
12,000+	Dawn Age
12,000	- First Men come to Westeros
12,000 – 10,000	- Wars between the First Men and the children of the forest
10,000	- The Pact between the First Men and the children of the forest
	Age of Heroes
8,000	- Long Night
	- Battle for the Dawn
	- Building of the Wall
	- Founding of House Stark
6,000	- Arrival of the Andals
	- Breaking of the Pact
	- Rise of Valyria
	Age of Valyria
5,000	- Valyria conquers Old Ghis
	- War between Valyria and the cities of the Rhoyne
1,000	- Arrival of Nymeria and the Rhoynar in Dorne
650	- Storm Kings kill the last River King
500	- Targaryens leave Valyria, land on Dragonstone
400	- Doom of Valyria
	- Dothraki ride out of the east
400 – 300	- The Bleeding Years
	Age of the Dragons
300	- Harren the Black rules the Iron Islands and the Trident
	- Targaryens set foot on Westeros
	- Aegon's conquest
	- The army of the Two Kings destroyed on the Field of Fire
	- Harlen Tyrell raised to lord of the Reach
	- Orys slays Argilac the Storm King, becomes lord of Stormlands
	- Edmyn Tully elevated as lord of the Trident
	- Vickon Greyjoy chosen as lord of the Iron Islands
	- Torrhen Stark bends the knee to Aegon Targaryen
171	- Dance of the Dragons
	- Death of the last dragon
143	- Daeron I conquers Dorne
139	- Dornish rebellion
116	- Daeron II succeeds King Aegon IV
104	- Blackfyre rebellion
103	- Dorne joins the Seven Kingdoms by marriage
100	- Raymun Redbeard, King-Beyond-the-Wall, invades over the Wall
40	- War of the Ninepenny Kings
38	- King Aerys II ascends to the throne
15	- War of the Usurper (Robert's Rebellion)
9	- Greyjoy's Rebellion
0	- Appointment of Eddard Stark as Hand of the King

Table 15-2: The Targaryen Succession

Note: This timeline is dated by years after Aegon's Landing.

Year	Ruler	Biographical Note
1 – 37	Aegon I	Aegon the Conqueror, Aegon the Dragon
37 – 42	Aenys I	Son of Aegon and Rhaenys
42 – 48	Maegor I	Maegor the Cruel, son of Aegon and Visenya
48 – 103	Jaehaerys I	The Old King, the Conciliator, Aenys's son
103 – 129	Viserys I	Grandson to Jaehaerys
129 – 131	Aegon II	Eldest son of Viserys (disputed by his elder sister, Rhaenyra, leading to the Dance of the Dragons)
131 – 157	Aegon III	The Dragonbane, Rhaenyra's son (the last dragon died under his rule)
157 – 161	Daeron I	The Young Dragon, the Boy King, eldest son of Aegon III (conquered Dorne)
161 – 171	Baelor I	The Beloved, the Blessed, septon and king, second son of Aegon III
171 – 172	Viserys II	Brother of Aegon III
172 – 184	Aegon IV	The Unworthy, eldest son of Viserys (elder brother of Prince Aemon the Dragonknight)
184 – 209	Daeron II	The Good, son of Aegon and Queen Naerys (though some say Aemon was his true father; successfully annexed Dorne through marriage and alliance)
209 – 221	Aerys I	Second son to Daeron II (left no heirs)
221 – 233	Maekar I	Fourth son of Daeron II
233 – 259	Aegon V	The Unlikely, Maekar's fourth son
259 – 262	Jaehaerys II	Second son of Aegon V
262 – 283	Aerys II	The Mad King, only son of Jaehaerys
284+	Robert Baratheon	Birth of Daenerys, called Stormborn, daughter of Aerys II and Queen Rhaella

Therein ended the line of dragons. King Aerys II was dethroned by Robert Baratheon's rebellion. Crown Prince Rhaegar was slain by Robert Baratheon on the Trident, and Aerys was murdered by a member of his own Kingsguard, Ser Jaime Lannister, during the Sack of King's Landing. Princess Elia Martell, wife of Prince Rhaegar, was also murdered during the Sack of King's Landing, along with her young daughter, Princess Rhaenys, and her infant son, Prince Aegon. Queen Rhaella Targaryen fled to Dragonstone, with her son, Prince Viserys. There, she gave birth to Daenerys, but died in childbirth.

The Pact

The war between the First Men and the children lasted for many centuries – perhaps as long as 2,000 years – before peace was forged. This Pact between the two people was commemorated at the Isle of Faces, where the First Men and the children of the forest met to discuss the terms of peace. The Pact would last for 4,000 years.

Isle of Faces

On this island, each weirwood had a face carved upon it in the tradition of the children. The order of the green men was established to watch over the island. The Pact ceded the coasts, high plains, meadows, mountains and bogs to the First Men, while the children retained the deep forests. The First Men promised to leave the weirwoods alone, and in time set aside their own deities to worship the children's old gods.

The Age of Heroes

This truce marked the end of the Dawn Age and the beginning of the Age of Heroes. A hundred kingdoms rose and fell. This was a rugged time where many ancient traditions and legacies forged by the First Men were established. Many of these customs live on among the lords of the North, who still bear the blood of the First Men in their veins. The laws of hospitality, the obligation of a judge to also be the executioner, and the renowned Wall are all accredited to these ancestors of the northmen – even the barrows of the First Men can still be found throughout the North.

This was the time when many legendary kings and heroes walked the earth: Brandon the Builder, the Grey King, Serwyn of the Mirror Shield, and so forth.

The Long Night

Approximately 8,000 years ago, an unnatural cold swept Westeros and the Long Night set in. The sun did not seem to rise for a generation. From the distant north, creatures known as the Others descended and nearly destroyed the First Men. This terrible period ended in the Battle for the Dawn, where the first members of the Night's Watch drove back the Others. The legacy of this time was the founding of the Sworn Brothers of the Night's Watch and the raising of the mighty Wall. It may have also been the founding of House Stark, whose proud line extends for 8,000 years.

The Andals

The peace of the Pact and the Age of Heroes lasted some 4,000 years, and was only broken by the arrival of the Andals. They arrived in the Vale from across the sea, wresting control of the region from the First Men. The Andals brought with them steel and the religion of the Seven. They warred with the First Men for centuries, destroying both the weirwoods and the children of the forest whenever they were encountered. Within 2,000 years, they had spread as far as the Iron Islands. In the end, six southron kingdoms fell to the Andals; only the North remained under the First Men, ruled by the Kings of Winter.

The Rhoynar

The last major migration into Westeros came some 1,000 years prior to the reign of King Robert Baratheon. The Rhoynar originally lived beyond the narrow sea to the east, in cities along the Rhoyne River. Legends say that the warrior-queen Nymeria sailed across the sea with an army made primarily of women, in a fleet of 10,000 ships. Nymeria married Lord Mors Martell, and together they were able to defeat other rivals in order to make Martell the first Prince of Dorne.

The Rhoynar brought their own customs and their own gods. Among the unusual traditions they introduced was the adoption of the title "Prince" rather than "King," as evinced by Prince Mors. Also, inheritance passed to the eldest child among the Dornish, regardless of gender. In the thousand years since Nymeria's arrival, these traditions have not stretched beyond the borders of Dorne. Most Dornishmen worship the Seven of the Andals today, but a few still honour the old Rhoynish gods.

The Freehold of Valyria

During the Age of Heroes, the empire of Old Ghis was the chief power of the east. Their fall would be legendary, the result of the Valyrians ... and their dragons. The Freehold of Valyria rose as a power to be reckoned with, nearly 6,000 years ago. The Freehold was a republic whose leaders were chosen by the vote of all freeborn, male land owners.

The Valyrians fought five wars with Old Ghis, and won every one. 5,000 years before the War of the Usurper, Valyria conquered Old Ghis and expanded their territory outwards. The westernmost point of their empire was the series of islands surrounding Dragonstone, where they erected a great citadel of the same name.

Magic is said to have been a known wonder in that era. It is rumoured the Valyrians were able to use magic and fire to rework stone as they saw fit; it was from the Freehold that the famed Valyrian steel originated. Their ironsmiths were said to work with spells as well as hammers, creating the enchanted blades that can still be found today. Thousands of these blades still exist, though only 200 or so are known to be scattered throughout Westeros.

The Doom of Valyria

The Freehold remained a great power on the eastern continent until approximately 400 years ago, its great families wedding sister to brother to preserve the important bloodlines. It was at this time that some great cataclysm befell it, known to all hereafter as the Doom of Valyria, shattering it with fire and ash. What had taken millennia to build was destroyed in a day.

This catastrophic event resulted in the destruction of the Valyrian peninsula, turning the strait into the Smoking Sea. It is said that the decline of magic occurred either with the Doom or some time before it. The survivors of the Doom fled on ships. One family of high lords, the Targaryens, had settled upon Dragonstone 100 years previously.

Old Valyria

Though Old Valyria now lies in ruins, the empire left behind many legacies. In addition to the celebrated weapons and the artistic depictions of the Doom, the language of High Valyrian is still spoken in many places, both among the upper class and in degraded form in the Freehold's former colonies, the Nine Free Cities. Roads that radiated out from Valyria are still in existence, straight as arrows across the eastern continent. Even some of their glyph-based writings can be found. Much of their knowledge was lost, however, particularly their strange stone-crafting and comprehensive lore regarding dragons.

Recent History of the Seven Kingdoms

The heritage of the Targaryen line of kings dominates the view of modern Westeros. From their early days as dragon-riding conquerors to their degeneration into half-mad products of centuries of incest, little of note occurred within the Seven Kingdoms that did not bear the mark of Targaryen influence.

Before the Targaryens

Before the Targaryens landed upon Westeros, many kingdoms rose and fell and battled ferociously for power. Wars were as regular as the harvest. Approximately 650 years ago, the Storm Kings swept the Trident and killed the last River King; their territory stretched as far as the Neck. The ironborn, meanwhile, dominated the western coast – these two sides would clash when Harwyn Hardhand broke Arrec the Storm King and took possession of the riverlands. It was only 300 years ago when Harwyn's grandson, Harren the Black, ruled the Iron Islands and the Trident from below the Neck to the Blackwater Rush.

Wars of Conquest

The Targaryens remained on Dragonstone for a century before Aegon and his sister-wives, Visenya and Rhaenys, set sail to conquer Westeros. The location of Aegon's first landing in Westeros proper became the site of a wood-and-earth fort, erected by the invading force. Over the years, this simple fort would evolve into the bustling city of King's Landing. Though vastly outnumbered, the Targaryens were able to take most of Westeros with ease thanks to the power of their dragons.

Determined to repel the Targaryen invaders, King Loren of the Rock and King Mern of the Reach joined their armies. The army of the Two Kings flew 600 banners – over 5,000 knights, along with 50,000 men-at-arms and freeriders – all against an army one-fifth its size, filled with uncertain conscripts. On the plains of the Reach, among the ripening harvest wheat, the two armies came together ... and the Targaryens broke. The host of the Two Kings had won the day – until Aegon and his sisters unleashed their dragons. The singers tell of the Field of Fire, where Vhaghar, Meraxes, and Balerion all flew together – the only recorded time the three dragons were released at once. 4,000 men were destroyed on that field, including King Mern of the Reach. Loren of the Rock escaped, and lived to pledge his fealty.

With the unrivalled power of the dragons, Aegon conquered six of the seven 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. King Mern's steward, Harlen Tyrell, surrendered Highgarden to the Targaryens following his lord's death; Aegon raised him to lord of the Reach. Orys, one of Aegon's commanders, slew Argilac, the last of the Storm Kings, and Orys was given the Stormlands to rule. Harren the Black hid in the epic castle of Harrenhal, and there learned that dragons can melt stone. Edmyn Tully was elevated over the other lords of the Trident, ruling in Aegon's name. On the Iron Islands, Aegon allowed the surviving ironborn to choose their lord, and Vickon Greyjoy was chosen. Torrhen Stark, the last King in the North, chose to surrender to Aegon rather than fight.

The lone independent nation, Dorne remained unconquered for several generations. The Dornishmen learned from the Targaryen victories and fought a guerrilla resistance; they never massed troops in one place, thus the Targaryen dragons could never wipe them out completely. As the Targaryen's other opponents proved, marshalling a giant force only made it easier for the dragons to destroy the army at once. Instead, the Dornish ran before the attacks of the dragons, then struck from ambush whenever possible.

Dance of the Dragons

It was 129 years after Aegon's Conquest when a dispute arose between his descendants. As King Viserys I lay on his deathbed, his two children fought over who would ascend to the throne. Some say Viserys had intended for his elder daughter Rhaenyra to rule after him, but her younger brother Prince Aegon seized power in the wake of his father's illness and was recognised as king. Singers later named the war that broke out between the two would-be heirs as the "Dance of the Dragons." Aegon II and his sister were both killed in this war, as were most of their dragons.

The Last of the Dragons

Since Aegon II had no surviving heirs, Rhaenyra's son, Aegon III, ascended to the Iron Throne. It was during the reign of King Aegon III – called the Dragonbane – that the last of the dragons died. Rumours abound that Aegon III poisoned the last dragon, for he feared and loathed them for killing his mother. Some speculate that it was this event that marked the end of magic, rather than the Doom of Valyria.

Conquest of Dorne

Dorne finally fell under the purview of King's Landing during the reign of Aegon III's son, King Daeron I. Daeron conquered Dorne at age 14, 157 years after Aegon's Conquest. After Daeron returned to King's Landing, Lord Tyrell remained in conquered Dorne as a governor. Tyrell spent his time chasing rebels and keeping the Dornish in submission. He was killed when a hundred red scorpions poured out of the canopy over his bed. Daeron I died shortly afterwards, at age 18, while trying to put down the Dornish rebellion. After his death, Dorne successfully seceded from the Seven Kingdoms.

Dorne would not return to Targaryen rule for a few decades. King Daeron II was the king who finally brought Dorne under his mantle by marrying the Dornish princess Myriah, and by giving his own sister in marriage to the reigning Prince of Dorne.

Blackfyre Rebellions

King Aegon IV, however, best known as Aegon the Unworthy, left the realm in a legacy of turmoil. The father of many bastards, he legitimised them on his death bed. He placed his eldest bastard son Daemon above the rest and gave him the sword Blackfyre, the ancestral Valyrian weapon of the Targaryen kings. Daemon took the last name of Blackfyre after the sword.

It was King Aegon's son Daeron who succeeded Aegon IV, however, 184 years after Aegon's Conquest. His claim was based on his legitimacy, although some rumoured that he was in fact the son of Aegon's brother, Prince Aemon the Dragonknight. He became known as Daeron the Good due to his wise rule. In the 12th year of Daeron's reign, however, Daemon Blackfyre rebelled. Half the realm followed the black dragon of Daemon's banner.

At the Redgrass Field, a pitched battle took place to determine who would hold the Iron Throne. During the course of that battle, Daemon Blackfyre and his two eldest sons were slain. His remaining sons and his half-brother Bittersteel, another of Aegon's legitimised bastards,

fled to the Free Cities. They and their descendants were to trouble the Seven Kingdoms for generations until the death of the last Blackfyre Pretender, Maelys the Monstrous, during the War of the Ninepenny Kings in the reign of King Aegon V.

Raymun Redbeard

The last King-Beyond-the-Wall to threaten the Seven Kingdoms was Raymun Redbeard, some hundred years ago. Gathering the wildlings to him, he and his reavers scaled the Wall and threw down ropes for thousands of wildlings to climb over. This was done without alerting the brothers of the Night's Watch, whose guard had grown lax; the Lord Commander of the time was afterwards remembered as Sleepy Jack.

Raymun and his host reached the shores of the Long Lake and there they met their end, caught between Lord Willam of Winterfell and the Drunken Giant, Harmond Umber. Raymun was slain by Artos the Implacable, the younger brother of Lord Willam. The Night's Watch arrived too late to fight the wildlings; instead, Artos Stark gave the Watch the task of burying them as he grieved over the headless corpse of his brother, Willam.

War of the Ninepenny Kings

A pact between a motley company of sellswords, pirates, and an ambitious merchant led to great troubles in the Free Cities and even the Seven Kingdoms. They were known as the Band of Nine, and they swore together to carve out a kingdom for each of them. Convinced to begin where they were strongest by the wealthy merchant lord Alequo Adarys, called the Goldentongue, they overran the Disputed Lands and sacked Tyrosh. With their victory they set up the Goldentongue as its tyrant. Next, they conquered the Stepstones. After this, the Band set its eyes on the Seven Kingdoms, for Maelys the Monstrous – the last of the Blackfyre Pretenders and captain of the celebrated Golden Company – laid claim to it.

Maelys was a madman who had slain his own kin. He was horrible to look upon – it was said he had devoured his twin while in the womb, resulting in his huge upper body and a small second head growing from his neck. He and his companions captured the Stepstones and intended to use it as a waypost to the Seven Kingdoms, but the Targaryens responded swiftly.

Ser Barristan Selmy slew Maelys the Monstrous on the Stepstones, ending the Band's ambitions towards the Iron Throne. Within half a year, the Band lost the Stepstones and the Disputed Lands as well, but Alequo Adarys lingered on in Tyrosh for six more years.

War of the Usurper

To the victorious side, the War of the Usurper is known as Robert's Rebellion.

King Aerys II, known popularly as the Mad King, was the last king of the Targaryen line. Aerys ascended to the throne 262 years after Aegon's Conquest, and was king for 20 years before fate turned against his house, when his eldest son, Prince Rhaegar, abducted Lyanna Stark, the betrothed of Robert Baratheon.

Brandon Stark, heir to Winterfell and brother to Lyanna, heard of her fate days before his wedding to Catelyn Tully. Brandon was incensed; he went with Jeffory Mallister, Kyle Royce, Ethan Glover, and Elbert Arryn directly to King's Landing, where Brandon demanded that Prince Rhaegar come out and face him. The Mad King arrested them all, charging them with treason and conspiracy to murder Prince Rhaegar.

Lord Rickard Stark and the fathers of Brandon's companions were summoned to answer for their sons' crimes. Most of them were executed without trial, though the Starks and Ethan Glover were left alive. Lord Rickard demanded a trial by combat, to which Aerys acceded. Unfortunately for Lord Rickard, the king chose fire as his champion. He ruled that victory would be Rickard's if he could survive roasting alive in his armour. Rickard's son, Brandon, was forced to watch while bound to a strangulation device. Aerys had a sword placed just out of Brandon's reach – Winterfell's heir choked himself to death trying to reach it.

King Aerys II then demanded the heads of Eddard Stark, the younger son of Lord Rickard, and Robert Baratheon. Both young men were in the company of Lord Jon Arryn of the Eyrie. Lord Arryn's response was to raise his banners in revolt instead.

Eddard married his brother's bride-to-be, Catelyn Tully, in Brandon's place. In order to enlist the swords of Catelyn's father, Lord Hoster, Jon Arryn married Catelyn's younger sister, Lysa. Robert, enraged by his belief that Rhaegar had kidnapped and raped Lyanna, put his own claim forward for the throne. Robert was to prove the greatest threat the Targaryens had faced since Daemon Blackfyre.

The fighting was far-flung and isolated for the most part. Jon Arryn took care of the royalists in the Vale, while Robert Baratheon dealt with forces loyal to the Targaryens in the Stormlands. Eventually the rebels joined their hosts together in the Riverlands, where they smashed the army led by Aerys's latest Hand, Lord Jon Connington. Uncertain of how events would turn, Aerys sent Rhaella and their son, Viserys, to Dragonstone. He kept Rhaegar's widow, the Dornish princess Elia, and her children with him, however, to ensure Dorne's continued loyalty.

The decisive battle occurred at the Trident River, where Robert routed the Targaryen army and slew Rhaegar in single combat at the Ruby Ford.

The Sack of King's Landing

Lord Tywin Lannister was already in the field before Rhaegar's defeat. House Lannister sent 12,000 Lannister men to the gates of King's Landing. Grand Maester Pycelle helped convince Aerys that the Lannister forces were meant to support the king and hold the city. Aerys decided to let Lannister's forces into the city – a decision that proved to be Aerys's ultimate downfall. Rather than assisting the king's forces, the Lannisters set about sacking King's Landing while Ser Jaime Lannister, a knight of the Kingsguard, brought the king's reign to an end by slitting Aerys's throat.

As the city fell, Eddard Stark arrived at King's Landing with Robert Baratheon's men while Ser Gregor Clegane's and Ser Amory Lorch's forces scaled the walls of Maegor's Holdfast, where Princess Elia and her children, Rhaenys and Aegon, were held. Rumours are whispered to this day that Ser Amory killed Rhaenys, while Ser Gregor butchered the infant child Aegon, then raped Elia before killing her as well.

Robert of the House Baratheon, the First of his Name, was crowned King of the Andals and the Rhoynar and the First Men, Lord of the Seven Kingdoms and Protector of the Realm. Meanwhile, Eddard Stark and six companions – Martyn Cassel, Theo Wull, Ethan Glover, Ser Mark Ryswell, Howland Reed, and Lord Dustin – faced three of Aerys's Kingsguard – Ser Arthur Dayne, Ser Oswell Whent, and Ser Gerold Hightower – at a place Rhaegar called the Tower of Joy. Eddard found his sister, Lyanna, dying in a bed of blood. In the end, only Eddard Stark and Howland Reed survived. With Lyanna dead, Robert would eventually marry Cersei Lannister at Jon Arryn's urgings.

Greyjoy's Rebellion

Nine years ago, Balon Greyjoy crowned himself King of the Iron Isles. He sought to wrest back control of his islands and bring back the Old Way of his people: raping, pillaging, and taking thralls in the traditions of his coast-raiding ancestors. His people supported him, seeing a way to return to prosperity and glory, but King Balon's reign only lasted briefly. King Robert, his brother Stannis, and Lord Eddard led the armies that assaulted the Iron Islands. After a devastating battle at Pyke, Greyjoy surrendered. In order to ensure his continued loyalty, Balon's son, Theon, was given over to Eddard Stark as a ward.

Westeros

Though steeped in several millennia of history, Westeros continues to have an undeveloped feeling compared to the rich traditions of the east. There are few major cities in the Seven Kingdoms, and much of the land maintains a rough and provincial feel. The vast uncharted lands serve to emphasise the hidden horrors of the North, providing the schemers of King's Landing with a degree of isolation from the rest of the world.

Customs and Laws of the Seven Kingdoms

It is impossible to comprehensively define the customs and legal code that have evolved over the course of several thousand years. While this section will cover some of the common laws and traditions that arise in Westeros, it is hardly a comprehensive guide to the mandates of the Seven Kingdoms.

Legitimate noble born have more rights than anyone else, especially in their home territories. Higher-ranking individuals have more rights than those of lower station, and women are always second to men regarding inheritance rights (outside of Dorne).

Laws and Justice

The lord of a region administers the king's justice. He listens to petitions and accusations, and rules based on the evidence and his wisdom. It is the lord's duty to keep the peace for any lords he is sworn to, and ultimately for the king himself. The castigation of criminals is often very severe, and those found guilty frequently suffer brutal punishments, even including maiming and death.

Pit and Gallows

Both lords and landed knights have the right to carry out justice, but only lords have the right to carry out the high justice of "pit and gallows." They are empowered by the king to mete out justice as they see fit. They may throw subjects into dungeons (the pit), or have them executed if their crimes warrant it (traditionally hung from the gallows). Many lords keep an executioner or headsman to perform such grim services, but the men in the North still follow the ways of the First Men; tradition holds that the man who passes sentence should hear the victim's final words, and swing the sword himself.

Punishment

The removal of a criminal's hand is a common punishment for lesser offences, such as theft or poaching. Castration is the prescribed fate for rapists. Crimes like treason and oathbreaking are punishable by death. Corporal punishments such as floggings are a common penalty for most other crimes. Imprisonment seems to be a rare fate unless the criminal is awaiting trial, awaiting punishment, or being held for ransom. Cruel rulers will also imprison those people they want to torture for some time. One especially brutal method of execution is to imprison a criminal in a "crow cage" – a wrought iron cage normally just big enough for one man. A prisoner is left without food or water until he or she dies, and the crows cluster thickly around the cage, pecking at the prisoner's face.

Taking the Black

One path out of most punishments – even treason – involves volunteering to join the Night's Watch. By taking the black, one's crimes are forgiven and a new life is entered up at the Wall. This has led to the Night's Watch consisting of the more sinister elements of society. Women are not allowed to take the black, and thus must suffer whatever punishment a lord metes out.

Royal Pardons

The king can forgive any crime and even welcome traitors back into his graces, assuming they are repentant and bend the knee. In this way, peace was made between King Robert and many who were loyal to the Targaryens. Obviously, the king can do as he pleases; certain crimes may be unforgivable, and the king can deny a criminal the option of taking the black.

Hospitality and the Guest Right

The "guest right" is an ancient and sacred tradition dating back to the First Men. Any guest who eats his host's food, customarily bread and salt in particular, is protected from harm for the length of his or her stay. A guest who does not highly trust his host will immediately ask for food upon arriving at the keep. Ill fortune is said to fall upon those who betray this pact, and it is an offence punishable by the gods themselves.

Marriage and Adulthood

The path to matrimony in Westeros can be a complicated one, fraught with a complex web of traditions and exceptions born out of need. It touches not only the binding of families, but also the boundaries of adulthood and consent.

In the Seven Kingdoms, the age of legal majority is 16. For girls, the first menstruation, or flowering, is just as significant as age. Noble girls will begin menstruating (also called getting their moonblood) earlier than commoners due to better nutrition. Such maids inhabit an ambiguous position between child and woman. They are often the subjects of minstrels' stories, loved for their paradoxical sexuality and innocence.

Most Westerosi will wait until adulthood before saying their vows of marriage. There is no strict law, however, that prevents marriage between very young parties. Infants, for example, are sometimes wed when an inheritance is at stake. Young girls who have not had their first flowerings are also sometimes married off, but not bedded until they have at least had their first menstruation. To do otherwise is considered perverse. Even wives who have flowered may not be bedded immediately, as young mothers have a greater tendency to die in childbirth.

Children meant to marry are betrothed to each other first, which is much less binding than marriage but still carries moral and legal weight. Most weddings are witnessed by a septon, but followers of the old gods may also say their vows before a weirwood. The common ceremony for nobility involves the bride wearing a maiden's cloak that depicts her house colours and sometimes crest. During the ceremony the bride's father removes the cloak so the groom may place a cloak of his own colours upon her. This signifies the bride is now under the protection of the groom's house.

No one can be forced to wed. A person can refuse to say the vows, despite the marriage contract their family arranged. In that case, the septon cannot complete the marriage. Of course, in Westeros, a person's family holds a very great deal of power over them; threats can be applied to force acceptance of the arrangement.

Following the ceremony, there is a good deal of toasting, feasting, and dancing. At the end of the night the ritual of "bedding" occurs. In this ritual, the men carry the bride up to her wedding bed, undressing her along the way and making rude jokes; any maids and mothers in attendance carry the groom up under similar circumstances. Though the bride and groom are left to their own devices inside their bedroom, the wedding party will stand outside the door and make crude jokes and suggestions through the door.

Despite the sanctity of matrimony, marriage contracts can be broken. This is especially true if the wedding has not been consummated. Particularly important families will have the High Septon confirm the propriety of such a break in contract.

Inheritance and Lordships

The general rule of the Seven Kingdoms' primogeniture considers the eldest male child as the heir to his father. This eldest son's eldest son is then his heir, and so on. If the eldest male child lacks children, the line of inheritance goes through the younger male children of the father, in order of birth. Due to Rhoynish influence, Dorne recognises the eldest child as the proper heir, regardless of sex.

In cases where there are no surviving sons, the lines of inheritance become less clear. Women can hold lands and lordships throughout Westeros, provided they have no brothers. A woman may also rule as regent until her son comes of age. Daughters, grandchildren, and brothers to the dead lord may all have viable claims based off of a variety of unwritten laws and precedents, many of them contradictory and vague. It is believed the nobles prefer things this way, as it gives them more power and flexibility.

Even baseborn children can be recognised as rightful heir if there is no other immediate claimant. In such cases, the king will legitimise the baseborn child. More often than not, the matter is decided by politics (and sometimes military might) in lieu of the law.

Fostering

Noble boys of about seven or eight are often sent to other noble houses to be raised until they reach the age of majority. The boys serve as pages and squires, acquiring training in arms, law, and courtesy.

Aside from the obvious benefit of the boy meeting new people, seeing new lands and learning to live independently of his family, there are a number of political benefits from this. The boy will often form lasting friendships in the new house, ensuring continued political alliance for another generation. The fostered youth may also be able to meet the daughters of his foster house, which could lead to a marriage and an even stronger alliance. Conversely, if things sour between the two houses, then at least one house will have a hostage to discourage outright hostility.

Bastards

Bastards, or "natural" children, are an oft-stigmatised lot. Called "baseborn" if one parent is a commoner and "bastard-born" if both parents are noble, bastards have a tough time in the world. Conceived under the mantle of lust and lies, many in Westeros assume that such a child will be predisposed towards treachery and evil. Bastards are often denied the rights and privileges of their half-brothers and sisters. Bastards have few rights under the law, but can sometimes gain full social status if legitimised by the king. The Night's Watch cares little for legitimacy of one's birth, however; many baseborn men find their calling on the Wall.

Regional Names

Each region has its own surname assigned to bastard-born noble children. When bastards of two different regions marry and bear children, the child will typically take the father's form. These regional names are:

- Dorne: Sand
- The Iron Islands: Pyke
- The Reach: Flowers
- The Vale: Stone
- Dragonstone and King's Landing: Waters
- The North: Snow
- The Riverlands: Rivers
- The Westerlands: Hill

Pastimes

Entertainment for children involves a lot of play acting, chasing and scuffling in such games as monsters-and-maidens, hide-the-treasure, come-into-my-castle, peak-and-sneak, hopfrog, spin-the-sword, and lord-of-the-crossing. In fact, any common situation that children are acquainted with can be adapted into an excuse to play act, chase each other, or scuffle. Children lacking an abundance of playmates will often have toys to pass the time. Such toys might include posable wooden dolls or barrel hoops to chase around.

As children grow older, they are divided into separate groups for their entertainment, especially if they are nobles. Noble girls are expected to pass their time knitting, sewing, singing, dancing, or playing instruments. Noble boys are often taken to the weapons yard to learn more martial skills.

The common noble sport is hunting. Lords will hunt nearly any beast they can, whether boar with spears, deer with bow and arrows, or small game with falcons. Ladies, on the other hand, are typically allowed to indulge only in falconing.

For Westerosi of any age or class, gambling is a popular pastime. Games involving dice or tiles are common, though the outcome of any situation can be an excuse to place wagers. This can be as splendid as the outcome of a jousting tournament, or as low as dogfights and bear baiting. Such games can also be used as an excuse to imbibe large quantities of alcohol.

Travelling bands of entertainers, such as puppeteers and mummers, are also popular among the masses. They ply their trade throughout the Seven Kingdoms. There are many old traditions of mummers in the Free Cities to the east, who occasionally travel to perform in the foreign courts of Westeros.

Singers are especially popular entertainers in Westeros. Those gifted with beautiful voices, or amazing skill with musical instruments, may find rich patrons and earn a cushy life in some noble's court. Most, however, play for a few coppers in inns and taverns, eking a living amusing both travellers and locals. Gala celebrations, like tourneys and weddings, may earn singers handfuls of silver. Singers are sources for both current gossip (often "immortalised" into song, sometimes despite their subjects' wishes), and for retelling classis stories.

Clothing

Garb for men consists of breeches with doublets, jerkins, or tunics. Women dress in gowns of varying sorts, with dagged sleeves being a common affectation. Chokers, belts, cloaks, boots, slippers, sashes, and the like are then added to these ensembles. Nearly any natural material you can imagine is available in Westeros, including cotton, silk, velvet, cloth-of-gold, cloth-of silver, satin, moleskin, wool, linen, and damask.

In Dorne, painted sandsilk is worn. It is used in tunics, robes, and the veils the Dornishmen use to protect their faces when crossing the desert. Sandsilk is a form of rough silk that is "sandwashed;" it is heavy, but with a smooth finish.

Arms and Armour

The forging of iron and steel is common in Westeros, and weapons and armours are crafted from both. Occasionally one may find an ancient piece of armour or a weapon forged from bronze, but that is a great rarity today. Weapon and armoursmithing is advanced for its time in Westeros, with suits of full plate, intricate scale armour, and crossbows all available to those with the proper funds.

Ornamentation on arms and armour can be quite elaborate. In addition to jewels and precious metals used in the decoration of such devices, colour can be added to the metals. The most common methods involve paints, enamels, or bluing the steel. A truly skilled blacksmith, however, can work colour into the metal itself to ensure that it does not chip or flake off.

Wardens

In the Seven Kingdoms, the king appoints four wardens to the east, west, north, and south. The position is honorary during times of peace, but confers military responsibility. The wardens' duty is to defend their regions – and thus the realm – against invaders. They are the supreme commanders for their region, answerable only to the king, thus establishing a clear chain of command.

During King Robert's reign, the wardens are:

Warden of the North – Lord Eddard Stark

Warden of the East – Lord Jon Arryn

Warden of the West – Lord Tywin Lannister

Warden of the South – Lord Mace Tyrell

After Jon Arryn's death, King Robert assigns Ser Jaime Lannister to the position of Warden of the East, breaking a hereditary tradition and potentially upsetting the balance of power.

Food and Drink

Westerosi cuisine leans more towards the meat-and-turnip mentality. Of course, "meat" can be a rather broad category, especially depending on the diner's wealth. For the poor of the Seven Kingdoms, anything they can lay their hands on is a potential meal, whether it's pigeon or cat. Vendors known as "pot-shops" in King's Landing specialise in brewing cheap but filling stews, called "bowl o'brown," out of whatever patrons bring in to toss in the pot. At the other extreme, a wealthy noble may feast on roast swan stuffed with mushrooms and oysters, or roasted peacocks served in their plumage and stuffed with dates.

In the vast middle ground between these extremes are such fares as: meat pies containing anything from pork to lampreys, sweetbreads and other organ meats, sweet biscuits, honey biscuits, black breads, fried breads, oatbreads, lemon cakes, apple cakes, oat cakes, goose eggs, duck eggs, trenchers filled with roasted meats, honeyed ducks and chickens, honey-ginger partridge, sweet pumpkin soups, roasted onions dipped in gravy, turnips soaked in butter, blood melons, spiced squash, and fruit-filled pastries, tarts and pies.

Songs, Stories and Legends

Westeros has a deep mythic and historic legacy recounted in song, story, and literature. Not only do these tales recount the epics of legendary heroes and romances, but they also retell romanticised history and fables of fantastic creatures.

Two notable figures from the Age of Heroes that are often spoken of are Brandon the Builder and Lann the Clever. Brandon is the fabled builder of the Wall (and many other great buildings). He is also rumoured to be the founder of the Stark line. Lann, in contrast, is the storied forbear of House Lannister. A wily trickster, Lann is said to have cheated the Casterlys out of Casterly Rock.

More verifiable figures and events are also immortalised in lyrics and prose, such as the renowned Prince Aemon, called the Dragonknight, or the tragic war known as the Dance of the Dragons.

People tell colourful and often ghastly tales about mythical beasts such as wargs, direwolves, manticores, grumkins, and snarks, but the most frightening horror stories are told of the Others. The most horrific tale is set during the Long Night when the Others lay with human women to spawn terrible half-human children. For most Westerosi, tales of wargs, direwolves, the Others, and even dragons are simple fancies to while away the long hours or scare children. For some, however, especially those in the North, the old tales now ring more true than they would like.

Faith

The two most prominent religions of Westeros are the old gods of the First Men who have been supplanted everywhere but in the North, and the ubiquitous religion of the Andals, known as the Faith of the Seven.

The Seven

The new gods represent the primary religion of Westeros, brought over by the Andals from the eastern continent. The seven faces of the gods consist of the Father, the Mother, the Warrior, the Crone, the Smith, the Maid, and the Stranger. Followers of the Seven normally only pray to six of the faces of god. Few if any ever pray to or sing about the Stranger, for he or she is the face of death. The Faith teaches that the Seven are simply different aspects of one god.

The Father, also known as the Father Above, is depicted as bearded and sometimes crowned. He has a judicial role in the pantheon, called upon to aid in judgement. The Father is also asked to judge the dead fairly during funeral services.

The Mother, who is similarly known as the Mother Above, is a smiling protector of children, mothers, and innocents. She is prayed to when a woman finds herself with child. During wedding ceremonies of the Faith, the septon stands between the depictions of the Mother and the Father.

The Warrior, patron of battles and soldiers, is portrayed wielding a sword. Faithful worshipers of the new gods will beseech him for victory in war or courage in battle.

The wizened Crone is the face of fate, often seen carrying a lantern. It is said that she let the first raven into the world when she peered through the door of death. Worshipers implore her to grant them wisdom.

Rendered with a hammer in hand, the Smith is the guardian of all things manufactured. He also fixes things that are broken, and as such is considered a god of healing and a protector of the crippled. Prayers to him seek strength for arms and armour, or good fortune when launching a new ship.

The Maid is the beautiful benefactor of young women, girls, and lovers; she is prayed to when any of these need looking after. Her courage is often sought as a blessing for young girls to help them navigate the dangers of growing up in the world.

The Stranger is the face of duality, seen as male and female or neither, and as human and not (some idols have half-animal faces). The Stranger is a wanderer in the far places, seen as the face of death. The Stranger is also the dark guide who leads the newly dead to the other world, and judges whether a soul is punished and sent to the seven hells, or rewarded.

Prayers to the Seven can also invoke other aspects of the gods, or seek aid from them in unusual quarters. A woman may pray to the Mother in order to protect her children in wartime. A man with a twisted sense of humour may light a candle to the Stranger when he is about to face his own demise.

Priests in the Faith of the Seven are known as the godsworn: septons if male, septas if female. Septons and septas follow a system of vows, and receive clerical training at various institutions of the Faith. They tend to be literate and learned, and are dedicated to all seven aspects of the new gods. Septas may have just as much responsibility or authority as septons, due in part because their religion is split evenly amongst three male and three female aspects (plus the sexless aspect of the Stranger).

There are other orders of the Faith with less formal training and education. These godsworn are brothers or sisters, often dedicated to a particular aspect of the Seven. For example, a septry dedicated to the Smith would have working brothers who tend farms, make wine and ales, and so forth. Other godsworn choose to wander the land as begging brothers. Clad in undyed brown robes, they beg for alms and grant blessings to the faithful. They roam the roads of Westeros and preach. They are normally uneducated, but may have learned many prayers by rote. Finally there are the silent sisters, an order dedicated to the Stranger. They are sworn to silence and chastity, and prepare men for the grave. They clothe themselves in grey and veil their face but for their eyes – it is ill fortune to look upon the face of death. The Faith once had a military arm, two orders of brothers sworn to the Warrior, but they were suppressed by King Maegor.

Temples to the new gods are referred to as septs, while monasteries are called septries. The most common symbols of the seven faces of the gods are seven-faced crystals or seven-pointed stars. In fact, most septs contain a giant crystal prism that splits the light into rainbows, and crystals are left on the graves of the faithful.

The highest-ranking official in the Church of the Seven is the High Septon, beneath whom are the Most Devout. The High Septon presides over the faithful from the High Sept of Baelor in King's Landing. From the top of the High Sept are seven towers, each of which contains a bell. These bells are rung only on momentous occasions.

The Old Gods

The children of the forest paid tribute to the gods of forests, rivers, and stones. It was the children who carved the faces on the trunks of weirwood trees, allegedly so that their mystic greenseers could keep watch throughout the land. The First Men chopped down many of these weirwoods either to clear land for building or to keep the children from spying upon them. Though the First Men later adopted the religion of the children, the weirwood population was further decimated when the Andals arrived with their own religion and chopped down all the weirwoods they found in the lands they controlled.

Weirwoods

The last bastion of the old gods during King Robert's reign is in the North, where every castle maintains a godswood with a weirwood as its heart tree. By tradition, a godswood is a large, forested area surrounding a face-bearing weirwood, the heart tree. In the south, many castles still keep a godswood, but the lords have lost the old beliefs and have other, faceless sentinels as their heart trees. Weirwoods are easily identified by their white bark and five-pointed red leaves. The sap of the tree is red, and the faces carved into the trunks of these trees are coloured and outlined in red as the sap runs down through the carving. Oaths, marriages, and prayers are all performed in front of these ancient, wise-seeming trees.

Other Faiths

Though the old gods and the new are the most common deities in the Seven Kingdoms, they are certainly not the only form of religion.

The Drowned God and the Storm God

The men of the Iron Islands pay tribute to the Drowned God, and curse his rival, the Storm God. The Drowned God is a patron of the oceans and those raiders who sail upon it.

Mother Rhoyne

Some of the Rhoynar who came with Nymeria to Dorne regretted leaving the Rhoyne. Scavenging wood from the fleet of ships that Nymeria burned so that her people knew that Dorne would be their final home, these Rhoynar cobbled together boats and became the orphans of the Greenblood. Travelling up and down the river in their brightly-painted boats, the orphans cling to the old gods of the Rhoynar, of which Mother Rhoyne is the most important. Other gods include the Old Man of the River, one of Mother Rhoyne's many children; his guise is that of a huge horned turtle.

R'hllor, Lord of Light

Among the religions found on the eastern continent, only the faith of R'hllor has established a presence of note in Westeros. Also known as the Lord of Light, the Heart of Fire, and the God of Flame and Shadow, R'hllor is a commonly worshipped deity in the Free Cities. His most famous representative in the Seven Kingdoms is the corpulent warrior-priest known as Thoros of Myr.

Knighthood

Seen primarily as a martial appointment, not all knights begin as nobles and not all nobles become knights. The primary requirements involve prowess in combat and enough money to pay for suitable equipment; and a lack of either could bring great dishonour to the knight. Knights are usually anointed no younger than 16, but some men remain squires well into their 40s, due to lack of funds or inclination. Some knights lack a lord to whom they owe fealty. These "hedge knights" travel the land with all their worldly possessions, typically consisting of their arms and their horses. Hedge knights serve whatever lord will take them in and keep them fed. When the lord no longer has need of such a guest, the hedge knights are sent off.

A knight is expected to be cleanly and godly, and thus knighting is primarily a religious ceremony. Traditionally, the ritual begins for the aspirant with a nightlong vigil in a sept clad only in a shift of undyed wool. When the dawn comes, the aspirant knight walks barefoot from the sept to the place of the knighting. The septon anoints the knight-to-be with seven holy oils, then the attending knight touches his shoulders with a sword while invoking each of the seven gods. For example, the knight may proclaim, "In the name of the Father, I charge you to be just. In the name of the Warrior, I charge you to be brave. In the name of the Smith, I charge you to be humble. In the name of the Mother, I charge you to defend the young and innocent. In the name of the Maid, I charge you to protect all women. In the name of the Crone, I charge you to seek for truth and wisdom. In the name of the Stranger, I charge you to honour even those mysteries you cannot understand."

Not all knighthoods involve such ceremony, since any knight can technically elevate another man to knighthood. Even bastards can attain the rank of knighthood, though the office is barred to women. While some unscrupulous knights could offer to elevate a man to knighthood in exchange for money, social pressure keeps this from becoming a problem. Of course, with knighthoods easily granted, some men claim the title without having earned it. Should this false claim of knighthood ever be proven, a harsh punishment surely awaits.

Knights are given the title "ser." This can be used as either a prefix or a form of address, if a person does not know the knight's name. Due to the lax school of heraldry in Westeros, a knight may choose and wear personal arms on his shield that has nothing to do with his family arms. He may even wear different arms on different days if the mood strikes him. One law that holds, however, is that only a trueborn son is entitled to inherit a knight's arms – without a blood legacy, a knight must come up with a new sigil of his own. The knight who bears false arms to a tournament in order to remain unidentified is a stable of story and song throughout Westeros.

Some knights are granted lands for their service. Knighthood is seen as less prestigious and potent than a noble title, but its martial and religious overtones lend their own prestige; a knight may even possess more tangible wealth and power than lesser lords. In fact, some knights hail from ancient houses with extensive lands and large, well-fortified castles. Though considered socially inferior, such landed knights can be considerably more powerful than neighbouring lordlings.

The social and legal prerequisites of nobility supersede landed knighthood in situations where rank is an issue. A minor noble will have a slight social edge at tournaments and feasts compared to the landed knight, and possesses some rights that a knight will lack.

Heraldry

There are no strict rules regarding personal arms. The practice of heraldry is unregulated in the Seven Kingdoms. Typically knights and lords will bear the symbol of their house, but they can choose their own devices. The common practice is to simply have one coat of arms on an individual's shield, banner, or the like. When elevated to the Kingsguard, a knight forsakes his previous shield for one of pure white.

Tournaments

Though largely scoffed at in the North, tournaments are a common pastime in southron lands. The competitors need not be actual knights: sellswords, freeriders, squires, or other men-at-arms may be allowed to compete as well. The peak of chivalry exists in the Reach, where tournaments have the strictest requirements and traditions. Commoners or poorly known knights may even be refused entry.

In the rest of the Seven Kingdoms, the rules of tournaments vary wildly depending on local customs and the host's whims. In the North, for example, true knights are rare and tournaments are almost always open to any mounted warrior, while tournament rules may only loosely resemble those of lands further south. Some tournaments may allow only knights (or proven warriors) to compete while others will have contests for pages and squires.

There are several standard types of tournaments held: melees, teams, lists, and pageants.

Melees are great battles held over a large area, in which mobs of mounted men attack each other with blunted weapons until only one is left standing – that individual is declared the victor. It is not uncommon for small, temporary alliances to form in a melee, as a handful of individual knights work together briefly to increase their chances of victory. In the North, melees are wild contests between two large groups over a sizeable terrain, and are only slightly less deadly than real combat.

In team battles, groups of knights face one another on the field; victory goes to the last team with members still able to carry on the fight. Teams may be based on noble house or may be completely arbitrary, selected as a random assortment of knights for the duration of the tournament only. There is also an old Andal custom of a melee of seven teams. Many other variants are certainly possible, depending on the host's wishes.

The lists are the classic jousts in which one lone knight faces another. Each tries to claim victory by unhorsing his opponent. During a tournament of the lists, a knight's opponents may be selected at random, or they might be challengers who choose to do battle with him. These battles are intended to be harmless, but accidents happen and competitors have been known to die. Normally, unhorsing an opponent is considered victory, but it is possible to continue even when one knight is unhorsed. Such determination to continue may be considered honourable, stubborn, or merely the sign of a private feud between the two knights.

A pageant is an elaborate display of skill and chivalry, in which teams or individuals compete for specified goals as a way of demonstrating their skill and courage. Pageants might function essentially as any other type of tournament or they might have special rules all their own. For example, a pageant might dictate that a small team of skilled knights must defend an objective against all others. Each challenger comes and does battle with one of the defenders until all challengers have been defeated, each of the defending knights has fallen, or some other previously set goal has been accomplished.

The ornamentation and pomp shown at tournaments are frequently the most elaborate one could see anywhere outside of the king's court. The competitors often exhibit elaborate helm decorations, gilded lances made of rare woods, cloaks sewn with flowers, and other fineries.

Maesters of the Citadel

The highest breed of formal education in the Seven Kingdoms can be found in the Citadel of Oldtown. The Citadel is best known for its training of the maesters, colloquially known as "knights of the mind," but it is open to any man. Not everyone who attends becomes a maester, and certain students never officially start down that path. Some simply attend the Citadel to broaden their education, while others continue on as novices into old age.

The Citadel is overseen by archmaesters. They are also responsible for choosing the Grand Maester, who has a seat on the king's Small Council. The maesters in residence at the Citadel meet regularly in a gathering called a Conclave in order to discuss the matters at hand for the order. These concerns can range from the appointment of a new Grand Maester to the discernment of a change in seasons. The Conclave is very covetous of its right to choose Grand Maesters, overruling actions performed by kings if need be. Allegedly they base their choices off of ability, but other factors, including birth, are known to arise in the final choice.

Those who seek to become a maester "forge their chain" by studying varying subjects; those they have mastered are denoted by a link of a particular metal in their maester's chain. Each link represents a degree of mastery over a particular subject. Gold represents the study of sums and numbers, with silver for healing, iron for warcraft, black iron for ravenry, and so on. The rarest of links to be found on a maester's chain is Valyrian steel, which represents the study of magic or the "higher mysteries." Only one in a hundred maesters possess such a link, simply because it is a great deal of work with little reward. Though maesters concede that magic may have once been a force to be reckoned with in the world, it has long since died and disappeared along with giants, dragons, and children of the forest. Some maesters point to long-dead Valyria as the last bastion of magic in the world.

Thousands of subjects are studied at the Citadel, including history, anatomy, forensics, healing, herblore, dragonlore, architecture, astronomy and navigation. One of the hallmarks of the maester trade is their study of ravens. Not only do maesters study the speech of these corvids, but they also breed them. White ravens, in particular, more robust than their darker cousins, are sent to herald the changing of the seasons.

Once a maester has finished his training and his maester's chain, he is sworn into the order. The maesters' chains are worn around their necks, and slowly added to as the maesters gain further mastery of their studies. Once the chain is donned, it is never removed. Many young maesters take their vows by 25, although even younger men have been indoctrinated into the order. Among the oaths sworn are a vow of celibacy and a vow to set aside familial loyalties, including any noble name.

Once officially ordained into the order, maesters are often sent to noble houses to serve as advisors. Maesters are expected to be loyal to whatever post to which they are assigned after they don their collar. They may not leave without their lord's or the Citadel's permission, even if an emergency should arise. Even if the castle wherein they dwell is taken by force, the maesters are to advise their new ruler just as they did the old.

Outside the castle, many maesters consider their obligations not to apply. Many maesters will not dirty their hands aiding smallfolk, focusing their talents in the service of the highborn. There are exceptions, however, and some consider their skills to be available to all.

While a maester is expected to be loyal to the Citadel, the reverse is not true. Maesters may be thrown out of the order for such crimes as necromancy or oathbreaking.

Westerosi Astronomy

The Citadel's approach to astronomy can seem at once both primitive and surprisingly advanced. While maesters realise the world is round, along with most educated individuals, they also teach that comets are simply stars with tails that have become lost in the heavens.

People know the stars that shine over the Seven Kingdoms by their groupings. Sailors can consult the positions of such constellations as the Ice Dragon and the Galley while plotting their course across the sea, and the placement of one of the seven wanderers can portend doom. For GMs, including the names of the constellations and other celestial bodies of Westeros can bring added detail to a scene.

Known constellations of Westeros include the Shadowcat, the Moonmaid (who is coy and hangs low), the Sword of the Morning, the King's Crown (who moves through the zenith), the Ice Dragon, the Galley (who sails westward through the night), the Crone's Lamp, the Stallion (who gallops up the horizon at dusk), and the Swan.

The Ice Dragon is a commonly learned one, since its eye points the way north, and its tail towards the south. The Crone's Lamp is another constellation used in navigation and is easily identifiable by its four stars enclosing a golden haze. Another unique star grouping is the Sword of the Morning, which remains visible in the southern sky even as the sun rises. Its hilt features a blazing white star.

Another feature of the astronomy taught by maesters is the identification of seven moving celestial bodies known as "wanderers." These are likely planets, and each is considered sacred to a different member of the Seven. The maesters also divide the heavens up into 12 areas called houses and assign rulers to each.

Medicines

Compared to the bulk of the Seven Kingdoms, the medicine of the maesters is surprisingly advanced. In addition to various herbal poultices and salves, maesters have discovered a crude form of penicillin in their "mouldy bread poultice." They also use opiates in at least two different forms. The first is known as the milk of the poppy, which brings sleep to those in extreme amounts of pain. Dreamwine is a mixture of wine and milk of the poppy used to calm nerves and ease pain without inducing sleep. Dreamwine is also used treat fits of the shaking sickness, often followed by leeches. The belief is that draining off bad blood reduces the likelihood of strong emotions, which are believed to attract the fits. Those with bad fevers are often given dreamwine along with hot garlic broth to ease their aches.

Fresh wounds are cleaned with a pale red ointment known as firemilk, and Myrish fire is dabbed onto cuts. Severe cuts are stitched up using catgut. Wasting potions, pepper juice, and leeches are used to aid in cleansing the system and purging dangerous substances from the body. Some also engage in regular self-leeching in hopes of promoting improved health. Alcohol, in the form of boiling wine, is often combined with maggots, hot irons, herbal compresses, and poultices of mouldy bread, nettle, and mustard seed to treat flesh on the verge of mortification. This is a significant improvement over simply amputating the wounded limb.

For those not suffering from such visceral injuries, other remedies and concoctions exist. Honey, water, and herbs are mixed together to feed the comatose, while liquorice steeped in vinegar with honey and cloves can help restore strength and clear heads. Simply shaving the head treats some afflictions, such as lice and rootworm. Chewing willow bark can alleviate pain for those not interested in muddying their senses with a poppy derivative.

A common mixture available even to those not Citadel-trained is moon tea. This mixture of tansy, mint, wormwood, a spoonful of honey, and a drop of pennyroyal is used to abort children. Moon tea provides a dangerous solution for a culture that has few forms of birth control besides the withdrawal method. Such herbal abortions can have several complications. First of all, many of the ingredients are toxic. Even if they do not kill the woman, they can damage important organs such as the liver. The expulsion of the foetus results in some natural bleeding, but the risk of haemorrhaging and bleeding to death exists. The unborn child may also be killed but not expelled, which can result in the flesh putrefying and causing infections. If left untreated, such an infection can cause infertility or even death. This sort of situation is especially common if moon tea is taken later in the pregnancy. On top of all of this, the tea might not terminate the pregnancy. Not only can complications develop in the remainder of the gestation, but also children who survive a failed herbal abortion may possess birth defects.

Poisons

Just as there are remarkable medicines, there are also amazing poisons, most concocted from deadly plants and animal venoms. Some are rare concoctions involving obscure ingredients from the eastern continent. The strangler, for example, is a poison distilled from the leaves of a plant only found on the islands in the Jade Sea. The leaves are aged and then soaked in a mixture of lime, sugar water, and rare spices from the Summer Isles. After this, the leaves are removed and the mixture is thickened with ash and allowed to crystallise. These tiny purple beads of poison can be dissolved in wine, causing the muscles of the drinker's throat to contract tight enough to close the windpipe.

Another rare and deadly poison are the tears of Lys – clear and sweet as water and known for leaving no trace. Sweetsleep, though technically used to bring relaxation or even deep sleep, can kill with a fatal dose. Crimson-coloured widow's blood shuts down the bladder and bowels, forcing the victim to drown in their own waste. Other poisons to be found in the hands of assassins and unscrupulous maesters include nightshade, powdered greycap, wolfsbane, demon's dance, basilisk venom, and blindeye.

Illness

The usual assortment of poxes, sexually transmitted diseases, and food-borne illnesses are standard fare for the Seven Kingdoms. Some other illnesses are also encountered, such as the grey plague or, for those travelling through swampy territory, greywater plague. Perhaps one of the more unique diseases is that of greyscale, which leaves flesh stiff and dead. The skin itself flakes off and becomes mottled grey and black, with a rough texture not unlike stone.

Other evocatively named diseases include such afflictions as brownleg, the bloody flux, and the shaking disease. Though no known cure exists for the last, its characteristic seizures are often treated with dreamwine and leeching, as mentioned above.

King's Landing

What was once the Targaryen patrimony is now the seat of power for King Robert Baratheon, ruler of the Seven Kingdoms.

Geography

The region of King's Landing and Dragonstone is a geographically diverse region that features a high concentration of settlements and towns. Like many regions south of the Trident, this territory is fertile and not particularly hilly or mountainous. The regions outside of the domain of King's Landing were given to high lords to rule in the name of the Targaryens, while the royal family maintained control over the heart of their new kingdom.

King's Landing, Dragonstone, Crackclaw Point, and Claw Island were part of the Targaryen demesne. King's Landing was and remains the capital of the Seven Kingdoms, and houses the Iron Throne. Even more Targaryen in character than King's Landing is the storm-tossed citadel of Dragonstone. When Aerys the Mad was deposed, it was to Dragonstone that the last remnants of the family fled from the direwolf, the stag and the lion.

West of the Targaryen territory are the Riverlands. The towns of Maidenpool and Saltpans along the southern coast of the Bay of Crabs are sworn to House Tully, as is Harrenhal on the Gods Eye.

The kingsroad runs south from the Neck, crossing the Trident at Lord Harroway's Town and passing to the east of the Gods Eye. It leads to King's Landing, then southeast through the kingswood to Bronzegate, and finally ending at Storm's End.

City of King's Landing

Before the coming of Aegon the Dragon, the site of what would be his strongest holdfast was home to scant handfuls of fishermen. These folk made their homes throughout hills and forests that stretched many days journey north to Blackwater Rush, a wide river that is deep and treacherous to sail.

Now, nearly 20 years after the Targaryens were deposed, the city founded on the site where Aegon first set foot on Westeros continues to bear significant marks of its Targaryen past.

King's Landing is the largest settlement in Westeros; of the other cities, only Oldtown comes close. The city is girded round with tall walls, through which seven gates have been cut. The River Gate (better known to the townsfolk as Mud Gate) leads to the docks. The King's Gate leads out to the large tournament grounds on the banks of the Blackwater. The other gates are the Dragon Gate, the Lion Gate, the Old Gate, the Gate of the Gods, and the Iron Gate. Manned guard towers are placed at regular intervals. The city has always had a strong military alignment – the first structure built by Aegon the Dragon was a crude redoubt. As the city grew, the Targaryens built a series of tunnels beneath the city, many of which were kept secret. Very few people know the full extent of this tunnel system.

As the largest city in Westeros, King's Landing receives hundreds of ships from foreign lands each year. Trading ships from the Free Cities are a common sight; even whalers from the Port of Ibben are not uncommon during the high season. The city itself holds between 250,000 to 500,000 inhabitants, making it one of the largest cities in the known world.

City Watch

The officers of the City Watch captain the gates of King's Landing, as well as garrisoning the Red Keep. They are informally known as "gold cloaks" for the golden mantles they wear. The City Watch is outfitted with black armour, some in full suits of mail. The officers wear black enamelled breastplates adorned with golden disks. The rank and file is armed with spears, longswords, or iron cudgels, while officers carry spears topped by black iron heads. The watch has their own commander, who is loyal to the city. They also have soldiers who can act as mounted lancers, should the need arise.

Streets and Districts

A person arriving in King's Landing from the sea would see nothing but the city from one end of the horizon to the other. Arbours, granaries, manses, warehouses, inns, brothels, taverns, merchant stalls, and the like are everywhere. A hundred quays line the waterfront, and the scent of the great fish market is instantly recognisable. Activity in King's Landing is feverish; the city's structures are built practically on top of each other and at all angles, and all constantly in use by the throngs that inhabit the city.

Commerce is everywhere – if it can be named, in all likelihood it can be found somewhere in King's Landing. Streets in the city are frequently (though not exclusively) named for the products or produce that predominates on that street, such as the Street of Steel and the Street of Flour. The Street of Silk is named euphemistically for its prostitutes, and Eel Alley is named for its crooked, narrow length. Typically, the higher one climbs, the more exclusive the shops and more expensive the merchandise.

Two great hills are named for Aegon's sisters Visenya and Rhaenys, and the Street of the Sisters runs directly between them. Upon Visenya's Hill can be found the marble-walled Great Sept of Baelor, studded with seven crystal towers. On the Hill of Rhaenys stands the blacked walls of the abandoned Dragonpit, its dome a ruin and its bronze doors sealed shut for more than a century. A third hill, mightier still, is named for Aegon. Atop it sits the Red Keep, the centre of power in the Seven Kingdoms.

Great Sept of Baelor

The Great Sept of Baelor is the seat of spiritual power in the realm. Seven crystal towers look down upon the city, while a rainbow pool lies within the sept's marble walls.

In front of the Great Sept is a white marble plaza that leads up to the entrance. At the head of this plaza, beneath the steps of the Sept, can be found a painted plinth with a statue of Baelor the Blessed. At the top of the stairs, a marble altar stands before the Sept's doors.

The seven towers each have a bell. When rung, these bells signal different warnings, summons, or alarms. The bell of one tower ringing is a summoning. In the event of the death of a king, the bells in the all seven towers (and all of the other bells in the city as well) ring for a day and a night.

Flea Bottom

In any major city, the mansions of the wealthy will have their counter in the seamy slums of the beggars. In King's Landing, that area is known as Flea Bottom; it can be found below the Street of Flour as one descends the Hill of Rhaenys, always bustling with activity. Its narrow, crooked, and unpaved streets twist past pigsties, tanneries, stables, and winesinks.

The hodgepodge of these buildings is astounding. Many of them lean so far over the narrow alleyways that they nearly touch at the roofline. The smells of the place stick with the visitor; they are relentless. The pot-shops that can be found throughout Flea Bottom offer a bowl of their ever-simmering stews and a heel of yesterday's bread for a mere half pigeon. Rumour has it that the pot-shops will pay a fistful of coppers for a litter of puppies.

The Red Keep

The Red Keep is a massive fortress, so named for the pale red stone from which it is built. It is surrounded by seven massive drum-towers crowned with iron ramparts, from which fly the golden banners of House Baratheon. A forbidding barbican looms; vaulted halls, barracks, covered bridges, dungeons, granaries, and immense curtain walls studded through with archers' nests gather threateningly atop Aegon's Hill. The walls are tall, with crenelations for archers every five feet. Thick stone parapets, some as tall as four feet, protect the outer edge of the ramparts. The doors of the place are fashioned from oak banded with black iron. They are guarded and kept closed during the night, as is the Keep's portcullis.

At the gatehouse can be found an assortment of iron spikes, traditionally used to mount the heads of traitors. Aegon ordered that the Keep be built, but his son, Maegor the Cruel, finished the job. When it was done, Maegor put every builder who had laboured on the Keep to death to keep the fortress's secrets safe. The Red Keep is smaller than the great castles such as Harrenhal or even Winterfell, but it is equally sturdy. It also has a small godswood, the heart tree of which is an ancient oak.

Cats of the Red Keep

The Red Keep was full of cats: lazy old cats dozing in the sun, cold-eyed mousers twitching their tails, quick little kittens with claws like needles, ladies' cats all combed and trusting, ragged shadows prowling the midden heaps.

— A Game of Thrones

There is one old tomcat who is known well by the guards. They jape and call him the "real king of the castle," for he moves through the Red Keep as if he owns it. He is the oldest cat in the Red Keep and twice as mean as any other, a one-eared black devil of a tomcat. In one story, he stole a roast quail right from Lord Tywin's fingers ... and escaped unscathed.

Maegor's Holdfast

Within the great rampart of the Red Keep is a castle within a castle: Maegor's Holdfast. The Holdfast is a massive square fortress protected by walls 12 feet (4 metres) thick and a dry moat studded with iron spikes. The royal apartments can be found here. The Holdfast is decorated with the best the world has to offer, including Myrish carpets, carved screens from the Summer Isles, tapestries from the Free Cities, and a pair of Valyrian sphinxes.

Throne Room

The throne room of the Red Keep is a cavernous space. It is oriented from north to south, with high, narrow windows cut into the eastern and western walls. For feasting, the throne room can be appointed to comfortably seat and serve 1,000 people. It was decorated with the skulls of 19 dragons throughout the reign of the Targaryens, though King Robert removed these. Relics of their reign (suits of armour and the like) continue to collect dust throughout the compound. The doors of the throne room are oak and bronze; along the rear wall of the room is a tall door, which is the king's personal entrance.

When the king sits in session, no one else may sit except members of his family and his small council. Everyone else must either kneel or stand. The court stands to either side of the throne while petitioners fill the middle of the room. During a typical hearing day, as many as a hundred lords and other petitioners can be expected to petition the king. Hearings can take many hours; either the king or the King's Hand will preside. These petitions might involve settling disputes over the placement of boundary stones, the settlement of claims presented by rival holdfasts, or other petitions. Smallfolk might also appear during these sessions, but they are required to stand on the wings until they can be heard as time permits.

Iron Throne

The Iron Throne perfectly mirrors Aegon's philosophy that no king should sit easily on a throne. It is a jagged monstrosity, perched atop a dais with treacherously narrow iron stairs leading to it, looming over any who face it. Conceived by Aegon himself and forged through the heat of his dragon, Balerion the Black Dread, the throne is constructed from the swords of vanquished enemies. It is said to have consumed at least a thousand blades in its forging, and took nearly two months to complete. The throne's twisted metal, sharp edges, and steel fangs make it dangerous to sit upon (rumours say the throne has killed before). No one who sits on the throne can lean back, for fear of grievous injury.

Dungeons

The dungeons of the Red Keep are infamous. The doors of the dungeons are 4-inch thick grey wood and studded with iron. The walls are made from the same red stone as the keep above, but nitre patches have grown from long years of neglect. Designed by Maegor the Cruel, the Red Keep has four levels of cells beneath its floors, each with its own purpose.

The topmost level of the dungeon has the largest cells. Outfitted with high, narrow windows, they are used as holding cells for common criminals. The second level is for highborn captives. The cells are smaller and windowless; the only light comes from the torches in the halls, filtered in through the barred doors. The third level holds the black cells. These are smaller still, with doors of solid wood that allow no light to pass. The fourth level is used for torment. It is said that once a prisoner is taken there, he would never again see the light of day, nor hear a spoken word, nor breathe free of pain. The fourth level is kept in darkness, for it holds things better left unseen.

Secret Tunnels

The Red Keep is a building with many secrets, not the least of which are its tunnels. The Targaryens built dozens of them in and under the keep, some of stone while others are made of earth supported by timbers. The existence of these tunnels is a well-guarded secret. One of these tunnels is 20 feet (6 metres) wide and can be sealed by sliding a stone atop it. There is even a secret way to exit the Red Keep onto the cliffs facing the sea – narrow handholds have been carved into the rock, leading to the Blackwater.

Tower of the Hand

The Tower of the Hand is reserved for the exclusive use of the Hand of the King. The adjoining Small Hall is a long room with a high-vaulted ceiling and bench space for two hundred.

Hand of the King

"What the king dreams, the hand builds," or so it is said in Westeros. The lowborn have a choicer way to put it: "The king eats and the Hand takes the shit." After the king, there is no more powerful a man in the Seven Kingdoms than the Hand of the King. He speaks with the king's voice and wields his authority. He can lead armies, draft laws, and sit the Iron Throne to pass judgements in the king's absence. The Hand of the King has a staff and guard; those in service to the Hand wear his emblem (a hand). The Hand of the King is quartered in the Red Keep at the Tower of the Hand.

Recent Hands of the King

King Aerys II Targaryen

- Lord Tywin Lannister – 1st Hand
- Lord Owen Merryweather – 2nd Hand
- Lord Jon Connington – 3rd Hand
- Lord Chelsted – 4th Hand
- Lord Rossart the Pyromancer – 5th Hand

Note: Lord Rossart, Aerys II's last Hand, was killed in the Sack of King's Landing. He had served as Hand for less than a month. Lord Chelsted was burned to death. Lords Merryweather and Connington were exiled from Westeros and died in penury. Tywin Lannister, the last Hand to depart King's Landing safely, served as Hand for two decades.

King Robert Baratheon

- Lord Jon Arryn – 1st Hand
- Lord Eddard Stark – 2nd Hand

King Joffrey Baratheon

- Lord Tywin Lannister – 1st Hand
- Tyrion Lannister – Acting Hand for Lord Tywin

The Small Council

Representing what amounts to the heads of the limited bureaucracy of the Seven Kingdoms, the small council performs a variety of tasks in service to the king. The small council contains a number of positions and titles within its ranks. The king chooses its members, though the voices of the rest of the small council can hold considerable weight in selecting candidates.

Beneath the small council are various administrative positions. For example, beneath the master of coins are keepers of the keys (four in total), the king's counter, the king's scales, officers of the three royal mints, harbourmasters, tax farmers, customs sergeants, wool factors, toll collectors, pursers, and wine factors. Most of these positions are filled by men of middling birth, including the sons of merchants and lesser lordlings, and sometimes even foreigners.

During the reign of Robert Baratheon, the following individuals are members of the small council and perform the following tasks:

- Hand of the King, who sits to the right of the king; first Lord Jon Arryn, then Lord Eddard Stark
- Grand Maester Pycelle
- Lord Commander of the Kingsguard Ser Barristan Selmy
- Master of ships Lord Stannis Baratheon
- Master of laws Lord Renly Baratheon
- Master of coin Lord Petyr Baelish
- Master of whisperers Varys

When Joffrey Baratheon becomes king, Lord Eddard Stark and Ser Barristan Selmy are stripped from the small council. Renly and Stannis also quit its service. The newly raised lord, Janos Slynt, joins the small council in their absence.

The Kingsguard

The Kingsguard is a brotherhood of seven, sworn to protect the king's person, to ward him with all their strength, and to give their blood for the sovereign. The Kingsguard have quarters in the White Sword Tower of the Red Keep.

By tradition, a member is relieved of this sacred trust only through death. When a brother swears his oath to the Kingsguard, he gives up his inheritance and is not allowed to marry or have children. The knights of this order live exclusively to serve the king.

Said to be the finest knights in the kingdom, the White Swords wear intricately fashioned armour of white enamelled scales, with fastenings of silver. Their shields are a pure, unemblazoned white, with snow-white cloaks over all. Only Jaime Lannister breaks this tradition, wearing golden armour emblazoned with the emblem of his house and a helm in the shape of a lion's head.

The Kingsguard was once filled with the ranks of such heroic knights as Ser Arthur Dayne, the Sword of the Morning, Ser Ryam Redwyne, Prince Aemon the Dragonknight, the twins Ser Erryk and Ser Arryk, and Ser Gerold Hightower the White Bull. The Kingsguard was sullied when Jaime Lannister, the youngest ever of their ranks, broke his vows by murdering King Aerys II. Many people in the Seven Kingdoms believe the best days of the Kingsguard lie in the past.

- The Kingsguard who serve King Robert Baratheon are:
- Ser Barristan Selmy, Lord Commander, called the Bold
- Ser Jaime Lannister, called the Kingslayer
- Ser Boros Blount
- Ser Meryn Trant
- Ser Arys Oakheart
- Ser Preston Greenfield
- Ser Mandon Moore

After King Robert's death, King Joffrey makes a few surprising changes. He breaks with tradition and dismisses Ser Barristan Selmy from the Kingsguard, making his uncle, Ser Jaime Lannister, Lord Commander in Selmy's place. In addition, he appoints the controversial Sandor Clegane to the Kingsguard, despite the fact that Clegane is not a knight and will never say the vows.

Dragonstone

Commanding an isle in the narrow sea, the fortress of Dragonstone was the first and last territory in Westeros owned by the Freehold of Valyria. The Targaryens were able to escape the Doom of Valyria by retreating to this fortress, and they fled here again after the Sack of King's Landing. In their time, it was the traditional seat of the Targaryen heir.

The citadel is presently controlled by the Baratheons, specifically Stannis Baratheon, oldest brother to King Robert. There are few bannerhouses sworn to Dragonstone, and none are particularly wealthy.

Targaryens

Fire and Blood
— Words of House Targaryen

Sigil: A three-headed dragon, red on black, with the three heads representing Aegon the Conqueror and his two sisters.

Westeros is but one king removed from the rule of the Targaryens. Despite King Aerys II's mental instability, the Targaryen family had a long and distinguished occupation of the Iron Throne for nearly three centuries.

It was the Targaryens who initiated the modern period when, storming out of Dragonstone, they snuffed out the line of the Storm Kings. Because the Targaryens descend from the high lords of the ancient Freehold of Valyria and claim to be of the blood of the dragon, they have always seen themselves in a near-legendary (and nearly impossible to live up to) light. The Targaryen kings had taken to styling themselves as King of the Andals and the Rhoynar and the First Men, Lord of the Seven Kingdoms, and Protector of the Realm. This, along with their striking (and some would say inhuman) beauty and their embrace of certain Valyrian customs taboo to others in the Seven Kingdoms (like marrying brother to sister), kept the Targaryens distanced from the other Great Houses. Those of the Targaryen bloodline typically have eyes of lilac, indigo, or violet, and their hair is of silver-gold or platinum white. The Targaryens were known as the Dragonlords.

Targaryens are known in equal measure for greatness and madness. Aegon the Conqueror was perhaps their greatest warrior, while Jaehaerys I, called the Conciliator, may have been the greatest peacemaker.

- Aegon II and his sister Rhaenyra, children of Viserys I, fought over succession. Both died in the Dance of Dragons.
- Aegon III, the Dragonbane. Some say he poisoned the last of the Targaryen dragons, for he had seen a dragon devour his mother, Rhaenyra.
- Daeron I, the Young Dragon, also called the Boy King, was the first Targaryen to conquer Dorne. He left it to governors who lost control of it, and died young.
- Baelor I, the Blessed, was both septon and king. He is sometimes known as the feeblest king; many believe he would have beggared the realm if not for his uncle and Hand, Viserys. Many people also believe Baelor had many good intentions but was a horrible ruler. There are just as many who think the converse is true, and that Baelor the Blessed was the greatest king Westeros ever had. There remains a great statue of Baelor near the Great Sept that bears his name.
- Daeron II accomplished through marriage and treaty what his namesake could not by the sword – the integration of Dorne into the Seven Kingdoms. Daeron II's marriage to the Dornish Princess Myriah opened doors to further treaties, and when he married off his sister to the Prince of Dorne, he secured the distant relationship between the Dornishmen and the rest of the Seven Kingdoms.
- After the death of Daeron II, two of his sons succeeded to the Iron Throne. The first, Aerys I, was the second son of Daeron II. Aerys I had no children with his sister-wife. The throne then passed to Maekar I, the fourth son of Daeron II. Some of the problems inherent to the Targaryen reign were evident in Daeron II's third son, Aerion Brightflame (also known as Aerion the Monstrous). Aerion believed the gods would turn him into a dragon. He drank a jar of wildfire one night and died, but he left behind a son. After Maekar I's death a Great Council was summoned. They passed over Aerion's son and Prince Daeron's daughter and gave the throne to Aegon V, called the Unlikely, who was Maekar's fourth son.

That choice was to determine the fate of Westeros. Aegon was not technically next in line for the throne. His elder brother Aemon possessed the stronger claim. When the crown was offered to Aemon, however, he refused it. Years before he had entered the Citadel and taken his vows as a maester; Aemon believed that the gods called him to serve, not to rule. He refused to accept the throne even though the Great Council offered to undo his vows so that he could become king. It passed through his younger brother Aegon's line to Jaehaerys II, and at last to the Mad King, Aerys II, who was deposed in 283.

After the fall of the House in 283, the two remaining survivors of the Targaryen line, Prince Viserys and Princess Daenerys, fled across the narrow sea with the hope of restoring themselves to power at some indeterminate point in the future. Every other known member of Aerys II's family was slain during the War of the Usurper with one exception – Maester Aemon Targaryen, brother to King Aegon V and son of King Maekar I, counsellor and healer, sworn to the Night's Watch. Aemon still lives, though he is advanced in years.

The Targaryen Dragons

The principle distinguishing characteristic of the Targaryens is their relationship with dragons. The origin of the Targaryen dragons is shrouded in mystery. Some say that dragons came first out of the east, from the Shadow Lands beyond Asshai and the islands of the Jade Sea. A legend from the eastern continent speaks of a second moon which came too close to the sun and cracked, hatching the dragons, who drank up the flame of the sun and now breathe fire. This legend also says that the remaining moon will also one day break apart, signalling the rebirth of the dragons.

During the reign of Aegon III, the Targaryen dragons died out; in their prime, however, they were creatures with power sufficient to drive whole armies from the field. The Targaryens rode their dragons into battle, flying above the field. The three most famous Targaryen dragons are those that paired with Aegon the Dragon and his two sisters in their conquest of the Seven Kingdoms. They were the most monstrous and frightening of all, so horrifying the bards named them for the gods of old Valyria. Smallest was Visenya's dragon, Vhaghar, who could swallow a horse. Next in size was Meraxes, who belonged to Rhaenys. Greatest of all was Balerion, the Black Dread, who was Aegon's dragon. It was said that he could swallow an aurochs or a mammoth whole, and his teeth were as long as swords. Only once in history were all three deployed at the same time and against the same enemy. On that day, the Targaryens broke an army five times the size of their own and conquered Westeros.

Scholars say the natural lifespan of dragons is much longer than humans, but many died young in war. It is believed in Westeros that the dragons are extinct. The historical record shows that the last two dragons born were sickly and died young. The last, a stunted green female, is said to have been poisoned by Aegon III, the Dragonbane. Some believe that summers in Westeros have become shorter and winters longer and harsher since the last dragon died.

Dragon eggs still exist, beautifully coloured, huge, scaled, and heavy. It is said that one with blood of the dragon can still feel heat off a dragon's egg. These eggs are considered more precious than rubies. Dragonbone is likewise prized and continues to be traded in limited quantities. It is black (due to a high iron content), light, and highly flexible. Though valuable in any market, it is particularly esteemed by the Dothraki.

Hatching Dragons

Dragons are not extinct, despite the beliefs in Westeros. At least three dragons exist, all in the care of Daenerys Stormborn, the last of the Targaryens. The hatching of dragons is an awe-inspiring sight. As an egg hatches a thunderous crack can be heard. A newly hatched dragon already has streams of smoke venting from its mouth and nostrils and may flap its translucent wings; it takes time, however, for it to learn to fly and breathe fire.

Military Might: King's Landing and Dragonstone

The city of King's Landing is manned by a City Watch that is 2,000 men strong. These are veterans and grizzled officers whose main job is to keep order during peacetime.

The environs around King's Landing can provide 10,000 – 15,000 soldiers, at the behest of the lords of Duskendale, Rosby, and others.

King's Landing also has about 50 ships of the fleet, including King Robert's Hammer, which dips 400 oars.

The isle of Dragonstone can bring forth a small force of perhaps 3,000 men-at-arms, and knights – 400 of which would be mounted. Dragonstone's true power is in the fleet, which supports the bulk of the royal fleet. Dragonstone floats 160 ships, 80 of which are full galleys that dip 100 or more oars.

Bannerhouses

The following houses were originally sworn to the Targaryens, some to King's Landing and some to Dragonstone. Note that this list is not comprehensive, but describes some of the most powerful and colourful houses in the region.

Banners of King's Landing

Blounts

Sigil: A red bend sinister between two black porcupines on green.

Ser Boros Blount is a member of the Kingsguard.

Brunes of Brownhollow

Sigil: A bearpaw, brown on white, a double tressure brown.

The Brunes are landed knights. They hail from Crackclaw Point and care very little for King Robert, remaining Targaryen loyalists – as do many of the other petty lords and knights of Crackclaw Point.

Chelsteds

Sigil: Per bend green and white, a crossed spiked mace and a silver dagger.

Farrings

Sigil: Per pale purple and white, two knights combatant with swords, counter-charged.

Hayfords

Sigil: Green fretty over gold, a green pale wavy.

Lord Hayford's castle is about half-day's ride north of King's Landing, along the kingsroad.

Kettleblacks

Sigil: A black kettle on red, a border of orles.

The Kettleblacks are landed knights, although some observers are suspicious of their vows (though such suspicions are never voiced directly to them).

Rosbys of Rosby

Sigil: Three red chevronels on ermine.

The lands and castle of Lord Rosby are north of King's Landing.

Rykkers of Duskendale

Sigil: Two black warhammers crossed on a white saltire on blue.

Lord Rykker's holdings are east of Harrenhal. The lands of Duskendale are rich.

Stauntons of Rook's Rest

Sigil: Two black wings upon a white fess on chequered black and grey.

Stokeworths of Stokeworth

Sigil: A white lamb holding a golden goblet on green.

Lady Stokeworth's lands and castle are north of King's Landing.

Slynts

Sigil: A bloody spear, gold on black, with a border of chequered gold and black.

Janos Slynt, Commander of the City Watch, is raised to the status of a lord for his loyalty to the Crown Prince during Joffrey Baratheon's ascension. In addition, he is given the ancient seat of Harrenhal with all its attendant lands and incomes. Lord Slynt also gains a seat upon the king's small council.

Banners of Dragonstone

The following houses are sworn to Dragonstone. Note that this list is not comprehensive, but describes some of the most powerful and colourful houses in the region.

Bar Emmons of Sharp Point

Sigil: A leaping blue swordfish on fretty silver on white.

Celtigars of Claw Isle

Sigil: Red crabs strewn on white.

The Celtigars are an old house whose seat has historically been on Claw Isle. The current head of the house is Lord Ardrian. They are said to be quite wealthy, with a castle overflowing with fineries, such as Myrish carpets, Volantene glass, jewelled cups, gold and silver, an axe of Valyrian steel, a horn that could summon monsters from the deep, chests of rubies, and wine cellars veritably overflowing with casks and bottles.

Masseys of Stonedance

Sigil: A triple spiral, red, green, and blue, on white.

The Masseys are found south of Dragonstone, on a long peninsula off the mainland named Massey's Hook. Wallace Massey is a steward and squire to Ser Denys Mallister of the Night's Watch.

Velaryons of Driftmark

Sigil: A silver seahorse on sea green.

Lord Velaryon styles himself as Lord of the Tides. They claim descent from the blood of ancient Valyria, and in their past provided brides three times for Targaryen princes.

The North

"They say it grows so cold up here in winter that a man's laughter freezes in his throat and chokes him to death," Ned said evenly. "Perhaps that is why the Starks have so little humour."

— Eddard Stark, *A Game of Thrones*

In varying fashions, the great northern lands have represented the end of the world for those living in Westeros. During the time of the Andals it was an unconquered land, still ruled over by the First Men. After the Long Night, the great Wall was erected to keep the Others away. Yet all of the North is cold, harsh, and barbaric compared to the chivalrous southron lands. To those outside the North, this is where civilisation ends; the northmen know, however, that it is the Wall that defines the boundaries of mankind.

Geography

Though there is a wide variety of terrain to be found in the chill lands of the North, the one factor common throughout that land is its sparse population. Though comparable in size to the rest of Westeros combined, it is primarily made up of unsettled wilderness.

The southernmost portion of the North is the boggy isthmus known as the Neck. From there it turns to rolling plains, with hills farther to the west, that stretch out to the lands of Winterfell. As one follows the kingsroad north past the home of the Starks, the land to the east slopes down into plains, while to the west stands the wolfswood. Farther north, the western lands rise up into flinty hills that eventually become heavily forested and mountainous land.

A swath of land running 50 leagues south of the Wall is known as the Gift. This land is comprised of a pair of donations to the Night's Watch – Brandon's Gift and the New Gift. The Gift is intended to provide food and supplies for the Night's Watch, but with the diminishing strength of the black brothers and the continual wildling raids through the area, much of this land has become abandoned. The first 25 leagues south of the Wall, Brandon's Gift, was said to have been donated by either Brandon the Builder or another historical Brandon. The second half of the Gift was donated thousands of years later, when the Good Queen Alysanne flew upon her dragon to visit the Wall. She was so impressed by the bravery of the Night's Watch that she had the king double the size of their lands to 50 leagues.

The Wall, a 700-foot (230 metre) tall edifice stretches from the Frostfang Mountains to the Bay of Seals. The Wall represents the end of the Seven Kingdoms. Beyond that point, the land is covered principally with forests of pine and sentinel trees and punctuated by wildling villages. Much of this forest is known as the haunted forest.

The most prominent known landmark beyond the Wall is the Fist of the First Men, a hill that rises above the rest of the forest and is visible for miles around. Atop the Fist is a low wall of tumbled rocks said to be an ancient ring fort from the Dawn Age. The forests and mountains continue on beyond all known reckoning into the region known only as the Land of Always Winter.

Trade and Resources

The North is not known for its trade, but it does have a few goods for which it is known, the most notable being wool. Stones are quarried throughout the wolfswood and flint is available in the hills near the Gift. Wildlings barter frequently with smugglers, exchanging furs and ivory for weapons and armour of steel.

Moat Cailin

In order to pass through the Neck on the kingsroad, one must pass through the 10,000-year-old tumbledown fortress of Moat Cailin. Even with most structures moss-covered and either rotted or crumbling away, this ruined keep can still hinder those who would assault the North by land. Those attempting to skirt the Gatehouse Tower and its few feet of bordering walls would have to wade through waste-deep muck dotted with quicksand, suckholes, snakes, and lizard-lions. Beyond that formidable obstacle are remnants of high walls, now slippery with moss, in full view of the few remaining towers and easily commanded by archers.

Starks of Winterfall

Winter is Coming
— Words of House Stark

Sigil: A running grey direwolf, on an ice-white field.

Legends suggest that the founding of the Stark line was related to the Long Night and the establishment of the Night's Watch. The forbear of the line is rumoured to be Brandon the Builder, who was instrumental in erecting the legendary Wall. House Stark has stood strong for thousands of years, representing one of the last bastions of the First Men. Over the course of the family's history, the Starks have slowly risen to prominence over the other Houses of the North, only hindered by the invasion of the Targaryens. Even then, the Starks made peace on their own terms with few regrets.

Ancestors and History

By ancient custom, an iron longsword had been laid across the lap of each who had been Lord of Winterfell, to keep the vengeful spirits in their crypts. The oldest had long ago rusted away to nothing, leaving only a few red stains where the metal had rested on stone. Ned wondered if that meant those ghosts were free to roam the castle now. He hoped not. The first Lords of Winterfell had been men hard as the land they ruled. In the centuries before the Dragonlords came over the sea, they had sworn allegiance to no man, styling themselves the Kings in the North.

— Game of Thrones

The legendary Brandon the Builder aside, the Starks still possess a long and proud history. The Lords of Winterfell – and the Kings of the North before them – have an unbroken familial line extending 8,000 years. Through time and determination, they rose to a point of prominence over all the other houses of the North, establishing a kingdom that lasted for millennia. The most pivotal of the Stark kings is likely the last one, Torrhen Stark. It was he who bent his knee to Aegon the Conqueror rather than pitch his lands into war. His crown was given over to the invading Targaryen and has not been seen since.

Another notable Stark is Brandon the Shipwright, who disappeared after trying to sail west across the Sunset Sea. His tomb lies empty. His son, also a Brandon, was known as the Burner for torching his father's fleet in grief. Other notable Starks include King Theon, known as the Hungry Wolf for his warlike nature, and King Rodrik, who is said to have won Bear Island in a wrestling match.

Castle Winterfell

Like everything else in the North, the ancestral home of the Starks is said to be 10,000 years old, the first stone laid by Brandon the Builder. Winterfell's granite walls were erected around the site of a three-acre godswood filled with ancient sentinel trees, oaks, ironwoods, hawthorns, ash, and soldier pines.

Winterfell started with just a stout, round keep now known as the First Keep. In the centuries since then, the fortress has evolved into a sprawling complex that has crawled over the naturally occurring hills and valleys. Woven into this network of buildings are tunnels and back passageways that have become secret more through abandonment than through design. There are few people familiar with these back roads through the keep, though every generation of Stark children seems to provide at least one would-be heir to its secrets.

The castle was built upon a series of natural hot springs that provide a simple and effective heating system for Winterfell. The naturally heated water runs through pipes in the walls, warming all the chambers in the process. There are hot, steaming pools in many of the courtyards, as well as in the godswood. These springs are also responsible for the warmth in the glass gardens.

The First Keep

The oldest part of Winterfell is the First Keep, a squat round fortress decorated with gargoyles. Beneath the First Keep is an ancient lichyard where the Kings of Winter interred the bodies of their faithful servants for centuries. With the expansion of Winterfell, the First Keep has fallen into disuse. It has not been used in centuries.

EVANS 05

The Great Keep

The centre of activity in Winterfell is the Great Keep. The rooms of the Lord and Lady Stark are located within the walls of this edifice, while the rooms of other Stark family members are spread through other keeps within the castle walls. The Great Keep is next to the weapon practice yards; some of the Great Keep's high, narrow windows overlook this area.

Great Hall

The literal seat of power in the North is found in the Great Hall of Winterfell. The lord's throne, situated at one end of the Great Hall, is a large, cold stone seat, polished smooth and featuring the carved visages of snarling direwolves at the end of its massive arms. The Hall itself serves several purposes. During events of state, the Lord of Winterfell sits in his stone seat to receive visitors. Large feasts are also held here, particularly the harvest festivals. The room is large enough to seat 500 people. The Starks and their guests sit on a raised platform at one end of the room, while the other folk of the castle occupy eight long rows of trestle tables.

The wide main doors into the Hall are made of oak and iron and connect the Great Hall to the castle yard. There is also an exit to the rear of the Hall that leads to a dimly lit gallery. Dogs are allowed in the Hall, even during feasts. In the latter instances, they are kept at the far end of the room from the Starks, near the immense fireplace.

Godswood

The grove dedicated to the old gods at Winterfell still has a weirwood at its centre for the heart tree. The face carved into the white trunk of the heart tree of Winterfell is long and melancholy. Its deep-cut eyes are filled with dried red sap and seem to be oddly watchful. The tree stands beside a very deep, dark pool of water.

The godswood is within an enclosed yard; its primary entrance is a barred iron gate. The spaces between the bars are barely large enough to fit a hand through. The dirt beneath the gate conceals a flat stone, to thwart those that would attempt to dig under it. There are lesser doors leading into the godswood from other buildings, but those are all made of wood.

Across the godswood from the heart tree are three small pools fed by the underground springs. The pools are beneath the windows of the Guest House, and the wall above them is green with moss, courtesy of the steam rising off the water.

The Broken Tower

Once the tallest structure in Winterfell, the broken tower has fallen into disrepair. Over a century ago, the tower was struck by lightning and set afire. The upper two-thirds of the tower collapsed, and no effort was made to rebuild it. Since then the tower has become home to crows and sparrows. The mortar holding the tower together has begun to dry and crumble, leaving many stones loose, and the tower has begun to lean very close to the First Keep.

The Library

Residing in its own tower is the library of Winterfell. The steps up the tower corkscrew around the outside of the structure. Though not as vast and well-stocked as some scholarly collections, the library at Winterfell does include such rare tomes as a book on the properties of dragons and what may be the only complete copy of *Engines of War* by Ayrmidon.

Crypts

Beneath all this lie the crypts. This perpetually cold underground domain extends past the borders of Winterfell proper. The crypts are accessed through a door in the shadow of the First Keep. This door is old, made of heavy ironwood, and opens onto the narrow winding stairs that connect all levels of the catacombs. The topmost levels house the Stark family tombs, but several levels run beneath those.

Amongst the tombs, pillars line each side of the narrow room. Between the pillars, stone statues of deceased Starks rest upon sepulchres with snarling stone direwolves at their feet. By ancient custom, deceased Lords of Winterfell have an iron sword laid across their laps. This sword is meant to keep their vengeful spirits in their crypts.

The most recent tombs in the crypt detail a rough chronology of the previous lords of House Stark: Lord Rickard Stark, Lord Edwyle, Lord Willam and his brother Artos the Implacable, Lord Donner, Lord Beron, Lord Rodwell, one-eyed Lord Jonnel, Lord Barth, Lord Brandon, and Lord Cregan, who was noted for fighting with Aemon the Dragonknight.

The Walls of Winterfell

Winterfell is protected from invaders by two great walls. The outer wall is 80 feet (27 metres) in height, and the inner wall is 100 feet (33 metres). Between the two lies a wide moat. The inner wall is crenellated with over thirty watch turrets lining its length.

The gatehouse for the castle consists of two bulwarks on either side of an arched gate. Inside this gatehouse is a snug room containing the mechanism to the drawbridge over the moat. Along the top of the gatehouse are iron spikes used to display the heads of criminals and traitors. There are other, smaller, gates connecting Winterfell to the outside world, including a commonly used exit from the castle called the Hunter's Gate. Located near the kennels and the kitchen, it opens onto the fields and forests outside of Winterfell. Hunting parties not wanting to travel through the winter town often use this gate to come and go. It is blocked by an iron portcullis.

The Maester's Tower

The maester's tower is a turret connected to the Bell Tower. Atop the maester's turret is the rookery, providing the maester with easy access to the ravens that come and go, bearing messages. From this turret, the maester may use a Myrrish far-eyes to observe the land around Winterfell.

The Glass Gardens

Heated by a combination of hot springs and trapped warmth within the green and yellow glass walls, the glass gardens of Winterfell are a startlingly beautiful feature in an otherwise harsh land. Among the plants grown in these gardens are the blue-coloured "winter roses," featured in some songs of the North.

The Maze of Winterfell

In the centuries since the first stone was laid, Winterfell has evolved into a sprawling and tangled complex. Since the hills were not levelled before the construction, the connecting structures connect on different levels and some of the old halls slant up and down. For example, a covered bridge on the fourth floor of the Bell Tower leads to the second floor of the rookery. Similarly, one can enter the inner wall near the south gate, go up three floors, and follow the length of the wall to exit at ground level near the north gate.

Winterfell has grown so large and complex that there are even areas that are left entirely unused, such as the First Keep and the broken tower. Combine this with buildings that lean close to each other and rooftop pathways, and the result is a mind-boggling labyrinth. A single person could remain hidden within Winterfell for a long time without being seen by the residents. A native of Winterfell familiar with the ins and outs of the castle could use the tangled nature of the corridors to his or her advantage when defending the castle against invaders.

Market Square

Past the castle is a market square and village called "the winter town." The houses in the village are small, built of wood and undressed stone. During the summer, the village is largely empty while the residents are out tilling the fields. As winter draws nigh, however, the natives return to their homes near the keep, making this village a bustling centre complete with its own alehouse, called the Smoking Log.

Military Might: The North

The Starks of Winterfell command perhaps 45,000 fighting men. Since the region is so large and has such a diffuse population, however, it takes a very long time to gather an army. Because of this, Robb Stark was only able to go south with 20,000 swords.

Since the winters are so harsh, the local lords are always concerned with having enough men to bring in the harvest. Sending away needed workers means a cold, hungry death for everyone in the area. Though Robb Stark only assembled 20,000 men, the Umbers and others complained of not having enough men for the harvest. Had Robb marshalled his forces in the height of summer, he could probably have gathered another 10,000 men easily.

Among the forces of the North, the average ratio between foot and horse solider is 4 to 1. The Northerners have no fleet to speak of since Brandon the Burner torched the navy.

Bannerhouses of the North

The following houses are sworn to House Stark. Note that this list is not comprehensive, but describes some of the most powerful and colourful houses in the North.

Boltons of Dreadfort

A naked man has few secrets, but a flayed man has none.
— A saying of House Bolton

Sigil: A red flayed man on a pink de sang.

Up until a thousand years prior to the rule of Lord Eddard Stark, the Bolton family was a major antagonist of the Kings in the North. The Boltons were best known for their tendency to flay the flesh off their enemies and wear the skins as cloaks. Many a Stark's skin was worn by the lords of the Dreadfort before they bent the knee a thousand years ago. Since the Boltons swore fealty to House Stark, this practice has theoretically stopped, but it is said they still have a room in the Dreadfort where the skins of their enemies hang.

The Lord of the Dreadfort during King Robert Baratheon's reign is Roose Bolton. His only surviving child is a bastard named Ramsay Snow.

Cerwyns of Castle Cerwyn

Sigil: A black battleaxe on silver.

Half a day's ride from Winterfell is the eponymous keep of House Cerwyn. Lord Medger oversees this castle along with his eldest child, a maid named Jonelle, and his 14-year-old son and heir, Cley.

Flints of Widow's Watch

Sigil: A blue field strewn with whitecaps, on a yellow chief with a crested line and a pair of blue eyes.

Dwelling on a lonely peninsula far to the east of White Harbor, the members of this house claim close kinship to the Flints of Flint's Finger and the Flint clan of the mountains. During Eddard Stark's time as the King's Hand, Lady Flint is with child.

Glovers of Deepwood Motte

Sigil: A silver fist on scarlet.

On the opposite edge of the wolfswood from Winterfell, between Sea Dragon Point and the tidal flats of the Bay of Ice, lies the wooden motte-and-bailey keep of Deepwood Motte. This castle and associated lands is ruled over by Galbart Glover, Master of Deepwood Motte. Galbart's brother, Robett, helps him rule. Robett's son, Gawen, is heir to the title and lands.

Hornwoods of Hornwood

Righteous in Wrath.
— Words of House Hornwood

Sigil: A brown bull moose with black antlers on pale orange.

The forested lands of House Hornwood are to the east of Winterfell, bordering on the lands held by the Boltons. The house is ruled by Lord Halys Hornwood. Halys is wed to Lord Manderly's cousin, Lady Donella. The heir to the House is Lord Hornwood's son, Daryn.

Karstarks of Karhold

The Sun of Winter
— Words of House Karstark

Sigil: A white starburst on black.

A thousand years ago, Karlon Stark was a younger son of Winterfell who aided in putting down a rebel lord. In return for this service, Karlon was gifted his own lands, where he built a mighty castle called Karl's Hold. Over the years the keep became known as Karhold, and the Karhold Starks became simply Karstarks.

The Karstarks and those men who live near Karhold bear little resemblance to the Stark line. They are large men with thick beards and long hair. Their current lord is Rickard Karstark.

Manderlys of White Harbor

Sigil: A white merman with dark green hair, beard and tail, carrying a black trident on a blue-green field.

House Manderly, having closer contact with the rest of the Seven Kingdoms due to their origins in the Reach many hundreds of years ago, has invested heavily into the faith of the Seven and the ideals of chivalry. Wyman Manderly is lord of this house, and so obese that he can no longer ride a horse. Lord Wyman has two sons who strive to match his honour as well as his girth – his heir, Ser Wylis, and Ser Wendel.

White Harbor

The castle at White Harbor was first established after King Jon Stark drove the raiders out of the east. As the major port of the North, White Harbor has had more contact with the South and other lands. While small compared to the metropolis of King's Landing, its diverse population makes it the cosmopolitan centre of the North. The city is noted for both its silversmiths and its fine fishing. Fish and other seafood are shipped from White Harbor in casks filled with salt and seaweed.

Mormonts of Bear Island

Sigil: A black bear in a green wood.

King Rodrik Stark is said to have won Bear Island in a wrestling match, then given it to the Mormonts. For a time, it was ruled over by the Iron Kings of the Iron Islands. The island itself is remote and poor in resources, unless one is looking for bears or trees. Most of the inhabitants are either crofters or fishermen.

With the men often gone to sea, the women of Bear Island quickly learned how to fight in order to fend off attacks from reavers. As tribute to this, there is a carving on the gate of the keep depicting a woman clad in a bearskin with a suckling child in one arm and a battleaxe in the other.

Lacking any male heirs, the current ruler of the island is Lady Maege Mormont, sister to Lord Commander Jeor Mormont of the Night's Watch and aunt to exiled lord Ser Jorah Mormont. Her heir is her daughter, Dacey. Lady Maege presides over her official functions in a hall made of huge logs surrounded by an earthen palisade.

Talharts of Torrhen's Square

Sigil: Three sentinel trees, green on brown.

Southwest of Winterfell is Torrhen's Square, near the shores of a large lake. The keep is a good-sized affair, with 30-foot (10-metre) stone walls and square towers at each corner.

The current ruler of the keep is Ser Helman Tallhart, who is assisted by his brother and steward, Leobald.

Umbers of Last Hearth

Sigil: A roaring giant with brown hair and wearing a skin, with broken silver chains, on flame red.

Bordering the Gift and the Bay of Seals are the lands of House Umber. The land is thick with pines and ancient oak trees. Since the Umbers' lands are so close to the Wall, they perpetually risk facing raiding bands of wildlings.

Greatjon Umber is their current lord; his son, the Smalljon, is his heir.

House Wull (Mountain Clan)

Sigil: Three wooden buckets, brown on blue, with a border of grey and white checks.

In Winterfell, Wull is a noble house overseen by Lord Wull. Yet among those who dwell along the shore of the Bay of Ice and in the mountains north of Winterfell, the house is known as a "clan" and it is ruled over by a chieftain known simply as "the Wull." Theo Wull, a former lord of the house known as "Buckets," was among Eddard Stark's companions when he sought to liberate Lyanna Stark from her imprisonment in the Tower of Joy.

Other Mountain Clans

Other mountain clans swearing fealty to House Stark include the Flints, Harclays, Liddles, Knotts, and Norreys. Some of these clans maintain fortresses that are of comparable size to a castle. Compared to the southron palaces, however, they are only meagre dwellings. The chieftain of each clan is known simply by the name of his or her clan. For example, the head of the Harclay clan is referred to as "the Harclay" by his peers. The Harclays are generally found in the hills back behind Winterfell, while the other mountain clans are found up in the high places of the North.

Houses of Skagos

On the mountainous island of Skagos are a handful of houses descended from the First Men. Though they technically owe fealty to House Stark, they are usually left to their own devices. Some of these houses are House Crowl of Deepdown, House Magnar of Kingshouse, and House Stane of Driftwood Hall.

Crannogmen

The denizens of the Neck are a strange people, even among the Northerners. Known as crannogmen (or frog eaters behind their backs), members of this diminutive line are viewed by many as cravens and thieves. Both men and women wield the characteristic spears, nets, bronze knives, and bucklers, earning contempt from those who find such weapons cowardly. They live in thatch-and-reed homes built upon floating islands and subsist on fish, frogs, and fowl.

Reeds of Greywater Watch

The centre of power for the crannogmen is Greywater Watch, which moves about the Neck so that none may find it. There are no knights, maesters or masters-of-arms in Greywater Watch, and even ravens cannot find the crannogmen's wandering capital. It is suggested in history books that the crannogmen were close to the children of the forest; rumours persist that the residents of the Neck possess strange and magical powers. The current lord of Greywater Watch is Eddard Stark's friend, Howland Reed.

The Night's Watch

Night gathers, and now my watch begins. It shall not end until my death. I shall take no wife, hold no lands, father no children. I shall wear no crowns and win no glory. I shall live and die at my post. I am the sword in the darkness. I am the watcher on the walls. I am the fire that burns against the cold, the light that brings the dawn, the horn that wakes the sleepers, the shield that guards the realms of men. I pledge my life and honour to the Night's Watch, for this night and all nights to come.

— Oath of the Night's Watch, *A Game of Thrones*

The Sworn Brotherhood of the Night's Watch was originally established in connection with the Long Night. The mandate of the order was to defend the Wall against attacks from both the Others and wildlings, but that has lost some of its meaning in the thousands of years since the Night's Watch was founded and the horrors beyond the Wall forgotten during the long summer. The members of the Night's Watch are called the "black brothers," since all of them wear roughspun clothes of black. They have given up their names, houses, and sigils. In song, they are referred to as the "black knights of the Wall."

During the reign of Robert Baratheon, the Night's Watch dwindled to under a thousand men; only a third of those are combat-ready. While wildlings that pass south of the Wall are usually killed on sight, the rangers of the Night's Watch have dealings with wildlings north of the Wall.

In times long past, the Night's Watch was an honourable post, and black brothers were feasted throughout the Seven Kingdoms. In their ancient glory, they defended the realm against man's nightmares, embodied primarily by the Others. Those days have faded into memory, however, and the Others shrunk to old wives' tales; the black brothers are often viewed as little more than beggars today, with their ranks filled with the lowest of mankind.

The bulk of the Night's Watch is made up of criminals and misfits of varying stripes, of at least seventeen years of age. Peasants, debtors, poachers, rapers, thieves and bastards all fill the ranks of those charged with the defence of the Wall. More rarely, a lesser noble far down the line of succession will say the vows, or a storied knight or warrior will "retire" here in his final days. The black brothers are also not above taking on orphans and wildling children to raise and then initiate into the black. Those children are not expected to take the black until they have reached adulthood.

When a man takes the oath of the Night's Watch, also known as "taking the black," all his crimes are absolved and his connections to his past severed, for better or for worse. Taking the black is often a last respite for criminals, especially those who have been sentenced to death. Families and titles are similarly set aside upon taking the oath. The relative importance and power the black brother may have had prior to his oath is meaningless. Some knights joined the Watch after Robert's Rebellion, as Tywin Lannister offered former Targaryen men the chance to take the black. There is an unspoken pact not to speak of familial ties, especially when the political climate is tense and sordid. Regardless of background, anyone can rise high among the meritocracy of the Night's Watch. As the saying goes, "On the Wall, a man gets only what he earns."

Although the brothers' duty is to the Wall, certain tasks take them back into the Seven Kingdoms. Black brothers may travel south to gather supplies and new recruits. Many dungeons are cleared of criminals when the brothers of the Night's Watch pass through. Not all come quietly, especially when some of the brothers so "enlisted" are taken from black cells where they wait execution. Such hardened and dangerous criminals are taken up to the Wall in shackles before taking their oaths.

When it is time for a man to swear his vows as a brother of the Night's Watch, a special dinner is prepared for him. The oath is spoken as the sun sets, before either the old gods or the new, depending on the black brother's preference. There have been a few cases of black brothers being released from their vows, but such instances are rare and typically involve intervention on a very high level. The only other escape from service is death. At the funeral of a brother of the Night's Watch, eulogies are ended with, "And now his watch is ended."

The Lord Commander of the Night's Watch is the head of the Night's Watch, with the Maester of Castle Black, Lord Steward, First Builder, and First Ranger serving under him as officers. The bearer of the title Lord Commander is decided upon by vote among the members of the Night's Watch. Since many of the black brothers are illiterate, tokens such as seashells, nails, and copper pennies are used to represent votes for specific candidates. These tokens are placed into large kettles hidden behind curtains, so that each brother may vote in privacy.

Since not all are likely to be present for a vote, a sworn brother may designate a proxy voter to vote in his place. A candidate must receive at least two-thirds of the votes from the Sworn Brothers to be named Lord Commander. Lord Jeor Mormont, known as the Old Bear, is the leader of the Night's Watch during King Robert Baratheon's reign; he is the 997th man to bear that title.

Though their numbers wane, some in the Night's Watch feel that another Long Night will fall as it did 8,000 years prior. At that time, all that will stand between the Seven Kingdoms and the Others will be the ragtag members of the Night's Watch.

The Wall

Legends say that Brandon the Builder erected the Wall, with the assistance of the First Men and the legendary giants. This event is believed to have been during the time of the Long Night and the founding of the Night's Watch. The Wall of ice is estimated to stand 700 feet (230 metres) tall, with some portions reaching as high as 800 to 900 feet. The base of the Wall is significantly thicker than the top, and would require a hundred men with picks and axes a year to dig through it. On the south side of the Wall neighbouring Castle Black, storerooms are chiselled into the base to provide cold storage for grain, meat and beer. The top of the Wall is wide enough for a dozen mounted men to ride abreast. In addition to the battlements that the black brothers use as cover, cranes and catapults are also located at the top of the Wall.

During the warmer months when the temperature rises above freezing, the ice of the Wall melts slowly. The Wall is said to be "weeping" at such times, as rivulets of water trickle down its face. There are no actual gates through the Wall. Only a few tunnels have been carved though the ice, braced with heavy iron bars secured by chains.

At Castle Black, most people ascend a set of wooden stairs on the south face of the Wall to reach the top. These stairs have been anchored onto the Wall with huge beams frozen into the ice. The stairs switch back and forth, compared by some to a drunken thunderbolt. Supplies and those unable to climb the stairs are raised to the top of the Wall using an iron cage lifted up with a winch. Near the crane used to lift the cage is a small shed available for warming men on the watch.

Sentries on duty each have a mile of Wall they are assigned to patrol. With the forest theoretically cut back a half-mile from the Wall, there is ample time for a black brother to spot approaching friends and foes and sound the appropriate horn calls. In reality, of course, the forest is most strictly controlled near the occupied keeps; much of the Wall is now unwatched and the neighbouring forest only barely maintained. It is relatively easy for a wildling to reach the Wall unseen; scaling the Wall is difficult but not impossible. Small raiding parties often use this method to cross to the far side. In theory, invaders could walk around the edge of the Wall to the west, but the mountains and a deep river gorge make that difficult. Only small raiding bands are able to make it past the Wall with any regularity.

Signal Horns

When a sentry spies forces approaching the Wall, he will sound his horn. One horn blast announces brothers of the Night's Watch, two blasts heralds attackers, and three mark the arrival of Others. This last has not been sounded in many centuries.

Patrols

In an effort to maintain the Wall, Watch patrols are sent along the Wall to search for and patch cracks. These patrols typically consist of two rangers and one builder. One in four patrols are sent along the base of the Wall to seek out cracks in the foundation and signs of tunnelling, while the others ride specially trained mules along the top. In addition to repairing cracks and pits, the mule-riding black brothers spread crushed gravel along the top of the Wall to reduce slipperiness.

Lord Mormont varies the size and frequency of these patrols in order to keep the wildlings guessing. He has on occasion sent large forces to one of the abandoned keeps along the Wall for a fortnight at a time. During the halcyon era of the Watch, each summer was spent building the Wall even higher. Now, however, the black brothers are only able to complete the most basic of repairs and spread gravel along the slippery upper edge.

Castle Black

The primary keep of the Night's Watch is the fortress known as Castle Black. During its heyday, it quartered 5,000 fighting men and all the associated retainers. During Lord Commander Mormont's time, there are perhaps 600 men at Castle Black, only 200 of whom are rangers. The buildings are all in a state of disrepair, and most are unoccupied.

Aside from the great Wall that it abuts, there are no other walls surrounding the buildings of Castle Black. After the 13th Lord Commander of the Night's Watch declared himself Night's King and had to be deposed by the combined forces of the Starks and the wildlings, the sovereign lords of the North ensured the keeps of the Night's Watch would always be accessible from the south.

Towers of Castle Black

Several towers rise up among the crumbling buildings. The Lord Commander's Tower, also known as the Commander's Keep, provides the residence for the Lord Commander. The tallest tower is the Lance, a high, slim, crumbling structure, yet no more than a third the height of the Wall. The next tallest is the King's Tower, at 100 feet (33 metres). The King's Tower was originally where visiting kings would stay when touring the Wall. It has been over a century since any king has so honoured the Night's Watch, and so the Tower is occupied by various black brothers. The strongest and most defensible of the structures is the Tower of Guards.

Rookery and Library

The maester maintains rooms beneath the rookery in a stout wooden keep. Near these quarters are the castle's library and vaults containing thousands of books. While some of the records kept include such mundane items as inventories or bills of sale, there are also drawings of weirwoods, books on the language spoken by the children of the forest, and works written by maesters thousands of years deceased that are not found even in the Citadel; the shelves are so closely packed that people must walk through this area single file.

Other Structures of Castle Black

One of the most used rooms in the castle is the armoury where weapons for both practice and war are kept. It is ruled over by the blacksmith, Donal Noye.

The common room of the Castle, where most brothers dine and spend their leisure time, is crafted of great timbers.

While there is no godswood within Castle Black, there is a small sept available for those of the Faith. Those who follow the old gods must seek out the grove that lies in the haunted forest north of the Wall.

With the decline in the black brothers' numbers, some buildings have become extraneous. For example, only one of Castle Black's many stables are in use; the others have been abandoned.

Tunnel through the Wall

Castle Black guards one of the few tunnels through the Wall. Big enough to walk a garron through, this tunnel can be collapsed if it is ever overrun. Other tunnels, known as wormways, run underneath the castle. These tunnels provide clear walkways between the buildings when the heavy winter snows set in and 50 foot (16 metre) snow drifts cut off the aboveground walkways.

Mole's Town

Half a league to the south of Castle Black is the village of Mole's Town. This tiny village is built largely underground, and is best known for providing the men of the Night's Watch with two important commodities: alcohol and women. Even though there is implied vow of chastity when the black brothers swear to "take no wife" and "father no children," the Night's Watch turns a blind eye to what is euphemistically referred to as "mining for buried treasures."

Other Castles

Of the 19 strongholds that were built by the Night's Watch, only two besides Castle Black are still manned. The others have been closed and their tunnels through the Wall sealed up. There are rumoured to be hidden tunnels beneath the Wall, but these legends are dismissed by the black brothers.

Shadow Tower

The Shadow Tower is on the western end of the Wall, pressed up against the mountains. It boasts some 200 men under the command of Ser Denys Mallister.

Eastwatch-by-the-Sea

Eastwatch-by-the-Sea is at the eastern end of the Wall and has fewer men than the Shadow Tower. Eastwatch ships seafood packed with snow in barrels to the other two castles. The black brothers at that far-eastern castle have the added duty of patrolling the Bay of Seals to catch smugglers bringing weapons to the wildlings. Near the keep is an enclave of fisherfolk. The castle is commanded by Cotter Pyke.

Castles of the Night's Watch

The 19 Castles of the Night's Watch are (from west to east): Westwatch-by-the-Bridge, the Shadow Tower, Sentinel Stand, Greyguard, Stonedoor, Hoarfrost Hill, Icemark, the Nightfort, Deep Lake, Queensgate, Castle Black, Oakenshield, Woodswatch-by-the-Pool, Sable Hall, Rimegate, the Long Barrow, the Torches, Greenguard, and Eastwatch-by-the-Sea.

Orders of the Night's Watch

There are three orders within the Night's Watch. Though all are sworn to defence of the Wall, not all are specifically focused towards combat. After taking their vows, the Sworn Brothers are assigned to one of the three branches based on their talents, as decided upon by the high officers. While the rangers are often considered the most prestigious order, not all bear the talent necessary to enter those militant ranks. In truth, that perception does a disservice to the other two, for the Wall would fall without equal effort from the builders and the stewards.

Builders

The builders are responsible for maintaining the Wall as well as the buildings of the Watch's keeps. Their numbers are filled with carpenters, miners, and woodsmen. In years long past, the builders would quarry ice blocks from frozen lakes and bring them back to add to the Wall. By the time of Robert's Rebellion, however, the builders are lucky to just to patch all the cracks in the Wall. First Builder Othell Yarwyck is the highest of this order.

Rangers

While all branches of the Night's Watch are expected to defend the Wall with their lives, the rangers are the primary fighting force of the Watch. These militant brothers go on scouting missions beyond the Wall as well as accompany builders on their patrols of the Wall, watching for attackers while the builders complete their repairs. Despite the tension of conflict with the wildlings, many rangers are on speaking terms with the Free Folk located near the Wall and may turn to them for help in times of need. This order is led by the First Ranger, Benjen Stark. When Benjen later goes missing on a ranging in the haunted forest, command turns to Ser Jaremy Rykker.

Stewards

The last order is that of the stewards. They administrate the day-to-day needs of the Night's Watch, and their duties include hunting, farming, tending the animals, cooking, gathering firewood, and transporting supplies. Those who work closely with the Lord Commander or a maester are typically in the order of stewards, privy to important meetings and selected for their intelligence. In fact, the steward who directly assists the Lord Commander is usually named the Lord Commander's squire, and is groomed as a candidate to replace the Lord Commander. Bowen Marsh is the Lord Steward in charge of this order.

Beyond the Wall

North of the Wall lies the haunted forest, the Frostfang mountains, and the unmapped region of the Land of Always Winter.

Wildlings

Past the northern borders of the Seven Kingdoms dwell the wildlings. Referring to themselves as the Free Folk, they live a tribal existence of hunting and raiding. With the weakening of the Night's Watch, the wildlings find it much easier to either climb the Wall or paddle small boats through the Bay of Seals to engage in light pillaging through the Gift and the lands of the Umbers.

Though Mance Rayder is named the King-Beyond-the-Wall, the wildlings live in small bands and only rarely come together in a large group. These kings seem to only spring up when the wildlings intend on mounting an attack against the lands south of the Wall.

The predominant faith north of the Wall is that of the old gods, but some of the Free Folk worship the Others as deities. To placate these sinister gods, wildlings will leave live animals or even children for the Others to find.

Songs, Stories, and Legends

While many tales of chivalry make their way up from the south, there are numerous myths that originate from the North. Many involve Brandon the Builder or giants. There are also many legends surrounding the Night's Watch, particularly the now-ruined castle of the Nightfort. Every frightening story involving the Night's Watch, from the reign of Night's King to the Rat Cook who served the Andal king a prince-and-bacon pie, is said to have occurred at this keep.

One particularly intriguing legend is told by the wildlings about the King-Beyond-the-Wall, Bael the Bard. Bael, it is said, seduced the maiden daughter of a Lord Brandon Stark. This union produced a bastard who later became the heir to Winterfell. Unwilling to fight his own blood, Bael was slain by his bastard son. The Stark line was then cursed by the powers-that-be for kinslaying. The story continues with Bael's lover killing herself when she saw the king's head on her son's spear. The baseborn Lord Stark was later said to have been killed and skinned by Boltons.

Others

By far, the most infamous figures of the North are the Others. Known to the wildlings as the "cold gods in the night," "white shadows," or "white walkers," these mysterious and deadly beings are thought by those south of the Wall to have been dead for thousands of years. Legends tell of Others bedding wildling women to produce half-breed abominations. It is said the white walkers hate iron, fire, the sun, and every living being with warm blood in their veins. The stories grow morbid with anecdotes of the Others riding pale dead horses and hunting maidens, with packs of giant white spiders in lieu of hounds.

The end of the Others is described in the song, "The Night That Ended." During the Battle for the Dawn, the Night's Watch rode out to battle the Others, eventually driving them back and ending the Long Night. The Night's Watch has largely forgotten the existence of the Others, however, with modern brothers dismissing them as old stories told to frighten children. It remains to be seen whether the Night's Watch could hold off a concerted attack by the Others, should they return to the modern world from the Land of Always Winter.

Iron Islands

"Windy and cold and damp. A miserable hard place, in truth ... but my lord father once told me that hard places breed hard men, and hard men rule the world."

— Theon Greyjoy, *A Clash of Kings*

The Iron Islands are an unwelcoming cluster of islands due west of the Trident, surrounded by the sea. Life on the Iron Islands is hard, but its people endure and remember a proud past. Once a feared raiding culture, ironborn reavers would raid, pillage, rape, and burn. Ironmen in longboats brought fear and suffering to the coast of Westeros and beyond. Their more recent history has been bleaker, however, but even still the men of the Iron Islands remember their former glorious traditions.

Geography

The island chain known as the Iron Islands lies off the western coast of the Seven Kingdoms, in Ironman's Bay. It is west of the Trident river and the Neck, and just northwest of the Westerlands. There are several islands of notable size: Pyke, Old Wyk, Harlaw, Great Wyk, Saltcliffe, Blacktyde, and Orkmont. The sea storms often wreck havoc on the islands with their considerable force: Pyke once extended a spur of land like a sword out of the sea, but that outcropping has long since shattered, and it is now in essence three separate isles.

The seas are rocky and stormy, and offer few safe harbours. From the islands, however, one can easily sail down the Westerlands and along the borders of the Reach, reaching even the Arbor. Or one could sail North along the Neck, or around Cape Kraken and into the Blazewater Bay and the Saltspear river. From Blazewater Bay, the ironmen can menace the Stony Shore, the shore of the wolfswood, and theoretically reach as far as the Wall.

Trade and Resources

The lands that make up the Iron Islands are a harsh place to live, let alone prosper. The islands are not good for farming, but some meagre crops can still be harvested and a few flocks of sheep and goats are kept. The ground is rocky, though, and farmers often have to do without the animals that might make their lot easier: oxen or horses.

The ocean offers the other source of food for the islands. The islands are rocky, and so is the ocean that surrounds them making boating perilous, especially in light of the frequent storms that blast the islands. Still, fishing provides the islands with cod and other seafood that make the islands survivable.

However miserable the gathering of food may be, it is mining that is often considered the hardest life on the islands, backbreaking labour far from the fresh sea air and sun. It is difficult work for little reward, for there are only base metals to be found: iron, lead, and tin. That these poor rewards provide the chief export of the islands is perhaps a sign of how cheerless life is on the islands.

The Old Way

With so little wealth on the islands themselves, it is not difficult to understand why the ironmen of old turned to raiding. The main continent of Westeros would have appeared a very rich land in comparison. Even today, the main land is called the "green lands" by the ironmen. To strike out and take the riches from their better off neighbours must have tempted the ancient ironmen terribly, so they took what their own lands would not provide.

Ancient cultural traditions, or the "old way," are still highly regarded on the Iron Islands. The Old Way embodies the remembered values of a culture based on a raiding. A man's worth was judged primarily on his skill as a raider, as evidenced in the surviving practice regarding jewellery. Men on the Iron Islands wear no tokens unless they have "paid the iron price," only wearing jewellery that has been taken from fallen foes.

In addition to the actual goods acquired during raids, the ironborn also took people. Many of their captives would work as thralls, slaving away on the farms and mines of the isles since the true sons of the Iron Islands are meant for more than such drudgery. Women were also taken captive to act as bed warmers; a man could have several of these salt wives in addition to his one true ironborn wife, his rock wife.

Ironborn women, however, may fight as well as a man, and may crew a longship or even captain their own ships. It is said that the sea gives them the appetites of a man. Despite this freedom, no woman has ever led the ironborn as queen.

Drowned God

"What is dead may never die," his uncle echoed,
"but rises again, harder and stronger."

— Aeron Greyjoy to Theon Greyjoy, *A Clash of Kings*

True ironmen who cling to the Old Way reject the Seven of the Andals and the old gods of the First Men. They have their own deity. A hard people in a harsh land, the ironborn cling to their true faith, that of the Drowned God. The islands still have clergy who braid seaweed through their hair and dress in robes coloured to resemble the sea: mottled greens, blues, and greys. The priests perform blessings, and ask for human sacrifice by drowning when the ironmen are victorious in battle.

The rest of the ironmen revere the Drowned God much as they revere their own history. To die gloriously in his cause, following the Old Way, earns a warrior a place at the feast in his watery halls. The Drowned God is locked in struggle with the Storm God, his enemy and the enemy of all true ironborn.

Greyjoys of Pyke

We do not Sow
— Words of House Greyjoy

Sigil: A golden kraken on black.

Reportedly descended from the legendary Grey King of the Age of Heroes, the Greyjoy family has ruled the Iron Islands since Lord Vickon Greyjoy was chosen after the fall of Harren the Black. Today, the Greyjoys rule the Iron Islands from the kraken-shaped Seastone Chair in Pyke, and command one of the strongest navies in the Seven Kingdoms.

Ancestors and History

The people of the Iron Islands have always valued their freedom. Their earliest known cultures were as separate island kingdoms. It was the first Grey King who united the islands, a legendary figure who reportedly married a mermaid. Each island would retain local leaders, and thus they kept a tradition of a rock king and a salt king. The High King of the Isles was chosen from these petty island kings.

5,000 years ago, King Urron Redhand of House Greyiron murdered all the rival kings at a choosing, and made the throne hereditary. The Greyiron dynasty would be destroyed by the Andals, however. The subsequent Iron Kings would carve out a great kingdom with fire and sword. King Qhored boasted that his dominion ran "wherever men can smell salt water or hear the crash of waves." For a time, the Iron Kings held the Arbor, Oldtown, Bear Island, and most of the western coast, though all would be lost over time.

Sometime prior to Aegon's Conquest, House Hoare rose to rulership of the Iron Islands. Harwyn Hardhand was the king who began the construction of Harrenhal, his territory stretching out to the Riverlands, from the Neck to the Blackwater Rush. His son, Harren, would complete the grand castle, but it would be his doom.

During the Wars of Conquest King Harren the Black ruled from the islands, and called the entire Riverlands his domain. Reavers from the Iron Islands made their presence known in coastal waters much further abroad, even reaching the Port of Ibben and the Summer Isles. As centrepiece to this kingdom, the impressive Harrenhal was completed just as Aegon the Dragon landed upon Westeros. Aegon would burn the hall and slay Harren the Black's line. Aegon let the surviving ironborn lords choose their own overlord, and they chose Lord Vickon Greyjoy.

During the War of the Usurper, Balon Greyjoy did not stir for either side, ignoring both royalists and rebels. Nine years after Robert's Rebellion, the current lords of the Iron Islands revolted against the kingdom in an attempt to restore the Old Way, led by Balon Greyjoy. Lord Greyjoy proclaimed himself King of the Iron Islands. His brothers, Euron

Crow's Eye and Victarion, Lord Captain of the Iron Fleet, sailed into Lannisport and burned the Lannister fleet. Balon lost one son, Rodrik, at the battle of Seagard; a second son, Maron, was killed when siege collapsed the wall of a south tower at Pyke. In the end, Robert Baratheon and Eddard Stark raised the banners, captured the islands' fortress capital at Pyke, and put the rebellion down. Balon's remaining son, Theon, was taken ward by Lord Stark. With his remaining heir hostage and much of his forces defeated, Lord Greyjoy was allowed to retain his office of Lord of the Iron Islands.

Pyke

Pyke is both the name of an island and the castle that rules it. Once a single headland that thrust out into the sea, weather has taken its toll on Pyke and broken the castle apart, leaving three towering outcroppings of rock and a number of smaller stacks. The broken spires of rock make the sea treacherous around Pyke. Built from this stone are three connected keeps: the Great Keep, the Bloody Keep and the Kitchen Keep. Towers and outbuildings cling to the stacks beyond them. At the tip of the island "sword," where it thrusts into the sea, is the Sea Tower. These buildings have weathered until it seems that they grow out of the rock itself.

The Walls of Pyke

On the largest island a long crescent shaped wall between two cliffs closes off the headland. A central gatehouse breaks the wall with three towers to either side. Beyond the gatehouse lie stables and outbuildings, but the wall is dominated by the Great Keep.

The Great Keep

The Hall of Greyjoys, or Great Keep, is a large keep with a long smoky central hall, capable of sitting 400 men. It also houses the Seastone Chair, the throne of the Iron Islands. The Seastone Chair is carved to resemble a Kraken and is made of black oily stone; it rests on a dais in the great hall. It is said that the Seastone Chair was found on the shore of Old Wyk when the First Men first landed on the Iron Islands thousands of years ago.

The Bloody Keep

Named for the bloody deaths of the sons of an old River King a thousand years ago, the Bloody Keep is perhaps the most well furnished and comfortable of the keeps. A stone bridge connects the Bloody Keep to the Great Keep.

The Sea Tower

The Sea Tower is the most ancient of the buildings on Pyke, its salt-encrusted outer walls white from centuries of sea spray. A series of three bridges connects it to the Great Keep: each bridge is progressively more narrow, and the final bridge is made of rope and wood. It is damp and draughty, but it is the home of the lord of Pyke. The Sea Tower also houses a small solar.

Bannerhouses of the Iron Islands

The following houses are sworn to House Greyjoy. Note that this list is not comprehensive, but describes some of the most powerful and colourful houses in the Iron Islands.

Blacktydes of Blacktyde

Sigil: Vairy green and black.

Style of the Ironmen

Most of the ironborn lords do not style themselves "Lord Farwynd" or "Lord Goodbrother," instead using an older form, such as "the Farwynd" or "the Goodbrother," much as the clan leaders of the North do. A few houses have taken on the mainland styles of lord, mostly through contact with the green lands.

Botleys of Lordsport

Sigil: A shoal of silver fish on pale green.

The village of Lordsport is on Pyke far from the Greyjoy castle. Above this village is the Botley stronghold. The Botley stronghold was rebuilt in stone after Robert Baratheon razed the old timber stronghold. Much of Lordsport was also burnt, but most of the damage has been rebuilt, with the old sept of Lordsport being a notable exception.

Farwynds of Great Wyk

Sigil: Per fesse: below a black sea with crested line, a black longship, outlined against the setting sun, dark red on orange.

Considered strange by their fellow ironborn, the Farwynds populate the western shore of Great Wyk and the many islets, such as the Lonely Light, which lies eight days sail to the northwest of Great Wyk. The Farwynds of the Lonely Light are said to be stranger than the rest, rumoured to be skinchangers capable of taking the forms of sea lions, walruses, and even spotted whales, also called the wolves of the sea.

Goodbrothers of Great Wyk

Sigil: A gold-banded black warhorn on red.

One of the smaller houses, the Goodbrothers of Great Wyk are known for wearing goat hair sashes. The house is divided into several branches based on which island they call home. The Goodbrothers of Great Wyk have a castle named Hammerhorn. There are other branches of Goodbrother on Old Wyk and on Orkmont.

Harlaws of Ten Towers

Sigil: A silver scythe on black.

Ruling over the richest and most populous of the Iron Islands, the Harlaws are a large clan ruled by Lord Rodrik Harlaw, known as the Reader for his scholarly interests. His sister, Lady Alannys, is the wife of Lord Balon Greyjoy and the mother of his children. Rodrik's cousins hold a number of seats across the island. Ten Towers is named for the ten towers that crown it, each different from the next due to the long years it took to raise it and the changeable nature of the lords who oversaw its construction.

Merlyns of Pebbleton

Sigil: Intertwining waterspouts, green on white.

The Merlyns have a turreted towerhouse from which they rule the town of Pebbleton and its several thousand inhabitants.

Myres of Harlaw

Sigil: 10 black nooses – four, three, two, then one – on white with a blood border.

The Myres are vassals of Lord Harlaw.

Orkwoods of Orkmont

Sigil: Dark green pines strewn closely together on yellow.

Stonetrees of Harlaw

Sigil: A bare stone tree, grey on black.

The Stonetrees have large holdings and can boast of famous captains and warriors within their lineage.

Volmarks of Harlaw

Sigil: A black leviathan on a grey sea.

The Volmarks have large holdings and can boast of famous captains and warriors within their lineage.

Wynches of Iron Holt

Sigil: A bloody moon on purple.

Military Might: The Iron Islands

The Iron Islands can call upon an estimated 20,000 swords. The island fleet is the largest in Westeros, greater than the royal fleet and far larger than nearly every other navy. The islands can probably float about 500 longships or more – many of these might dip no more than 20 oars, while a handful dip more than 100. The Iron Fleet is a specific elite fleet of these larger ships. It should be noted that a longship does not compare well to a galley or carrack, despite being faster and more manoeuvrable, as those ships have much higher decks with room to mount scorpions and other such instruments of war.

The ironmen have an advantage over other regions for their martial culture encompasses everyone, high and low, men and even some women, all of whom learn to fight and reave. The only exception are the thralls, who are not taught to fight but instead do heavy labour.

Riverlands

Named for the tributaries of the Trident that dominate the area, the Riverlands mark the division between north and south Westeros. The river lords swear fealty to House Tully, which has resided at Riverrun for a thousand years. Their castles, towns and villages include Riverrun, the Twins, Harrenhal, Seagard, Mummer's Ford, Sherrer, and Wendish Town.

Geography

From north to south, the Riverlands span from where the Green Fork of the Trident forks to the south of the Gods Eye. The Tumblestone and Red Fork of the Trident demarcate the western border as they flow out of the mountains, while the stretch of the kingsroad serves as the eastern border. There are roads that lead north other than the kingsroad, but they are very narrow and rarely used, little more than neglected ruts and tracks.

The Trident possesses three forks, Red, Green, and Blue. North of the Trident's confluence, there is a crossroads with an inn and a marketplace across the way. A mile north of that is a village with a small sept surrounded by fifty white cottages. Sherrer, which has an alehouse by its stone bridge, is a holdfast made of stone found upriver from Mummer's Ford on the Red Fork. The ruby ford is at a bend of the Green Fork and the first crossing on the river south of the Twins. There are at least four fords upriver of Riverrun, but only the closest, six leagues to the south, is visible from Riverrun's watchtower, despite the land being open and flat for miles.

The Riverlands are lush and fertile, boasting airy, sunlit forests filled with elms and redwoods up and down the Trident, particularly along the Green Fork. These are interspersed with holdfasts, towns, and farmland near the banks of the river and deep within the valleys. Weirwoods are rarely seen in the south except upon the Isle of Faces in the Gods Eye, where the green men are caretakers. The Red Fork near Riverrun is also well wooded, its west bank higher than its east, and south of the Blue Fork, a small, pinched valley named the Whispering Wood contains a rocky stream that wends its way along the valley floor.

Trade and Resources

The Trident is the source of the Riverlands's resources, making the farmlands rich and providing an avenue for trade. Various boats sail up and down the rivers in peacetime, including fisherfolk skiffs, grain barges, merchants' ships, and brightly painted and stitched mummer's boats. Villagers haul grain and other goods to the riverbanks to sell or trade to merchants, who carry the goods elsewhere. Timber is in abundance as well, supplying building material for many towns and holdfasts (such as Wendish Town). The Tully sigil may have originated from plentiful fishing in the area.

Tullys of Riverrun

Family, Duty, Honour
— Words of House Tully

Sigil: A leaping trout, silver, on a field of blue and mud red.

The Tullys are distinguished by the family traits of auburn hair and high cheekbones. For several generations at least, they have followed the Faith and not the old gods, though they keep a godswood for tradition's sake. The guards wear fish-crest helms.

The Tullys possess river galleys, ships with nine oars on each side able to sail up and down the river. They can muster approximately 11,000 men, not counting men lost to the crop harvest. The current lord of the House is Hoster Tully, who is bedridden and dying; the title will go to his son, Edmure Tully.

Ancestors and History

The Tullys have held Riverrun and its lands for a thousand years, but did not reign until Aegon the Conqueror raised Edmyn Tully to overlord during the Wars of Conquest. This was a reward for being first among the river lords to abandon the tyrannical King Harren the Black and join Aegon's host. Harren and his line were killed in the burning of Harrenhal.

In the past 90 years there have been four Lord Tullys. Lord Hoster's father died 30 years ago, leaving Hoster to take up the rule of the House. Lady Minisa, Hoster's wife, gave him one son and two daughters, but she died in childbed with a second son.

While not one of the greatest houses, Tully remains a powerful force with its command over the Riverlands. Hoster arranged for his eldest daughter, Catelyn, to be betrothed to the

heir to Winterfell, Brandon Stark. In addition, relations between Tully and Lannister were at least cordial in those days, as Lord Tywin Lannister considered marrying his son Jaime to Hoster's younger daughter, Lysa – a plan ruined when Jaime took the white and became a member of the Kingsguard. Hoster also took Petyr Baelish to ward; although he was from a petty house, Baelish has risen high in the realm to become the king's master of coin.

When Aerys II killed Brandon Stark, Catelyn's engagement transferred to Eddard Stark, the new lord of Winterfell. House Tully raised its banners in support of Robert Baratheon and Eddard Stark once Lord Hoster was convinced of their cause – secured with the dual marriage of Catelyn to Eddard Stark and Lysa to Jon Arryn, Lord of the Vale.

During the War of the Usurper, Crown Prince Rhaegar Targaryen was defeated at the Trident. The ruby ford was named for the rubies that were smashed out of Rhaegar's armour and scattered in the water in the battle that led to his death. Although House Tully fought on Robert's side, some of Tully's banners remained neutral as long as possible, or even fought for Rhaegar.

Riverrun

"The walls rise sheer from the water, and from their towers the defenders have a commanding view of the opposite shores for many leagues around. To cut off all the approaches, a besieger must needs place one camp north of the Tumblestone, one south of the Red Fork, and a third between the rivers, west of the moat. There is no other way, none."

— Ser Kevan Lannister, *A Game of Thrones*

Riverrun is a sandstone castle with massive walls, set between the Red Fork of the Trident and the Tumblestone River, which surrounds two of its three sides. Sluice gates upstream, when opened, allow the water to flow and fill the moat on the third side of the castle, turning Riverrun into an island. With the moat flooded and its drawbridge raised, one can only enter into the castle through the arched Water Gate, which is below the Wheel Tower. One must make a wide turn into churning waters, below the Wheel Tower, in order to reach the Water Gate, which takes its name from being half immersed in water. When raised, red rust covers the lower half and mud drips from the last foot of the gate's iron portcullis. The Tumblestone to the north has a strong current, and pushes the water wheel within the Wheel Tower while ivy climbs the tower's outer walls.

Once through the Water Gate's iron portcullis, boats are brought to the water stair to allow passengers to disembark. Other boats both large and small, such as river skiffs, are kept tied to iron rings set in the walls. The water stair leads to the lower bailey, which in turn leads to the keep and other parts of the castle.

The inner keep of Riverrun is triangular as well, with thick walls. A spiral stairway in the keep leads to the lord's solar, which boasts a stone balcony with a rough stone balustrade that commands a view of the confluence of the Tumblestone and Red Fork to the east. Both are triangular as well. The lord's bedchamber can be found half a turn further up the stairway. Inside, a large bed dominates the room, its posts carved to resemble leaping trout.

The Tully's high seat is located in the Great Hall, where large councils and audiences are held. When audiences are held, Riverrun's steward bangs his staff on the floor to call the beginning and end, as well as calling people forth for their turn. Above the Great Hall is a private audience chamber, containing a high seat for the lord and a bell to ring for servants, among other things. Riverrun has its own brewhouse and sept. All doors in the castle are made of heavy redwood.

Like the castle, its sept is made of sandstone and surrounded by gardens. Inside, painted marble images represent the Seven. Redwoods dominate the godswood although it has a slender weirwood heart tree. The godswood is filled with flowers, mint, nesting birds, and streams.

Riverrun's dungeons are in the bowels of the castle, and the waters of the Tumblestone can be heard faintly through the stone walls. The cell doors are heavy wood and iron, with nitre making patchy discolorations on the walls of the worst cells. The whole dungeon is dank, dark, and windowless, with old straw covering the floors. Most prisoners are kept here, although those of noble families may usually expect a tower cell instead.

With Lord Hoster bedridden, duties have fallen to his son, Edmure Tully. The Tully's counsellor, healer, and tutor is Maester Vyman. Ser Desmond Grell is master-at-arms, and Ser Robin Ryger is captain of the guard.

Military Might: The Riverlands

The strength of the Riverlands is roughly 45,000 swords, likely comparable to that of the Vale of Arryn. Unfortunately, the strong personalities of the river lords lead to fractious divisions – the Freys like to sit and wait, and they command some 4,000 by themselves. The lords of Bracken and Blackwood are at odds, helping to paralyse the region. The ratio of foot to horse is likely fairly high, at about 3 to 1. Houses on the major rivers will have barges, galleys, and skiffs.

Bannerhouses of the Riverlands

The Tully bannerhouses are also styled "river lords;" most are situated on or near one of the forks of the Trident, with the notable exceptions of the Whents of Harrenhal at the Gods Eye and the Mootons of Maidenpool to the east. Although they swear fealty to the Tullys, the banners can be fractious and quarrelsome among themselves. The following houses are sworn to House Tully. Note that this list is not comprehensive, but describes some of the most powerful and colourful houses in the south.

Blackwoods of Raventree Hall

Sigil: A flock of ravens on scarlet surrounding a dead weirwood upon a black escutcheon.

Tytos Blackwood is Lord of Raventree Hall. The Blackwoods still follow the old gods but are loyal to Riverrun. Lord Tytos is easily identifiable on the field, wearing a raven feather cloak over bright yellow armour, which is inlaid with jet in fine vine and leaf designs. Lucas Blackwood is counted among Ser Edmure Tully's friends and companions.

The Blackwoods are enemies of the Brackens. Their feud is an ancient one, dating to the Age of Heroes when the Blackwoods and Brackens were once rivals for the rule of the riverlands. The feud was only made worse when the Brackens abandoned the old gods and adopted the Seven.

After Ser Jaime Lannister defeated Ser Edmure's army, Lord Tytos leads the survivors of Ser Edmure's broken force to Riverrun; in his absence, Raventree falls under the Lannisters' might. Some time later, Lord Tytos leads the sortie against the Lannister camps that frees Ser Edmure and his men.

Brackens of Stone Hedge

Sigil: A red stallion upon a golden escutcheon on brown.

Lord Jonos Bracken is master of Stone Hedge, located on the Red Fork. The Brackens and the Blackwoods are enemies and constantly feud. This feud dates back to approximately the Age of Heroes.

After war erupts in the riverlands, Ser Gregor Clegane puts Stone Hedge to ruin.

Darrys of Darry

Sigil: A black plowman on brown.

The Darrys were one of the Houses that remained loyal to the Targaryens during the War of the Usurper. Ser Jonothor Darry, a brother of the Kingsguard, was slain at the Trident. His brother, Ser Willem Darry, long time master-at-arms of the Red Keep, spirited the queen and her son away from King's Landing. When the queen died, he took the children, Viserys and Daenerys, to safety in Braavos where he died from illness.

Due to their allegiance to the Targaryens, most of the House wealth and lands were divided amongst those loyal to King Robert. The Darry castle and their now modest lands are a half-day's ride south of the Trident.

Lord Darry ruled the House, but Ser Gregor Clegane kills both him and his heir Ser Raymun at Mummer's Ford at the Red Fork of the Trident. Ser Raymun's eight- or nine-year-old son succeeds to the lordship of the House.

Freys of the Twins

Sigil: Two blue towers on silver-grey.

The Freys have been called the Lords of the Crossing since the bridge of the Twins was constructed 600 years ago, and have grown rich from the tolls exacted to pass. They can muster approximately 4,000 men to fight, drawing from vassals such as Lord Erenford and House Haigh. The Frey lands extend nearly to the beginnings of the Blue Fork and possibly further, including Hag's Mire and the village of Sevenstreams.

Lord Walder Frey is Lord of the Crossing and as prolific as he is testy. Lady Joyeuse, a girl of sixteen, is his eighth wife. Lord Frey has sired 21 sons and numerous bastards, and many of his kin, including grandsons and grand-bastards, are weasel-like in appearance. His heir, Ser Stevron Frey, is past sixty years and has grandchildren of his own. Other Freys include: Ser Danwell, Ser Emmon, Ser Jared, Ser Hosteen, Ser Perwyn, and Ser Theo. Those hoping to curry favour with Lord Walder have taken to calling their children Walder or Walda. Two such Walders, Big Walder and Little Walder, have been sent to foster at Winterfell.

The Twins

The Twins are two squat, ugly castles on either side of the Green Fork of the Trident south of Greywater Watch and the Neck. Originally made of timber and then replaced with stone, they possess formidable defences including high curtain walls, deep moats, heavy oak-and-iron doors, barbicans, and portcullises on either bank. Between them spans a large arched bridge made of grey rock. The Water Tower rises from the river midstream and guards the road and the river with arrow slits, murder holes, and portcullises of its own. The bridge is wide enough to accommodate two wagons crossing abreast, and took three generations to complete. When it was done, strong wooden keeps were raised on either side. These became the Twins. The design of the towers is copied in the Frey's seat, a tall chair of black oak with its back carved in the shape of a bridge linking two towers.

Haighs

Sigil: A black pitchfork on a golden bar sinister on russet.

Ser Leslyn Haigh is head of this House, which is a vassal of House Frey. He is married to Perriane Frey. His sons are Ser Harys, Ser Donnel, and Alyn.

Mallisters of Seagard

Sigil: A silver eagle displayed on indigo.

Lord Jason Mallister holds Seagard, which neighbours the Twins to the north. Seagard was originally built to defend the coast from pirates and reavers – and most infamously from the Iron Islands.

Ser Patrek Mallister is Lord Jason's son and heir, and a friend to Ser Edmure Tully. Ser Denys Mallister serves the Night's Watch as Commander of the Shadow Tower. The Mallisters hold on to Seagard when Ser Gregor Clegane and Ser Jaime Lannister's forces put the other river lords to rout.

Paeges

Sigil: Twining red-and-white snakes on black.

Ser Halmon Paege leads this House. His children include Ser Robert, Sallei, and Sylwa. Sallei is married to Ser Jammos Frey. Sylwa is married to Ser Whalen Frey; her son Hoster squires to Ser Damon Paege.

Pipers of Pinkmaiden

Sigil: A dancing maiden, pink in a swirl of white silk on blue.

The lord of Pinkmaiden Castle is Clement Piper. His son is Ser Marq.

Rygers of Willow Wood

Sigil: A weeping willow, green on white.

The Rygers had fought along with the Darrys and Mootons under Rhaegar Targaryen's banner at the Trident during the War of the Usurper. Ser Robin Ryger serves House Tully as the captain of the guard.

Smallwoods of Acorn Hall

Sigil: Six brown acorns, a row of three, a row of two, a row of one, on yellow.

Theomar Smallwood is lord of Acorn Hall, which is a great oaken keep with stone curtain walls yet comparatively small when compared to Harrenhal or even Riverrun. His wife, Lady Ravella, is originally from House Swann. Their daughter is Carellen. Thoren Smallwood is a man of the Night's Watch. The Smallwoods are vassals to Lord Vance of Atranta.

Vances of Atranta

Sigil: A black dragon on white, two golden eyes in a golden ring on black (quartered).

Like several other houses in Westeros, there are two branches of the Vances. Norbert Vance is lord of Atranta. Ser Ronald the Bad and his brothers Ser Hugo, Ser Ellery, and Kirth are among Ser Edmure Tully's companions.

Vances of Wayfarer's Rest

Sigil: A green dragon on white, a white tower on black (quartered).

The Vances of Wayfarer's Rest are one of two branches of this family. Ser Karyl Vance became Lord Vance of Wayfarer's Rest after his father died at the Golden Tooth.

The holdfasts of Sherrer, Mummer's Ford, and Wendish Town are under the protection of the Vances, as well as the Darrys and Pipers.

Whents of Harrenhal

Sigil: Nine black bats, four, then three, then two, on yellow.

The Whents have not always sat at Harrenhal. They inherited the grandest castle in Westeros some generations ago, long after Harren was slain by Aegon the Conqueror. The

Whents were close to the Targaryens, and Ser Oswell Whent served as a sworn brother of the Kingsguard to Aerys II. Ser Oswell was slain at the Tower of Joy in combat against Eddard Stark and his companions during the War of the Usurper.

Lord Hoster Tully's late wife, Minisa, was from this family. Wynafrei Whent is married to Ser Danwell Frey. Lord Walder Frey's fifth wife had been Sarya Whent.

Lady Shella Whent held Harrenhal recently until forced to give it up for lack of support defending it against the Lannisters.

Songs, Stories, Legends

There have been several dynasties of River Kings lording over the riverlands, such as the ancient Mudds and Fishers. Many of these dynasties ended in bloody wars. The Andal invasion ended the Mudd dynasty in particular; the Mudds were the last of the First Men to hold the title of River King.

King Harwyn Hardhand conquered the Trident, taking it from Arrec the Storm King. The Storm King was the last of the River Kings, who had conquered lands up to the Neck 300 years earlier. King Harren the Black, Harwyn's grandson, built Harrenhal and Aegon Targaryen's dragon burned it. Many say that Harrenhal is a haunted, cursed, and unlucky place.

Mountains of the Moon

The Mountains of the Moon include the Fingers and the Vale of Arryn, lands east of the kingsroad, and north of where the Trident meets the Bay of Crabs. The Arryns hold the Eyrie, one of the most impregnable castles in Westeros. Entrance to the Vale of Arryn and the Eyrie begins at the Bloody Gate, where the high road from the kingsroad ends. Gulltown is its largest town, a city large enough to be home for more than one noble house but smaller by far than King's Landing or Oldtown.

Geography

Some of the tallest and most dangerous mountains in Westeros dominate the Mountains of the Moon. The high road is slim and rocky here where it wends through them. All of the land is characterised as harsh, rocky, wild, and fraught with danger. Shadowcats, cave bears, and clan raiders seem particularly at home here.

Inside the Vale of Arryn, the fields are lush and green with rich black soil, fed by wide, slow rivers and many small lakes. The Giant's Lance, the mountain on which the Eyrie sits, looms over the Vale. A misty white waterfall called Alyssa's Tears falls over its western shoulder, though the waters do not reach the valley floor. Flowers, forests, and orchards are in plentiful supply on the valley floor, interspersed with the occasional hamlet.

By contrast, the Fingers are bleak, windswept, stony lands. There are almost no trees; the huts of a few small villages are made out of piled rock and use peat moss from the nearby peat bog as fuel. The Andals used the Fingers as one of their landing spots in their campaign to take the Vale from the First Men. A seven-pointed star carved into a rock can still be found to mark where they landed.

Trade and Resources

The Vale of Arryn compares favourably with Highgarden in its resources. Wheat, barley, and corn grow in abundance in the fields, and pumpkins and various orchard-grown fruits are renowned for being large and sweet. Since Gulltown sits at the mouth of the bay, fish and seafood are plentiful there. Traders, merchants, and their kind also visit or make their home at Gulltown.

Arryns of the Eyrie

As High As Honour
— Words of House Arryn

Sigil: A sky-blue falcon soaring against a white moon, on sky-blue.

Arryn is an old house of Andal nobility, tracing their lineage back thousands of years through the Kings of Mountain and Vale. They have long controlled the Vale as an oasis of calm in the storm of the wild, for the Mountains of the Moon are untamed lands in the heart of the Seven Kingdoms. They style themselves Defenders of the Vale.

Ancestors and History

The Vale was originally held by the First Men, as was so much of Westeros in the earliest days. When the Andals arrived, they landed in the Fingers. From that point, they would wrest control of the Vale from the First Men, driving them out of the Vale. These Andals became the Kings of Mountain and Vale.

The Kings of Mountain and Vale held sway over the Mountains of the Moon thousands of years ago, from the end of the Age of Heroes until they fell to the dragons. The Bloody Gate has long demarcated entrance to the Vale and kept the region secure – a dozen armies broke themselves against the Gate in the Age of Heroes. One of the earliest known Arryns was the Lady Alyssa, for whom the Vale's waterfall is named; she saw her husband, brothers, and children into the grave, outliving them all and never shedding a tear herself.

Since the time the last King of the Mountain and Vale bent the knee to Aegon the Conqueror, the Arryns have held the title of Warden of the East for the Targaryens. They have held the region in check, squashing any great force of clan raiders, and guarding the shores of the kingdom.

In recent history, Jon Arryn took both Eddard Stark and Robert Baratheon as his wards, allying his family with two of the greatest houses. Lord Jon Arryn had two wives, both of whom died without bringing forth a living heir. Robert Baratheon and Eddard Stark were thus fostered with him and raised as if they were his own sons. When King Aerys II demanded the boys' heads, Jon Arryn called his banners instead.

During the War of the Usurper, Jon married his third wife, Lysa Tully, and in so doing became a good brother to Eddard. Jon Arryn's cousin, the gallant Ser Denys Arryn, was killed at the Battle of the Bells by the King's Hand, Lord Connington. After the war was won, Jon Arryn went to Sunspear in Dorne. He helped settle the anxiety of the Martells who were concerned about the death of Princess Elia and her children. Lord Jon became King Robert's Hand.

Passage to the Eyrie

The Eyrie sits atop the Giant's Lance, a mountain that towers over all other peaks in the Mountains of the Moon. The passage to the Eyrie itself is dangerous and long, lending an air of impregnability to the high castle. The journey from the Bloody Gate to the foot of the Giant's Lance takes about a day, and the climb up the mountain to the Eyrie takes another half day. The climb is strenuous at best, and can be lethal if attempted at night. Mules are often used along the lower heights of the narrow mountain path, but the final leg to the Eyrie must be done by foot or by winched basket.

The Bloody Gate

To reach the Eyrie, one must pass through the Bloody Gate, where those wanting passage are ritually challenged. Some travellers respond formally, but it is implied that many travellers forego formality in favour of expedience. The mountain paths are long and often hazardous. Upon granting admittance, the Knight of the Gate officially welcomes those who pass on behalf of the Lord or Lady of the Eyrie.

The Bloody Gate consists of long parapets built into the mountains on either side of the pass, with twin watchtowers and a covered bridge across them.

The Gates of the Moon

Further along the path to the Vale is the Gates of the Moon, which Nestor Royce holds as castellan for Lord Arryn at the foot of the mountain. Lord Nestor has had the position of High Steward of the Vale and Keeper of the Gates of the Moon for 14 years.

Lord Nestor's daughter is named Myranda. His heir is Ser Albar Royce; they are cousins to Bronze Yohn Royce. Mya Stone, a bastard girl and natural daughter of King Robert Baratheon, is in Lord Nestor's service.

This castle is defended by ramparts, a watered moat, drawbridge, and portcullis; it also contains a gatehouse and two square towers within. It is the first stop along the road to the Eyrie, with three waycastles along the path: Stone, Snow, and Sky. Mules are stabled here for use in ascending the mountain, since the terrain is too difficult for horses. The upper bailey of the castle has a postern gate that allows access to the narrow path up the mountain.

Mules are used to ride up as far as Sky, after which either a climb on foot or a ride in the supply baskets is necessary to continue the rest of the way.

Stone, Snow, and Sky

The first waycastle, Stone, has two fat round towers rising above the keep, and is defended by iron spikes set atop its stone walls and a huge ironbound gate.

The second waycastle, Snow, is smaller than Stone. It possesses only a single fortified tower, a timbered keep, and a stable set inside its unmortared stone rock walls, but is set in the mountain in such a way as to command the stone stair. Defenders could easily rain down rocks and arrows.

The third waycastle, Sky, is even rougher than the previous waycastles, having only a high, crescent-shaped unmortared rock wall against the mountain. Ramps and boulders sit inside the walls as defensive weapons; defenders could even start a minor avalanche should an enemy penetrate this far. A stable and a barracks lie inside the mountain face itself. It is here that the supply baskets used to winch loads up the mountain come to rest; the foundations of the Eyrie itself can be seen. Mules cannot be taken past this point, for the narrow stone ladder that leads to the Eyrie is too steep.

Eyrie

The Eyrie itself is small by the standards of most great castles; it is made up of seven tightly bunched white towers that sit high enough to look down upon the clouds from the ramparts. The Eyrie is approximately as large as Maegor's Holdfast in King's Landing, although the Gates of the Moon is larger. It is 600 feet (200 metres) above Sky. In its cellar is the winch room, where the baskets rise from Sky. There are six great winches with long iron chains, used to draw up supplies and the occasional guest. From the cellars, a spiral stair rises to the rest of the castle. It does not have stables, kennels, or smithies, but does possess a massive granary. The guards wear sky blue cloaks.

Lord's Audience Chamber

The lord's audience chambers are cozy and warm. They command a view of the Vale and the waterfall known as Alyssa's Tears. They are used for more social or intimate occasions.

Gardens

Attempts to plant a godswood failed here, as the soil could not support weirwoods. Instead, it was turned into a garden connected to Lady Arryn's apartments. The garden is encircled on all sides by white towers. It is filled with blue flowers and low, flowering shrubs. A pale, weathered marble statue of a weeping woman in the centre represents Alyssa Arryn.

High Hall

The High Hall of the Eyrie is where formal audiences are held. It is a long and austere hall, constructed of blue-veined white marble with slender pillars. There is a blue silk carpet leading to the thrones for the Lord and Lady of the Eyrie, which are made of carved weirwood. The thrones sit on a dais, with an entrance into the High Hall for the lord of the castle and the Arryn arms displayed behind it. Slender, arched windows along the eastern wall let in daylight, and several dozen high iron sconces for torches provide light at night. The High Hall is where the household takes meals.

Moon Door

Set into the wall at one end of the High Hall is the Moon Door, which opens inward to reveal the sky and a sheer drop. It is a narrow door made of weirwood, with a crescent moon carved on it, flanked by marble pillars. It is kept secured by bronze bars. Those who are to be executed are said to leave by the Moon Door – in the Eyrie, this serves as the King's Justice.

Sky Cells

The dungeons of the Eyrie are known as the sky cells. These cells are open on one side to the sky, and are only five feet (1.5 metres) across with a slightly downward sloping floor, so a man might roll in his sleep. The doors to the cells are heavy and ironbound. The view from the cells shows open sky and mountains; peering off the edge reveals the 600-foot (200-metre) drop. Wind howls and screams past and through the cells night and day, making them bitterly cold. The cells have driven prisoners mad, causing them to leap to their deaths.

When Tyrion Lannister is imprisoned here, he finds a message scrawled upon a wall by a previous occupant of the cell. Likely written in blood, it reads: "Gods save me, the blue is calling."

Military Might: The Vale

The Defenders of the Vale can summon perhaps 45,000 swords to their banners. Their force is comparable in power to the North, or Dorne, although far more concentrated than the former. They have little naval power to speak of outside of Gulltown, but have a decent ratio of infantry to mounted soldiers (perhaps 3 to 1).

Bannerhouses of the Vale

The following houses are sworn to House Arryn. Note that this list is not comprehensive, but describes some of the most powerful and colourful houses in the Vale.

Baelishes of the Fingers

Sigil: Silver mockingbirds on green.

Lord Petyr Baelish serves on the king's small council as the master of coin. His father, the previous lord, died several years prior. The Baelishes are a very minor house, whose holdings are on a few acres of the smallest of the Fingers. They are considered only one step up from a hedge knight, with no banners or strongholds, and only a handful of retainers to serve them. In fact, the House's founder, Petyr's grandfather, was a landless hedge knight whose father had been a Braavosi sellsword in service to Lord Corbray.

The Baelish seat is a small and nameless old flint tower. It has an open stair winding about the inside, which reaches all the way to the roof; arrowslit windows follow its curve. Each floor of the tower has a single room. The servants share space with dogs in the kitchens at ground level. Above the kitchen is a modest hall, with a bedchamber above that.

Belmores of Strongsong

Sigil: Six silver bells on purple, three, then two, then one.

Ser Marwyn Belmore replaces the slain Ser Vardis Egen as Arryn's captain of the guard.

Borrells of Sweetsister

Sigil: A white spider crab on grey-green.

The Borrells are vassals to Lord Sunderland, who rules the Three Sisters. The Borrell castle is called Breakwater. The Three Sisters are weakly loyal to the Arryns, but prefer to be left unmolested. Once pirates and reavers, they now live off passing trade and scrounging from the occasional shipwreck upon their shores (these shipwrecks are often caused by locals using false lights to trick ships into thinking they are approaching lighthouses and safe harbours).

Corbrays of Heart's Home

Sigil: Three black ravens in flight holding three red hearts, on white.

Ser Lyn Corbray is brother and heir to Lord Corbray and one of Lady Lysa Arryn's suitors, although it is rumoured that he is uninterested in women. He is a handsome man, trim but reckless and hot-tempered. Although the House is poor, they carry an ancient Valyrian steel sword called Lady Forlorn, which Ser Lyn – a noted swordsman – has wielded since saving his brother's life on the Trident.

A daughter of Lord Raymar Royce's son, of the junior branch of Royces, once married a Corbray lordling. Through her, the Corbrays have an even more distant kinship with House Stark.

Egens

Sigil: Yellow sun, white crescent moon, and silver star on blue chief above white.

Ser Vardis Egen serves as the Arryn's captain of the guard until the sellsword Bronn kills him in the trial for Tyrion Lannister's life.

Graftons of Gulltown

Sigil: A burning tower in yellow, within a black pile, upon flaming red.

Hardyngs

Sigil: A field of red and white diamonds.

The Hardyngs are sworn to House Waynwood.

Hunters of Longbow Hall

Sigil: Five silver arrows, fanned, on brown.

Lord Eon Hunter is another of Lysa's suitors, but is even older than Jon Arryn had been and is afflicted with gout. He has three argumentative and greedy sons.

Moores

Sigil: Three bronze spearheads on white, a bronze border embattled.

Ser Mandon Moore serves as a knight of the Kingsguard. He came from the Vale with Jon Arryn and was made one of Robert Baratheon's Kingsguard.

Redforts of Redfort

Sigil: A red castle on a white field within a red embattled border.

The Redforts are an old house and well known in the Vale, descended from the First Men. Horton Redfort is lord of the House. Mychel Redfort serves Ser Lyn Corbray as squire. A pock-faced squire named Dacks serves Lord Redfort.

Royces of Runestone

Sigil: Black iron studs on bronze, bordered with runes.

Lord Yohn Royce is the greater House Royce patriarch, whose seat is at Runestone. He is called Bronze Yohn for his armour, an ancient bronze suit engraved with runes that purportedly keep him from harm. Ser Andar Royce, his heir, and Ser Robar Royce, his younger son, both have silvered steel plate armour filigreed in bronze with the same runes. The youngest son, Waymar Royce, had become a Sworn Brother of the Night's Watch. While leading a party to investigate a camp of wildlings beyond the Wall, he was found and killed by the Others.

Lord Nestor Royce is a cousin to Lord Yohn, from a junior branch of House Royce. Lord Nestor is the High Steward of the Vale and castellan of the Gates of the Moon for House Arryn.

Templetons of Ninestars

Sigil: Nine stars, one with seven points and the rest six, upon a gold saltire on black.

House Templeton is a family of greater landed knights. It is led by Ser Symond Templeton, the Knight of Ninestars.

Waynwoods of Ironoaks

Sigil: A black broken wheel on green.

House Waynwood, under the widowed Lady Anya Waynwood's rule, is given to tradition and formality. The Waynwoods are ever ones for ceremony, enjoying the pomp and circumstance of correct and proper action.

Lady Anya's son, Ser Morton, is among those seeking Lady Lysa Arryn's hand. Her other son, Ser Donnel, is a sincere young man of 20 years with brown hair, a stocky build, and a homely face. Carolei Waynwood was married to Ser Geremy Frey. Her son, Sandor, serves as squire to Ser Donnel Waynwood, and her daughter, Cynthea, is Lady Anya's ward. A daughter of Lord Raymar Royce's son, of the junior branch of Royces, once married a Waynwood lordling. Through her, the Waynwoods have an even more distant kinship with House Stark.

The Clans

The Clans are wild, fierce folk who live in the mountains and claim the region as theirs. This has brought them into conflict numerous times with house scions, smallfolk, and travellers to the Mountains of the Moon, even more so after Jon Arryn's death. There are perhaps 3,000 clansmen dwelling in the mountains.

They are known by their tribal names and affiliations: Milk Snakes, Painted Dogs, Sons of the Mist, Moon Brothers, Stone Crows, Black Ears, and Burned Men. Although some clans have strong bonds with one another, such as the Moon Brothers and the Black Ears, they are still a fractious lot, eating at separate cookfires if in a mixed-clan situation. The Clans are just as likely to fight each other over something as insignificant as a sausage as they would attack a stranger for plunder. A wrongful death, such as a clansman killing another clansman, may be appeased through the paying of blood money.

Clan raiders typically garb themselves in boiled leather, furs, halfhelms, and cast-off bits of armour, riding scrawny but sure-footed garrons. Their weapons are similarly crude and mismatched, ranging from clubs and scythes to axes and rusted greatswords, even lances and iron mauls. They are noted for looting the bodies of those slain in battle. Clan raiders, who sometimes include women in their numbers, will try to kill all of their foes except women who may still be able to bear children. They keep the clan mothers' welfare in mind, ensuring they have enough to eat. Some clan raiders may also take war trophies, such as ears, carrying them as a measure of prowess. The Black Ears in particular do this, but they do not kill the men from whom they take the ears. They claim it is braver to allow them to try to win their ears back.

Clan members have a single name, sometimes further identifying themselves as someone's son or daughter (for example, Shagga, son of Dolf). If they are in mixed company, they may tack on their clan name as an additional identifier. They are disdainful of what they call lowlander promises, having been burnt by deals with outsiders before. Clans will fight for the promise of steel arms and armour, but aspersions on their courage motivate them more easily to battle. Around their mountain home, at least, they are especially good at moving through and hiding in the terrain and are stealthy when they choose to be. In battle, they are ferocious. Many will shout or take up popular war cries; others, such as the Burned Men, remain silent but rattle their swords and spears menacingly.

The people of the clans are very egalitarian, calling themselves free men. They believe that all people should have a voice in the councils, including women. They may choose who leads them or speaks for them, but this may come down to a question of strength and ferocity. Amongst the Burned Men, the most feared among the clans, a war chief is given the designation of "red hand." The Burned Men are called so due to their custom of choosing a minor body part, such as a nipple, finger, or ear, to burn off as a rite of passage to manhood. The other clans whisper that the Burned Men roast babies at feasts. A man who chooses to burn a larger or more necessary body part, such as an eye, would be made a red hand.

Songs, Stories, Legends

In the Age of Heroes, a dozen armies destroyed themselves hammering against the Bloody Gate. It is implied that this is the origin of its name. All songs about the Vale of Arryn say that it is beautiful.

Alyssa Arryn never shed a tear, although she had seen her husband, brothers, and children slain. Some believe that when a woman dies, her tears become a waterfall. When Alyssa died, the gods decreed that she would never rest until Alyssa's Tears watered the earth of the Vale where her loved ones were buried. The waterfall that is named after her does not reach the ground, dissipating into mist before it reaches the valley floor. Since the waterfall has never touched the valley floor, it is possible that her spirit may still wander.

It has been several hundred years since the clans have last been a larger threat to the Vale than an occasional raid. The reason for this may be their inability to create a unified force, or to unanimously agree to a common cause.

Westerlands

The Westerlands may be the smallest region in the Seven Kingdoms, except for the Iron Islands. It encompasses the land west from the Golden Tooth to the sea, reaching no further south than the upper stretches of the searoad. Despite this, the Lannisters who sit at Casterly Rock are one of the richest and most important families of Westeros. Lannisport is the Westerlands's only city, located south of Casterly Rock.

Geography

The Westerlands are rife with hills and valleys. The Golden Tooth is a small keep sitting on rich gold mines, commanding the pass through the hills – a stop on the road to Riverrun and the Riverlands. There is a little known goat track, stony and difficult but wide enough for men to ride single file, leading past the Golden Tooth and its watchtowers. There are additional gold mines at Castamere, Nunn's Deep, and the Pendric Hills.

Casterly Rock sits a little inward from the seashore, while Lannisport sits right at the sea. The largest city of the region, Lannisport is much bigger than White Harbour or Gulltown, but smaller than King's Landing. The village of Oxcross is within three day's ride of Lannisport. A short river north of Casterly Rock feeds into the sea. The Crag, which is on the coast, is not far from Casterly Rock, Castamere, and Tarbeck Hall.

Trade and Resources

While the other lands can boast agricultural riches, the Westerlands have a near monopoly on gold. Casterly Rock and the Golden Tooth sit on some of the largest gold mines in the region. Lannisport has its share of fishermen and markets for trading goods as well.

Lannisters of Casterly Rock

Hear Me Roar
— Words of House Lannister

Sigil: A roaring lion, gold on crimson.

The Lannisters are descended from Andal adventurers who settled in the region and carved out a kingdom. The Lord of Lannister styles himself the Shield of Lannisport. Traditionally, he also bears the title of Warden of the West for the King. The lions of Lannister

have long been the richest house of the Seven Kingdoms. Lord Tywin is perhaps the most influential noble lord in the kingdom, with one son in the Kingsguard, a daughter as queen of the realm, and many nephews and cousins littering the court.

Ancestors and History

The Lannisters claim to trace their ancestry matrilineally to Lann the Clever. Whatever the case, their Andal heritage still runs clearly in their veins. When Westeros was truly a land of the seven kingdoms, King Loren of the Rock tried to stand against the invading Targaryens, along with King Mern of the Reach. They might have been successful, were it not for Aegon and his sisters on their dragons. King Mern died on the Field of Fire and their armies were shattered, but King Loren managed to escape, later paying fealty. His son carried on the Lannister line.

The Lannisters once owned a sword of Valyrian steel named Brightroar, which had come down to them from the Kings of the Rock. It was lost when King Tommen II carried it to Valyria on a fool's quest, never to return.

100 years ago, Damon Lannister the Grey Lion was lord of Casterly Rock. He was a noted knight in his time, as was his son, Tybolt. Grand Maester Malleon's book (*The Lineages and Histories of the Great Houses of the Seven Kingdoms, With Descriptions of Many High Lords and Noble Ladies and Their Children*) noted that 120 years ago, a Lannister wed a Baratheon, producing three daughters and a son. He also recorded that 90 years ago, Tya Lannister married Gowen Baratheon, to have one child who died in infancy. In all cases, the dark-haired Baratheon colouring is dominant in the children.

Tywin's father, Lord Tytos, was a gentle but weak man, mocked and taken advantage of by his rivals and even his bannermen. Tywin vowed to rebuild the Lannister reputation; he destroyed several disloyal bannerhouses while still half a boy. He married Lady Joanna and became Hand to King Aerys II by the age of 20. Tywin's children brought further fame and infamy to his house: Jaime was the youngest knight to take the white cloak of the Kingsguard – and betrayed his oath by killing Aerys II; Cersei would eventually grow up to marry Robert Baratheon and become queen of Westeros; and the dwarfish Tyrion killed his mother in birth, said to be a curse upon Tywin for his hubris.

Casterly Rock

Casterly Rock is the Lannister ancestral seat from which they rule the Westerlands. The castle sits atop gold mines, and was literally carved from the rock. The other part of the name is left from the Casterlys, the family that had ruled there long ago in the Age of Heroes before their power was diminished. There are watery caverns deep below where the sea roars in and out, as well as other tunnels and cells in the rock.

The castle itself includes the Golden Gallery, the Lion's Mouth, and the Hall of Heroes, where many Lannisters play as boys. Maester Creylen is House Lannister's counsellor.

Lannisport

A port city, smaller than King's Landing or Oldtown but much larger than either Gulltown or White Harbour, Lannisport may see the usual complement of fishermen, traders, and travellers to and from a variety of destinations. With the abundance of Lannister gold, it is no surprise to find jewellers and smiths who work wonders with the metal, as well.

Military Might: The Westerlands

The Westerlands commands slightly more troops than places like the Riverlands or the Vale. It is estimated that the entirety of the Westerlands can bring in 50,000 soldiers when all the banners are raised, but this includes the greenest boys, and leaves many castle garrisons desperately weak. The Lannister wealth allows them to command the second strongest land force, in large part because it allows them to field a tremendous mounted force. Lord Tywin and Ser Jaime's armies both had a very high percentage of mounted soldiers to foot – perhaps slightly better than 2 to 1. The pikemen of the City Watch in Lannisport are known to be well trained, perhaps the most disciplined feudal foot levy in the Seven Kingdoms.

The Lannisters also have a fairly significant naval strength (now that they've recovered from the burning of the fleet of Lannisport during Greyjoy's Rebellion). The Lannisters have 20 or 30 cogs, carracks, galleys, and dromonds at Lannisport, and can call upon their bannermen to fill out their fleets. Each minor coastal house likely has two or three ships to patrol their waters. In total, the Westerland navy is probably close to 50 or 60 large ships, leaving their longships for coastal defence.

Bannerhouses of the Westerlands

The following houses are sworn to House Lannister. Note that this list is not comprehensive, but describes some of the most powerful and colourful houses in the Westerlands.

Braxes of Hornvale

Sigil: A purple unicorn on silver.

Ser Tytos Brax is a knight in service to Lord Tywin.

Brooms

Sigil: A silver helm crested with a sprig of broom on black and green checks.

Ser Benedict Broom is House Lannister's master-at-arms.

Cleganes

Sigil: Three black dogs running on yellow.

Ser Gregor Clegane, the Mountain That Rides, is lord of the Clegane estates. They are a family of landed knights. His younger brother, Sandor, serves Prince Joffrey Lannister, who calls him his Hound. Their grandfather was kennelmaster to House Lannister. He and his dogs saved Lord Tytos from a lioness, three of the dogs dying in the process, and was granted lands as a reward.

Crakehalls of Crakehall

Sigil: A black and white brindled boar on brown.

Lord Roland Crakehall is ruler of Crakehall. Lord Roland was one of the witnesses to Ser Jaime Lannister's murder of King Aerys II. Previous to this, Jaime Lannister spent four years squiring for Lord Sumner Crakehall.

Leffords of the Golden Tooth

Sigil: A golden inverted pile on sky blue, a yellow sun in the first.

Lord Leo Lefford rules the Golden Tooth. He is in charge of the stores and supplies for Lord Tywin's host.

Lorches

Sigil: A black manticore on white, beneath a crimson chief with three gold coins.

Ser Amory Lorch is one of House Lannister's chief knights.

Lyddens of Deep Den

Sigil: A white badger on per pale green and brown.

Marbrands of Ashemark

Sigil: A burning tree, orange on smoke.

Ser Addam Marbrand commands Lord Tywin's outriders.

Paynes

Sigil: Chequered purple and white, within each square a golden coin.

Ser Ilyn Payne is the King's Justice. A distant cousin of his, Podrick, has been assigned to Tyrion Lannister as his squire.

Presters of Feastfires

Sigil: A red ox on ermine.

Ser Forley Prester is a knight of House Lannister.

Serretts of Silverhil

Sigil: A peacock in his pride on cream.

Swyfts of Cornfield

Sigil: A blue bantam rooster on yellow.

House lord Ser Harys Swyft married his daughter, Dorna, to Ser Kevan Lannister.

Westerlings of the Crag

Sigil: Six white seashells on sand.

The Westerlings are a minor house, but an ancient line descended from the First Men. They have sometimes married Kings of the Rock before the Targaryen Conquest; a Westerling woman named Jeyne was one of Maegor the Cruel's wives. The Crag juts out over the sea, more ruin than stronghold, with the best of the Westerling lands sold when their wealth dried up with its mines.

Songs, Stories, Legends

Lann the Clever, is a trickster figure from the Age of Heroes, as well loved (if not more) by bards as Bran the Builder; the Lannisters claim descent from him on the female line. He not only tricked the Casterlys out of Casterly Rock using only his wits, but he is said to have stolen gold from the sun for his hair, a story likely used to explain the prevalence of blond hair in the Lannister family.

In Lannisport, there are fisherfolk who claim to have seen merlings. This is apparently a common claim.

"The Rains of Castamere" is a song about how Lord Tywin Lannister destroyed House Reyne of Castamere and House Tarbeck of Tarbeck Hall for their disloyalty when he was still a young lord.

The Reach

The Reach is one of the largest territories in Westeros, second only to the North in sheer size. It is south of the Westerlands, spanning from just south of the Goldroad and Blackwater Rush to Oldtown, the Arbor, and the Sunset Sea. Its boundaries vaguely resemble a fist or leaf as it abuts against the Stormlands and Dorne. It is at Highgarden that House Tyrell holds sway. The Reach is also the heart of Westeros's chivalric tradition, with knights and knighthood held in high esteem.

Geography

The Reach consists of vast plains and fields, with the occasional hill dotting the landscape. It also includes, or comes near, the mighty Blackwater Rush to the north and the windswept Dornish Marches to the south. The Mander River forks throughout the countryside, with one of its vassal streams named the Cockleswent. The roseroad reaches up from Oldtown and crosses the Mander where the river gets muddy, at Bitterbridge. At the mouth of the Mander are the Shield Islands, and pleasure boats sometimes sail down the Mander from Highgarden. The searoad comes down along the coast from Lannisport in the Westerlands to Highgarden, where it terminates.

Trade and Resources

The entire region is synonymous with flowers, such as the fields of golden roses surrounding Highgarden. It is also rich with fruit, producing sweet apples, fireplums, grapes, melons, and peaches.

Many wines are also made here thanks to the grapes of the Arbor: summerwine, dry and fruity reds, and rich golden vintages. These are generally regarded as the best throughout the world, and have been traded as far away as Vaes Dothrak in the east.

Tyrells of Highgarden

Growing Strong
— Words of House Tyrell

Sigil: A golden rose on green.

House Tyrell is one of the richest families in Westeros, second only to the Lannisters, and they can field the largest armies in the Seven Kingdoms. Lord Tyrell is also the Warden of the South, Defender of the Marches and High Marshal of the Reach. The Tyrells stayed loyal to the Targaryens during the War of the Usurper, but since the rebel's victory they bent the knee and became sworn vassals to King Robert Baratheon. Today, they are welcome in court at King's Landing and have even lent the crown money.

Ancestors and History

The Tyrells are descended through the female line from Garth Greenhand, the gardener king of the First Men. From there, they rose to power as stewards for the Kings of the Reach, whose territories stretched from the Dornish Marches and Blackwater Rush to the borders of the Sunset Sea. King Mern Gardener, who was the last of the old line, died at the Field of Fire, where Aegon and his sisters turned their dragons on the combined armies of King Mern and King Loren of the Rock. Harlen Tyrell, King Mern's steward, surrendered Highgarden to Aegon and was rewarded well in return with the castle and dominion over the Reach.

Since before Aegon, however, Highgarden has been in conflict with the Dornishmen. This warfare has gone on for centuries, and spawned countless raids across the marches and mountains. Since Dorne joined the Seven Kingdoms, this has cooled somewhat. When Dorne was first conquered by Daeron the Young Dragon, however, a Lord Tyrell was left to govern. His abuses of the people led to his murder, and their subsequent rebellion.

About 100 years ago, Lord Leo Tyrell was ruler of Highgarden. He was considered an amazing jouster, and known as Leo Longthorn. Lord Luthor Tyrell married Lady Olenna of Redwyne. He died through carelessness while hawking, by riding off a cliff. His son, Lord Mace, conducted himself unspectacularly during the War of the Usurper. His heir, Willas, was crippled in a tourney mishap in joust with Prince Oberyn Martell.

Highgarden

Highgarden is much that its name implies, House Tyrell's signature flowers growing in profusion all around. It also boasts groves and fountains, shady courtyards and colonnades. Singers, pipers, fiddlers, and harpers are always kept at court.

Highgarden has not always belonged to the Tyrells, who only gained the castle and its lands after the death of King Mern long ago. It sits not far from the banks of the Mander River, if not right next to them. It is also on the roseroad between Oldtown and King's Landing.

Men-at-arms and servants of the Tyrell household wear a golden rose badge sewn on the right breast of their tunics or doublets. Some of the household guards wear gilded halfhelms and green cloaks edged with gold satin as well. Maester Lomys is House Tyrell's counsellor, healer and tutor.

Military Might: The Reach

Because of its bountiful harvests and its wealth, the Reach has a large population. With that comes the largest army in the Seven Kingdoms, capable of reaching 80,000 troops with a foot to horse ratio of 2 or 3 to 1. Should the sweepings of the Reach be collected and trained, they might marshal as many as 100,000 swords.

With the Redwynes, the Shield Islands, and the coastal lords gathered together, the Tyrells also command a fleet to rival the king's royal fleet and the fleet of the Greyjoys, floating 200 ships or more of which dip 100 oars or more.

Bannerhouses of the Reach

The following houses are sworn to House Tyrell. Note that this list is not comprehensive, but describes some of the most powerful and colourful houses in the Reach.

Ashfords of Ashford

Sigil: A white sun-and-chevron on orange.

Ashford castle is shaped like a triangle, possessing round towers 30 feet high and crenelated walls between them. Ashford town is a market town, with thatch-roofed and whitewalled houses. The Cockleswent stream separates the castle from Ashford Meadow, which acts as a commons for the townsfolk. There is a brook at the far end of the meadow and a pool at one of its bends.

Beesburys of the Honeyholt

Sigil: Three yellow beehives proper on a black pale on a field paly black and yellow.

The Beesburys are minor lords. Their castle is located beside the Honeywine river.

Caswells of Bitterbridge

Sigil: A yellow centaur with bow on white.

Lord Caswell holds Bitterbridge, a small castle with keep where the roseroad intersects the Mander River. Bitterbridge is named for a bridge that crosses the Mander.

Costaynes of Three Towers

Sigil: A silver chalice on black, a black rose on yellow (quartered).

Cranes of Red Lake

Sigil: A "v" of golden cranes on pale blue.

Florents of Brightwater Keep

Sigil: A red fox in a circle of blue flowers on ermine.

Alester is lord of House Florent. Lady Selyse, Alester's niece, is married to Lord Stannis Baratheon of Dragonstone, and his brother Ser Axell serves as Stannis's castellan. The House is said to be able to field approximately 2,000 swords and is very rich. They, too, can claim descent from Garth Greenhand through the female line, and have been known to dispute the Tyrells' claim to Highgarden.

Fossoways of Cider Hall

Sigil: A red apple on gold.

The Fossoways consist of two branches. The Cider Hall branch, called the red-apple Fossoways, is the older and greater branch of the family. An ancient conflict between Ser Steffon and his cousin Ser Raymun Fossoway (who had once squired for him) led to a split in the family. The younger branch is called the green-apple Fossoways.

Fossoways of New Barrel

Sigil: A green apple on gold.

The Fossoways consist of two branches. The New Barrel branch is the younger split of the family. An ancient conflict between Ser Raymun Fossoway and his elder cousin, Ser Steffon, caused the split. Ser Raymun repainted his apple green in order to distinguish his line.

Hewetts of Oakenshield

Sigil: An oaken escutcheon studded with iron, a field bendy of undulating blue and white.

Oakenshield is one of the Four Shields, islands that guard the inlet of the Mander from ironborn reavers with their many longships.

Hightowers of Hightower

Sigil: A white tower crowned with flames on smoke grey.

The Hightowers are an ancient line, one of the oldest in the Seven Kingdoms. They have retained their wealth and power despite staying loyal to the Targaryens during the War of the Usurper. Hightower is in Oldtown, the city that sprang up around the castle. It is the tallest structure in the Seven Kingdoms, and one of the oldest – a massive stepped tower that is topped with a great beacon to show ships the way to port.

Ser Gerold Hightower, called the White Bull, had been a knight of the Kingsguard in Mad King Aerys's service. He had been Lord Commander of the Kingsguard and died at the Tower of Joy.

While they only have a few war galleys, the Hightowers control Oldtown, the largest centre of trade in Westeros. They have the resources to call in a large fleet in dire times.

Inchfields

Sigil: A bend sinister, checked black and white, on pale grey.

Mullendores of Uplands

Sigil: Black-and-orange butterflies on white.

Oakhearts of Old Oak

Sigil: Three green oak leaves on gold.

The Oakhearts are a storied house with an ancient history stretching into the Age of Heroes. They, too, can claim descent from Garth Greenhand through the female line. Ser Arys Oakheart is a knight of the King Robert's Kingsguard.

Peakes

Sigil: Three black castles on orange.

Lord Gormon Peake was one of the champions who followed Daemon Blackfyre in his rebellion. Their current lord is Titus Peake.

Redwynes of the Arbor

Sigil: A burgundy grape cluster on blue.

House Redwyne, an ancient house upon the island of Arbor, is famous for its wines, which can be bought as far away as the Western Market in Vaes Dothrak. Two of the sons of Redwyne are Ser Horas and Ser Hobber, mocked as Horror and Slobber for their homely appearance.

Some years ago, Lord Hoster Tully had urged Ser Brynden Tully to marry a Bethany Redwyne. She wed Lord Matthis Rowan instead.

The Redwynes have a fleet of ships unrivalled anywhere in Westeros except for the royal and Greyjoy fleets.

Rowans of Goldengrove

Sigil: A golden tree on silver.

Lord Matthis Rowan wed Bethany Redwyne years ago, and had three children. Lord Rowan found his daughter in bed with a younger boy, a singer named Dareon; she named it rape, and the boy was sent to the Wall.

Serrys of Southshield

Sigil: A white rose upon a red escutcheon upon white, a red embattled border.

Tarlys of Horn Hill

Sigil: A striding red huntsman on green.

Lord Randyll Tarly rules Horn Hill with the help of Heartsbane, a Valyrian steel greatsword passed from father to son in the Tarlys for 500 years. The house is at least 1,000 years old, however, with all sons named in the light of the Seven. Lord Tarly's eldest son, Samwell, was sent to the Night's Watch to become a Sworn Brother for his cowardice and soft ways. Lord Tarly's younger son, Dickon, is now heir. There are three daughters in between the sons.

Wythers

Sigil: A grey squirrel on white with red border.

Songs, Stories, Legends

Ser Ryam Redwyne – along with Prince Aemon the Dragonknight, Ser Duncan the Tall, and others – was a legendary knight of the Kingsguard, his deeds recounted in tales and songs.

The Field of Fire, where King Mern of the Reach and King Loren of the Rock were defeated and their armies destroyed, was the only time that the dragons Balerion, Vhaghar, and Meraxes had ever fought together at once.

It is said that King Garth Greenhand's crown was made of vines and flowers, and he made the land blossom. It is also known that he was prolific, "planting seeds" in many families that have now grown to dispute each other's claims to Highgarden.

Stormlands

The Stormlands are the seat of power for the Baratheons, the youngest of the great houses and founded by Orys Baratheon during the Wars of Conquest.

Geography

The Stormlands stretch from south of King's Landing and the Blackwater Bay in the north to the northern shores of the Sea of Dorne in the south, encompassing the kingswood, the rainwood, and Cape Wrath. The inland border of the Stormlands is not precisely marked, but the Baratheons have dominion at least to the northern reaches of the Dornish Marches. Both the roseroad and the kingsroad pass through parts of their territory, but Baratheon

power does not reach so far as the Mander River. The Stormlands are not rich with cities and towns. Storm's End, the great castle on Shipbreaker Bay, is the largest fortification in the Stormlands. King Robert's youngest brother, Renly, is Lord of Storm's End throughout Robert's reign. The islands of Tarth and Estermont are part of the Stormlands and sworn to the Baratheons.

Trade and Resources

The Stormlands are weak in trade not because the land is poor, but because the population is scarce and diffused throughout the region. There are no major cities in the region, though Cape Wrath, the rainwood, and the kingswood are all fertile enough. While wood and furs are plentiful, there is no resource in high enough demand to spur trade; conversely, the region is rich in rocks, and trees, and rain.

Baratheons of Storm's End

Ours Is the Fury
— Words of House Baratheon

Sigil: A crowned stag, black, on a golden field.

Although youngest of the great houses, Baratheon seems to be a household of powerbrokers. From their founder's overthrow of the last Storm King to Robert's rise to kingship over the Seven Kingdoms, Baratheons are not content to do anything quietly.

Ancestors and History

Rich in a history poorly known outside its borders, the Stormlands were the homelands of the Storm Kings, who reigned across great swaths of Westeros before the Targaryens deposed them. The domain of the Storm Kings was extensive, at its peak reaching nearly as far north as Moat Cailin on the northern marches of the Neck. Arrec the Storm King lost this northern territory three centuries after it was first conquered. The founding father of the present ruling house was Orys Baratheon, who killed Argilac the Arrogant, the last of the Storm Kings. Orys was rumoured to be the bastard brother of Aegon the Dragon and rose quickly through the ranks to become one of Aegon's fiercest commanders. At the conclusion of the Wars of Conquest, Orys was rewarded by Aegon with Argilac's castle (Storm's End), lands and daughter, whom Orys married. Orys adopted her family's banner, honour, and words, "Ours Is the Fury."

During the rule of the Targaryens, the Baratheon scions seem to have kept the Stormlands peaceful as they themselves did service to whomever sat the Iron Throne. Since Orys's advancement, the Baratheons have continued to do well. Many Baratheon descendants were famous throughout Westeros, such as Ser Lyonel Baratheon, the Laughing Storm. They similarly did well for themselves in marrying into the families of the other high lords, although they were the youngest of the Great Houses. 120 years ago, a Baratheon daughter married a Lannister in a union that produced three daughters and a son. 30 years after this union, Gowen Baratheon, the third son of the reigning Lord of Storm's End, married Tya Lannister. This marriage was far less fortunate; the sole issue of the union, a son, died in infancy.

The Baratheons would ultimately rise to rule over all the Seven Kingdoms. Robert's Rebellion – also called the War of the Usurper – was started, at least in part, over Robert Baratheon. The first offence occurred when Prince Rhaegar absconded with Robert's betrothed, Lyanna Stark. The second, unforgivable affront was when Aerys II demanded Robert's head and that of Eddard Stark. The extraordinary personal relationship between the man who would become king and the Lord of Winterfell was forged during their time as foster brothers in the Eyrie. Robert's Rebellion strengthened that bond.

During the war, the Stormlands was the site of one of the most brutal campaigns of that conflict – the siege of Storm's End. It was King Robert's brother Stannis who held the keep during a year-long siege by the Lords Tyrell and Redwyne. At the end, Stannis and his men were forced to eat rats and suck on boot leather to survive until the siege broke.

To lock his hold on the throne, stag joined with lion again and Robert married Cersei Lannister. Their union has produced three children, Joffrey, Tommen, and Myrcella ... although they are the children of Jaime and Cersei Lannister and not truly Baratheons.

Robert's Heirs

After King Robert's death, many make a claim to the Iron Throne. Both Stannis, the middle brother, and Renly, the youngest brother, put themselves forward, but it is Prince Joffrey, eldest son of King Robert, who now sits the Iron Throne, supported in his claim by his mother's family.

Military Might: The Stormlands

The Baratheons of Storm's End command the most formidable castles in the Seven Kingdoms, but their arms are fewer than those of some of the richer regions. The lords of the Stormlands can raise perhaps 30,000 men to fight, however there is likely a poor horse to foot ratio. Individual soldiers are often seasoned veterans due to the strong martial traditions in the Marches, and the marcher lords tend to have very strong castles to resist Dornish raids.

Bannerhouses of the Stormlands

The following houses are sworn to House Baratheon. Note that this list is not comprehensive, but rather describes some of the most powerful and colourful houses in the Stormlands.

Bucklers of Bronzegate

Sigil: Three brass buckles on blue.

Bronzegate can be found on the kingsroad to the northwest of Storm's End.

Cafferens of Fawnton

Sigil: Two white fawn counter salient on green.

Carons of Nightsong

Sigil: A field of black nightingales on yellow.

House Caron is an old and powerful house from the Dornish Marches. Leaders of the house take the title Lord of the Marches. They have long guarded the Stormlands from attacks emanating from the Reach and Dorne. Nightsong, the house's seat, is like the house – old and strong. It sits at the northern end of the Prince's Pass.

Conningtons of Griffin's Roost

Sigil: Two griffons combatant countercharged on red and white.

The Conningtons had a long and distinguished history of service to the kingdom, and were stripped of lordship and its rights for their part in supporting Aerys during Robert's Rebellion. Now they are merely knights, though they still hold rich lands.

Dondarrions of Blackhaven

Sigil: Forked purple lightning on a black field of four-pointed stars.

Blackhaven is in the Marches, very near to the Boneway; the Dondarrions are marcher lords.

Errols of Haystack Hall

Sigil: A yellow haystack on orange.

Estermonts of Greenstone

Sigil: A dark green sea turtle on pale green.

House Estermont is one of the greatest families in the Stormlands, no doubt partly because Lord Estermont is the maternal grandfather of King Robert and Lords Stannis and Renly. The lands of the family are an island.

Grandisons of Grandview

Sigil: A black sleeping lion on yellow.

Hastys

Sigil: A white bend cotised on purple.

Horpes

Sigil: Per chevron engrailed grey and bone, three deaths head moths countercharged.

Lonmouths

Sigil: Quartered of six: red lips strewn on yellow, yellow skulls strewn on black.

Morrigens of Crow's Nest

Sigil: A black crow in flight on storm-green.

Penroses of Parchments

Sigil: White crossed quills on russet.

Seaworths

Sigil: A black ship, an onion proper on its sail, on pale grey.

The Seaworths are landed knights, holding a small keep and choice lands on Cape Wrath.

Sunglasses of Sweetport Sound

Sigil: Seven golden seven-pointed stars in a ring on white.

Selmys of Harvest Hall

Sigil: Three stalks of yellow wheat on brown.

The Selmys are landed knights. Ser Barristan Selmy gave up his inheritance to join the Kingsguard.

Swanns of Stonehelm

Sigil: Battling swans black on white, beaks and feet golden, on per pale white and black.

Stonehelm is on Cape Wrath in the Red Watch.

Tarths of Evenfall Hall

Sigil: Quartered – yellow suns and white crescents on rose and azure.

The Lord of Tarth is called the Evenstar. Evenfall Hall can be found on Tarth, a large island due east of Storm's End at the edge of Shipbreaker Bay.

Trants of Gallowsgrey

Sigil: A hanged man, black on blue.

Wensingtons

Sigil: Two golden trumpets crossed on blue, a gold chief with three black stags.

Wyldes of Rain House

Sigil: A blue-green maelstrom on gold.

Rain House is located in the Rainwood.

Dorne

"Daeron Targaryen was only fourteen when he conquered Dorne," Jon said...

"A conquest that lasted a summer," his uncle pointed out. "Your Boy King lost ten thousand men taking the place, and another fifty trying to hold it."

— Jon Snow and Benjen Stark, *A Game of Thrones*

There is a compelling reason why the words of House Martell are "Unbowed, Unbent, Unbroken." Sole amongst the Seven Kingdoms sits Dorne, ruled over by its sometimes secretive, frequently cautious, but always cunning Princes, never conquered for long by the Targaryens nor anyone else. Dornish history is as ancient as that of the North but far less well known. It is said that Nymeria, the warrior queen of the ancient Rhoynar, brought ten thousand ships to land in Dorne centuries ago. She took Lord Mors Martell as her husband, and together they crushed their enemies and ruled over a unified Dorne.

Geography

Dorne stretches from the Summer Sea around the southern shore to the Sea of Dorne. The brick coloured peaks known as the Red Mountains protect the entirety of Dorne. These Dornish Mountains seal off the peninsula from the northern kingdoms, keeping Dorne distinct. Most settlements are found along the seacoast, or along the few large rivers.

The deserts of Dorne are perhaps its most striking feature. Armies that managed to navigate the mountain passes often fail against the sandy wastes. There are both red sand deserts and white sand deserts – both are hot and inhospitable, a great barrier to those not accustomed to their perils.

Although there are Dornishmen scattered through the mountains and deserts, the heaviest concentration of its people are along the Vaith and Greenblood rivers, and on the

shores of the sea of Dorne. Salty Dornishmen live along the coasts – these people are lithe and dark featured. They have olive skin and rich, black hair, often worn long. Their dark looks are a result of heavy Rhoynish blood. Sandy Dornishmen are darker than their cousins; they stay to the desert sands and the long river valleys. Stony Dornishmen dwell in the high passes of the Red Mountains. They are the biggest of all Dornishmen, and may be brown-haired or blond with fair skin due to the influx of Andal and First Men blood.

The Dornishmen with the purest Rhoynish blood are the orphans of the Greenblood. Living on brightly coloured boats that travel up and down the river, they carry passengers and trade as well as mischief. The orphans are not opposed to casual thievery and are known to indulge in equally casual seduction.

Although Dorne has no truly great cities, it does have several ancient castles. The seat of power in Dorne is the great citadel of Sunspear, which lies on the eastern coast of Dorne just south of the Broken Arm. The equally magnificent castle called Starfall stands in western Dorne, in the mountains on a river.

Dornish Customs

Dorne is noteworthy for the persistent influence of Rhoynar customs. Dornish rulers do not call themselves king, preferring the Rhoynar title, "prince." Many Dornish traditions have little to do with the culture of the other six kingdoms of Westeros – for example, Dornish law grants inheritance rights not to the oldest son but rather to the oldest child, whether male or female.

The southernmost kingdom is not just poorly understood. It is loved but little, particularly among its hereditary enemies in the Reach and the Stormlands. The long-standing ties between Dorne and the Nine Free Cities in no way improve feelings towards Dorne in the rest of Westeros. Currently, the reigning Prince of Dorne, Doran Nymeros Martell, is wed to Mellario of the Free City of Norvos.

Dorne lies on the fringes of culture and society in the Seven Kingdoms, but it is still important. The Dornishmen will undoubtedly have a role to play in the struggles yet to come.

Trade and Resources

Dornish produce is traditionally less well known in the other six kingdoms than its quality deserves; the exception to this rule is Dornish summerwine. It is considered quite fine, though it does not possess the complexity and sophistication of wine from the Arbor. Lemons, olives, plums, and pomegranates come principally from Dorne. Dornish yew is used to make longbows. The trade between Dorne and the Nine Free Cities is considerably more robust than trade with its Westeros neighbours.

Martells of Sunspear

Unbowed, Unbent, Unbroken
— Words of House Martell

Sigil: A red sun pierced by a golden spear on orange.

Martell has had a long and tumultuous history, on the outskirts of the Seven Kingdoms both due to geography and attitude. Only for the past 100 years or so have they been part of the Seven Kingdoms, and during that time they stayed close to the Targaryens. Since the terrible death of Princess Elia and the fall of the Targaryens, Dorne has once again withdrawn inside her borders.

Ancestors and History

Barely a century has passed since Dorne was brought into the Seven Kingdoms. The Targaryen King Daeron II, married early to the Dornish Princess Myriah, finally wedded Dorne to his kingdom by giving his sister to the Prince of Dorne. Diplomacy succeeded where his namesake Daeron I, the Young Dragon, failed nearly a half-century before.

The Martells maintained friendly terms with the blood of the dragon until the very end. Princess Elia, sister to Doran Nymeros Martell, was married to the Crown Prince Rhaegar when the war that unmade the Targaryens began. At the Sack of King's Landing, Elia and her children were killed. Rumours say Ser Gregor Clegane murdered her infant son Aegon before raping and killing her, and Ser Armory Lorch killed her daughter, Princess Rhaenys; both were sworn Lannister men. Only time will tell whether the truth of this murder will come out, and how it will affect the relationship between the Martells and the Lannisters.

Military Might: Dorne

The spearmen of Dorne number about 50,000. They favour spears and lighter armours, due to Rhoynish influence and the heat of the country. The Dornishmen are famous for their sand steeds, light coursers that can outrun any other horse of the Seven Kingdoms; they tend to ready large numbers of mounted soldiers.

The Dornishmen are experts at using terrain to their benefit. Already dangerous fighters, they become almost unbeatable when fighting in their mountain passes or across the hot deserts. They favour guerrilla tactics – light, quick assaults and hasty retreats that favour their fast horses and spearmen.

Dorne has few ships, certainly fewer than the Reach or the Westerlands.

Bannerhouses of Dorne

The following houses are sworn to House Martell and Sunspear. Note that this list is not comprehensive, but describes some of the most powerful and colourful houses in Dorne.

Allyrions of Godsgrace

Sigil: A golden hand on gyronny red and black.

Godsgrace sits immediately north of the confluence of the Scourge and the Vaith rivers.

Blackmonts of Blackmont

Sigil: A black vulture with a pink infant in its claws on yellow.

Blackmont lies west of the Prince's Pass, beside the river that flows past Starfall to the Summer Sea. From that position, the mountain lords of Blackmont raided the Dornish Marches before Dorne joined the Seven Kingdoms.

Dalts of Lemonwood

Sigil: Lemons strewn on purple.

Lemonwood lies south of the outlet of the Greenblood River. The Dalts are greater landed knights, with the head of the House being known as the Knight of Lemonwood. The family has a long knightly tradition.

Daynes of Starfall

Sigil: A white sword and falling star crossed on lilac.

Starfall is the seat of House Dayne, sworn bannermen to the Martells. The ancestral sword of the Daynes, Dawn, is a legendary weapon forged millennia ago out of the heart of a fallen star. Dayne knights considered worthy of bearing it by their House take the title of Sword of the Morning.

During the War of the Usurper, Ser Arthur Dayne, the Sword of the Morning and a sworn brother of the Kingsguard, was killed by Lord Eddard Stark. After Eddard and Robert Baratheon won the war, Stark brought Dawn back to Starfall. He returned the sword to Ser Arthur's sister, the ravishing Lady Ashara Dayne, and spent some small amount of time there. It is rumoured that her striking beauty and piercing violet eyes drew the young Lord of the North in, and many of the servants of Winterfell believe Ashara Dayne to be Jon Snow's mother. After Eddard departed, Ashara Dayne threw herself into the sea – though whether for Stark, for her brother, or some other reason remains unknown.

Fowlers of Skyreach

Let Me Soar
– Words of House Fowler

Sigil: a hooded blue hawk on silver.

Gargalens of Salt Shore

Sigil: A red cockatrice with a black snake in beak on gold.

Salt Shore can be found many miles south of the Vaith.

Manwoodys of Kingsgrave

Sigil: A white skull crowned with gold on black.

Kingsgrave can be found in the mountains near the Prince's Pass. Kingsgrave is named for a king of the Reach who was killed there by the founder of the house.

Qorgyles of Sandstone

Sigil: Three black scorpions on red.

Sandstone is in the deserts of western Dorne.

Santagars of Spottswood

Sigil: Per bend sinister blue and white, a spotted leopard with a golden axe.

Tolands of Ghost Hill

Sigil: A green dragon biting its tail on gold.

Ghost Hill is in northeastern Dorne, near the Broken Arm.

Ullers of Hellholt

Sigil: Rayonne yellow over crimson.

Wyls of the Boneway

Sigil: A black adder biting a heel on yellow.

Wyl can be found immediately east of the Boneway, near the outlet of the river that runs through the pass.

Yronwoods of Yronwood

Sigil: A black portcullis grill over sand.

Yronwood is located at the southern end of the Boneway.

The East

To the Seven Kingdoms, the lands of the East are full of mysteries and strange, exotic people. Trade flows across the narrow sea in both directions, but the wealth of goods from such fabled lands as Yi Ti, Qarth, and the islands of the Jade Sea forms the bulk of the contact between Westeros and its trading partners in the far East.

Geography

The continent to the East of the Seven Kingdoms is larger than Westeros but oriented further to the south, with its northern shores touching the Shivering Sea where the island of Ibben lies. The western shore is dominated by the Free Cities. Their Disputed Lands, where wars are constantly fought, reach to the mighty Rhoyne River as it flows towards the southeast. Beyond the river lies the vast plain called the Dothraki sea; to the south of these grasslands are the hot, dusty lands of Slaver's Bay and the shattered peninsula of Valyria. The peninsula extends into the Summer Sea, which makes up much of the southern shore of the continent. Across the Summer Sea lie even more exotic locales, such as the Basilisk Isles and the dark jungles of the continent of Sothoryros, brimming with ruins and mysteries.

Beyond the hills to the east of Slaver's Bay can be found Lhazar, separated from the Dothraki sea by the Skahazadhan River. The red waste begins somewhat further east, separating the Dothraki sea from the triple-walled city of Qarth and the realms beyond the Straits of Qarth. The straits separate the Summer Sea from the Jade Sea; many realms can be found both along its shores and among the numerous islands that dot it, such as Yi Ti and Asshai by the Shadow. Beyond Asshai can be found the mysterious Shadow Lands.

The Free Cities

Populous and wealthy, the Free Cities control much of the western shore of the continent. Their power is largely founded on trade, however, rather than military might. Norvos and Qohor are landlocked, serving as waypoints for caravans from the far eastern lands. The rest of the Free Cities depend on their great fleets for both protection and profit. Braavos, a collection of islands in a great lagoon, is the northernmost Free City, while Pentos is to the south. Tyrosh, Myr, Lys, and Volantis are notable for their near-constant conflicts over the Stepstones and the Disputed Lands.

Trade and Resources

Trade is the life's blood of the Free Cities, ruled by the wealthy merchant princes who control the trade with their fleets and caravans. Lys is famed for its wines and perfumes, Myr for its glass lenses and its lace, Volantis for its trained slaves and beautiful glass, Pentos for its cheeses – that is but a sampling of the wealth of the Free Cities. Braavos is best known for the Arsenal, which can assemble a war galley in a day, and for the Iron Bank, whose influence is felt throughout the East and even within the Seven Kingdoms.

Pentos

Spreading along the shores of its bay, the city's walls are legendary. They feature great square towers made of fused stone, relics of Valyria. These walls help to dissuade any Dothraki *khalasar* hungry for the plunder Pentos offers, but the Pentoshi put more faith on the rich "gifts" that they and other Free Cities give to passing *khals*.

Within the walls can be found bustling inhabitants, living their lives amidst the manses and brick towers of the city's elite: the Prince of Pentos, his kin, and the wealthy magisters who provide him council. Homes and other buildings are clustered along the shore of the bay. Outside of the city walls, farmers are forced to work the estates of the magisters in the Flatlands, where the only towns are ruins left by passing Dothraki *khalasars*.

Unlike most of the other Free Cities, Pentos does not keep slaves – at least not officially. This was forced on the city due to a treaty with Braavos, agreed to 100 years before. Despite this, the Pentoshi pay only lip service to the terms of the treaty, keeping bronze-collared "servants" instead of slaves. Pentos largely keeps itself out of the endless wars involving the more southern Free Cities, such as those over the Disputed Lands.

The Dothraki Sea

A vast plain, stretching for hundreds of miles, the Dothraki sea is home to the Dothraki, the horselords. A hundred different grasses are said to grow on the Dothraki sea, such as *branna*, which turns the plains to blood when it blooms, and grasses whose hues are more varied and brighter than any rainbow. Aside from all this colour, however, the Dothraki sea is nearly featureless, with no roads, forests, or towns to speak of. The only notable landmarks are the Mother of Mountains at the centre of the grasslands, and the city of Vaes Dothrak, which lies at the mountain's foot.

The Dothraki

A fierce and savage people, the Dothraki *khalasars* wage war both amongst themselves and upon settled peoples on the borders of the Dothraki sea. Putting deeds of battle above all else, the deaths of enemies are celebrated by placing a bell in a warrior's braid for each foe slain. After a battle is ended, the *jaqqa rhan* – the mercy men, usually the old or maimed who cannot fight – cleave the heads of the enemy dead and dying alike with heavy axes, while young girls harvest spent arrows from bodies.

This warlike society expresses itself even in their feasts, where Dothraki warriors will kill one another over a woman with little preamble. The *khal*, his bloodriders, and his *khaleesi* sit at the high bench, with everyone else beneath them. In the furthest corners of the hall sit those of the lowest rank in the *khalsar* – unblooded boys, old men, the dim-witted, and the crippled. It is a place of shame, which the raw boys fiercely wish to leave and the old and crippled must resentfully accept.

The Dothraki depend on two kinds of healers after battle. The first are barren women, who are seen as having special abilities with potions and spells in compensation for their infertility. The magic of the herbwomen is a mixture of practical knowledge and superstition. The second group of healers consists of eunuch slaves, the hairless men who treat wounds with needles, knives, and fire.

Trade and Resources

The Dothraki provide the flesh marts of Slaver's Bay with the bulk of their slaves. The slaves they sell are often prisoners from rival *khalasars*. Other slaves are procured in raids into the lands on the fringes of the Dothraki sea, such as Lhazar. The Dothraki also trade in horseflesh, although they sell fewer than might be expected given their vast herds, since horses are a primary form of wealth in their culture.

Vaes Dothrak

The city of Vaes Dothrak is a huge, nearly empty sprawl, ten times larger than Pentos thanks to its lack of walls. *Khals* and their *khalasars* reside there only erratically, when ceremony or happenstance requires. The city is large enough to house all the *khalasars* of the Dothraki, should they all return to Vaes Dothrak at once as it is prophesied.

The varied architecture seen in the city is the result of hundreds of years of construction. Slaves are the primary builders, using the fashions of their own lands to build new homes and monuments. Stone pavilions and stepped pyramids stand beside rickety wooden towers and manses of woven grass. Though many times larger than a city the size of Pentos, Vaes Dothrak is still very crude compared to most cities. The streets are paved in grass, mud, and wildflowers, and many buildings are carelessly constructed from what few materials exist at hand in the grasslands. The occasional stone or marble building stands, but they are rare exceptions.

Although primarily a holy meeting site for the *khalasars*, the city's location makes it an ideal hub for caravans from all parts of the continent. Rather than trade with the Dothraki, they are more interested in trading with one another, all under the watchful eyes of the *dosh khaleen*. These traders are allowed to come to Vaes Dothrak unmolested, so long as they respect the laws of the sacred city and give the crones the traditional gifts of salt, silver, and seed.

The Dosh Khaleen

Widowed *khaleesis* are taken by the bloodriders of their husbands to Vaes Dothrak to join the *dosh khaleen*. The bloodriders kill themselves once they having completed this final duty, but the *dosh khaleen* live on to rule Vaes Dothrak. They are its only permanent residents, along with their eunuchs and slaves.

Even the mightiest *khal* bows to the wisdom and authority of the *dosh khaleen*, who have decreed that within Vaes Dothrak all Dothraki are one great *khalasar*. To prevent violence within the city, the shedding of a freeman's blood is forbidden; even the mere act of drawing a blade can mean death. *Khalasars* take the peace so seriously that they will not fight one another so long as they are within sight of the Mother of Mountains. To circumvent this peace, merchants visiting the city protect their caravans with eunuchs armed with silken cords with which to strangle thieves.

The *dosh khaleen* are seen as seers, capable of looking into the future. When a *khaleesi* becomes pregnant, she is taken to Vaes Dothrak so that the *dosh khaleen* can determine the future of the child in her womb. They watch as she eats the heart of a wild stallion presented to her by her *khal*. She must consume the heart without choking or retching, lest the child be stillborn, weak, deformed, or female. If the child is determined to be a *khalakka*, a son worthy of being a *khal's* heir, the crones prophesise his future. While the crones chant, their eunuchs create clouds of smoke by throwing dried grasses into a great bronze brazier. This smoke rises to the sky, to the great night herd – stars that the Dothraki believe are horses made of fire – and the eldest crone will read prophecy in the smoke of the future.

Horse Gate

The entrance to the city is the horse gate, although it is no true gate. Instead it is named for the two bronze stallions that flank the entrance, rearing up so that their hooves form a pointed arch 100 feet (33 metres) above the ground. Beyond the gate, the monuments and idols of many civilisations line the roadway, the plunder of hundreds of years of Dothraki raids. The homes of the city are further down the godsway, at the base of the Mother of Mountains.

Godsway

The godsway is a broad, grassy road that cuts through the heart of the city. It goes from the horse gate to the Mother of Mountains and the Womb of the World. Along the way it passes through the Western and Eastern Markets.

Eastern Market

The Eastern Market is filled with strangeness, to the eyes of a person from the Free Cities or Westeros. Men of Yi Ti mingle with warrior-maidens from Bayasabhad, Shamyriana, and Kayakayanaya; dark Asshai'i walk with pale Qartheen, and grim, tattooed Shadow Men wear masks that hide their faces. Exotic creatures can be had, such as manticores and the striped zorses of the Jogos Nhai, as can exotic foods such as locust pies and green noodles. Spellsingers, aeromancers, and more offer their services to those who are willing to meet their price.

Western Market

The great bazaar of the Western Market hosts caravans from the Free Cities and the goods they bring with them, which include products of the Seven Kingdoms that are traded with their counterparts from the East. The Dothraki are welcome to shop in both Markets, but they do not truly understand the business of buying and selling. Instead, they receive goods as gifts and give gifts in kind to balance the scales.

Womb of the World

The Womb of the World is a sacred lake near the foot of the Mother of Mountains. The Dothraki believe that a thousand, thousand years ago, the first man rose from its depths on the back of the first horse. *Khaleesis* bathe in the lake to cleanse themselves after they complete the ceremonial eating of a horse's heart to determine what kind of child they will have.

Mother of Mountains

The Mother of Mountains is a great peak rising up from the heart of the Dothraki sea. It looms large not only in reality but also figuratively, holding a central place in Dothraki belief. When a Dothraki is placed on his pyre, his head is turned to look in the direction of the Mother of Mountains.

Lhazar

Southwest of the Mother of Mountains and the Dothraki sea, Lhazar is a pastoral country bound by the Skahazadhan River, which flows westwards into Slaver's Bay. Separated from the slaver cities by a chain of hills, the Lhazareen live their lives in fear of raids from the Dothraki or others that might enslave them. Peaceful and abhorring violence, the Lhazareen are superficially similar in appearance to Dothraki, with the same copper skin and almond eyes, but they have squat, flat faces. They are shepherds whose livelihood is reflected in their god, the Great Shepherd. They live in small communities that are rarely larger than towns or villages. Occasionally the Lhazar attempt to expand and colonise the lands beyond the Skahazadhan, but the Dothraki are quick to slaughter and enslave those "Lamb Men" who dare encroach upon their territory.

Trade and Resources

As pastoral shepherds, the main resources of the Lhazareen are their sheep, which provide them with wool and meat. They also farm the land around their settlements, growing rye, lentils, and other produce. They are relatively poor and have little trade with other lands.

Lhazareen Towns

Protected by little more than walls of dried mud, Lhazareen towns are primitive affairs that are vulnerable to the Dothraki raiders determined to sack them. Narrow, twisted lanes separate the small houses of the inhabitants. Each town contains a temple to the Great Shepherd, most often found at the centre.

Temple to the Great Shepherd

Squat and windowless, a temple to the Great Shepherd is built with thick mud walls holding up a great, undecorated dome of mud bricks. The entrance often leads to a series of anterooms before reaching the central chamber beneath the dome. Beneath the dome is a stone altar carved with figures of shepherds and their flocks. Each temple is served by the godswife, a priestess who performs the rites most pleasing to the Great Shepherd.

The Red Waste

A harsh, cruel emptiness, the red waste was not always that way. Deep within it can be found the ruins of once-beautiful cities, long dead. Now, however, it swarms with bloodflies; they spawn over stagnant, shallow pools of water, which can make anyone who drinks from them ill. On the borders, the landscape is made up of stony, desolate hills, sand, and red clay amid a few scattered, stunted trees and devilgrass. There is practically no game to be had. Further in, it becomes little more than a desert of hard, baked earth. To the north of it the Dothraki sea can be found again, but to the south there is only a bleak, inhospitable shore. Eventually, however, it comes to an end as its eastern edge brushes the ancient city of Qarth.

Characters from A Game of Thrones

Introduction

This chapter details the major, important, and minor characters from *A Game of Thrones*. The major characters are presented first, organised alphabetically, followed by the important, and then minor characters. A comprehensive character glossary that lists all the characters that appear in the first novel is available on pages 472-482.

The first half of this chapter presents simply the characters' histories, personalities, and descriptions. Most of the major and important characters are given full game mechanic write-ups in the second half of the chapter. Many of the minor characters are simply given Class Levels and abbreviated game write-ups (noting significant abilities or deviations from standard classes).

A series of generic character write-ups are presented at the end of the chapter, on pages 459-471.

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Baratheon, Cersei

(Queen)

10th Level (Noble 10)

The queen stood. "And what of my wrath, Lord Stark?" She asked softly. Her eyes searched his face. "You should have taken the realm for yourself. It was there for the taking...Such a sad mistake."

"I have made more mistakes than you can possibly imagine," Ned said, "but that was not one of them."

"Oh but it was, my lord," Cersei insisted. "When you play the game of thrones, you win or you die. There is no middle ground."

— Cersei Baratheon and Eddard Stark, *A Game of Thrones*

If there is one woman destined never to be a hearth-mate or homemaker, she is undoubtedly Cersei Lannister. The Lannister symbol is a lion and Cersei is undoubtedly a lioness, a golden-haired green-eyed feline among queens. Had she been born a whore, she would have been an empress of brothels. She was born noble, however, the first of two bright blond glittering twins fathered by Tywin Lannister and his beloved wife, Joanna. Little brother Jaime came out clutching his sister's heel, and has been clutching other bits of her ever since.

Jaime would one day become a knight, wild and reckless of reputation. Had she been born male, Cersei would have out-Jaimed Jaime. She lacks no bravery when it comes to conflict, and would happily have slit half a dozen Targaryen throats to sit unchallenged on the Iron Throne. Unlike her brother, it would never have occurred to her to get off it. Unfortunately for Cersei, she was born female, and her path to conquest was never going to be that straightforward.

Cersei is the eldest of the Lannister children. As a male, she would be the heir to Casterly Rock, irrespective of looks, abilities, or any other factors. Because of her sex, however, she finds herself third in the line of succession. Anything she has must be given to her by her father or earned between Robert Baratheon's bed sheets. It is not a situation designed to breed self-esteem. Kept back because of her sex and because there is room for only one Tywin-shaped ego in the family, it could be no surprise that this volatile, passionate woman's nature would warp a little.

Under such circumstances, it might be thought that a woman like Cersei Lannister would become a Dacey Mormont or even a Mirri Maz Duur, finding power through arms or the occult. That, however, would not be Cersei's way. She may crave self-determination, but in the end Cersei accepts the world into which she is born.

Cersei has taken on her culture's distaste for women, so she both despises and treasures her own femininity. She has to work very hard for the gifts of command and influence given so easily to men of her station. As a result, she has no time for hapless females. At best, she will sneer at them; at worst, she will use them without a shred of pity. The world is harsh to women; to her mind, the sooner they learn how to use the rules to their own advantage, the better. If Cersei gave it a second thought, she might even argue that she does her own sex a favour by teaching them the lessons she had to learn by herself.

Cersei did indeed have difficult lessons to learn. When dealing with Lannisters, all roads lead to Casterly Rock, and the pervasive influence of Tywin. They pride themselves on a tradition of intelligence inherited from their famous ancestor, Lann the trickster. They use every resource they have to get what they want. They are abundant in wits, in wealth and in comeliness.

Like all the Lannister family – with the notable exception of Tyrion – Cersei is lovely to look upon. This alone makes her a treasure. The Lannisters understand the importance of appearances only too well. In a world where a woman's worth is judged by her beauty, bloodline, and fertility, Cersei is worth a great deal. She may just be another breeder, but her owners can expect a fine price for her – nothing less than a crown.

Unfortunately for Cersei, the death of Lyanna Stark left Robert Baratheon an angry man. All her beauty could never mend his heart – something she could never forgive. Despite this failing, Cersei could certainly take care of his other needs. Sensual and exquisite of form, Cersei is extremely alluring. Robert Baratheon found nothing to object to in her person. This was the beginning of Cersei's rise to power. Her father can subsidise a king, her brother can kill one, but neither can create one. That task, the creation of a Lannister monarch, came down to Cersei alone.

It would never be easy for someone of Cersei's ego, already thwarted in ambition and expression, to become the bed mate of a man in love with another woman, though – especially a woman made ideal through death. Cersei could not even have the satisfaction of watching her rival grow old and ordinary. Lyanna Stark is forever the unattainable and tragic love in Robert's life. The implicit rebuff, both to her status as his queen and her adequacy as his bedfellow, is more than she could possibly tolerate. She gave her royal husband three healthy, beautiful children to inherit his throne and continue his line ... but none of them are his. Joffrey, Myrcella, and Tommen are golden children, who resemble both mother and father, Cersei and Jaime Lannister.

It is hard to understand the complex link between twins, but by itself this does not explain the extent of the love between the Lannisters. They consider themselves to be bonded souls, perhaps even the same soul. It is not true. Jaime's needs are very different to Cersei's. Jaime may follow his sister's lead, but he is a warrior; she is a politician.

It could be argued that Cersei's feelings for Jaime is the nearest she will ever come to making love to herself, for they are so alike, so heroic looking, so beautiful. Whether she would love him so much were he not created in her own glorious image is a moot point. This might, however, explain Cersei's contempt for her other brother, Tyrion. If Jaime is Cersei made male – a mirror of herself as she would wish to be – what is Tyrion but a grotesque distortion? Jaime is not the only Lannister male Cersei mirrors, though. Cersei inevitably echoes her father, the most powerful and successful being she knows in everything from her manipulation of her children to her personal disdain for Tyrion.

Her love for Jaime, however, is a radical departure from her father's cool approach to matters of the heart. This alone is all her own feeling, and the intensity of it pulls her. It is dangerous, and yet comforting, for Jaime gives her most of the power in the relationship. While Jamie appears to be devoted to only Cersei, she in turn knows that her body is a weapon, and is willing to use it as needed, whether to deal with Robert's occasional urges, or to attempt to seduce Eddard Stark. It is hard to tell whether she ever enjoys her lovers, or simply revels in the exercise of her personal power over men.

Incest is considered an abomination throughout the lands of Westeros, but curiously it does have a precedent in the royal house of Targaryen, where brothers and sisters become husbands and wives, kings and queens together. The theory was that it kept the blood pure. Cersei takes that precedent to heart, using it to justify her relationship with Jaime and her denial of her royal husband's marital privileges. In at least two cases, those of Aerys II and Viserys – styled the Beggar King – the genetic inheritance seems to be mental instability, whatever the state of the blood. This situation repeats itself in the first child of Cersei and Jaime's union: the heir to the throne of Baratheon, Prince Joffrey.

Cersei is so passionate and vivacious that even Tyrion, long since hardened to her wiles, finds her irresistible when joy overtakes her. When she is truly happy, she sparkles like a diamond. It is almost impossible not to love her. Cersei has not grown in circumstances where this bright side to her could develop, but it still reveals itself from time to time. Cersei Lannister is a brilliant but fickle friend, a proud and cunning foe, and above all, a guardian of her own power.

Baratheon, Robert

(King)

14th Level (Man-at-arms 4 / Noble 5 / Commander 3 / Knight 2)

Robert groaned with good humoured impatience. "If I wanted to honour you, I'd let you retire. I am planning to make you run the kingdom and fight the wars while I eat and drink and wench myself into an early grave." He slapped his gut and grinned. "You know the saying about the king and his Hand?...I bedded a fishwife once who told me the lowborn have a choicer way to put it. The king eats, they say, and the Hand takes the shit." He threw back his head and roared his laughter.

— Robert Baratheon to Eddard Stark, *A Game of Thrones*

In his days as a warrior, Robert Baratheon was unmistakeable. A tall, strapping, well-muscled brawler, with his hearty smile and heart-stopping blue eyes, he had no lack of loyal friends. The ladies fell before his charms, the men-at-arms admired him, and few could deny that Robert Baratheon was everything a young king should be. In those days, Robert had more than just prowess on the battlefield and a genial attitude away from it. He had charisma – a quality just as important as his skill with a sword, for the Baratheon claim to the Iron Throne was slender at best.

It is said that Orys Baratheon, founder of the House of the Stag, was the bastard sibling of Aegon the Dragon himself. Orys won his family the motto, "Ours is the Fury," taken along with the lands, dominion, and bloodline of Argilac, last of the Storm Kings. Thus, House Baratheon grew and rose to prominence. In recent times, Baratheon and Targaryen wed again, but Robert's main claim to the throne was his hammer. Neither a near legendary bastard link, nor ancient weddings between Baratheon and Targaryen form an impressive foundation for a royal dynasty. It was Robert for whom the rebels fought, not his pedigree.

If King Aerys had not become a threat to his subjects, the issue may never have arisen. Robert claims to have only wanted Lyanna back, but was presumably urged to put himself forward for the crown. Robert saw his chance and was enough of an opportunist to try for the ultimate prize, driven by his fury towards the Targaryens. He made the right friends, fought the right battles, and won.

Winning is not always good for warriors.

The man who sits on the Iron Throne is no longer Robert Baratheon, the warrior. The hero of a hundred battles and perhaps as many bedchambers exists no more. The Targaryens could not kill the usurper, but the Iron Throne finished him in a far crueller way. Robert has become a joke, a bloated travesty of himself, puffing when he walks and red-faced from too much food and wine. Once the smell of leather armour and hard work followed the man. Now the sweat pouring from beneath his silks is partially disguised by the reek of perfume. Both destiny and ambition determined that Robert would attempt the transition from heroic warrior to father of his country, from fighter to governor. The price, however was too high for him to pay. The transformation proved beyond Robert's ability. He could never stomach dull responsibilities. In response, he ate, drank, and celebrated, while the small matter of running the kingdom passed him by and slowly but surely fell into the hands of another.

Robert is not a fool, but he avoids thinking too deeply. As an example, one need only look at the people with whom he has surrounded himself. Robert's queen is a Lannister. Robert's page is a Lannister. Robert's squires, Lancel and Tyrek, are Lannisters. The Warden of the West is Tywin Lannister, and Robert gives the wardenship of the East to Jaime. His good times are inevitably expensive, and he wants to enjoy his tourneys and his wine, his hunts and his feasts without having to worry about the money or its source. The crown goes to the Iron Bank of Braavos and the Faith for funds, but even that is not enough. Robert has borrowed from Highgarden as well, but there is only one family with sufficiently deep pockets to bankroll Baratheon's pleasures: the Lannisters of Casterly Rock.

Robert's crown is deeply in debt to Tywin Lannister. For all his bluff and roar, Robert literally cannot afford to antagonise his wife's family. In most arguments with Cersei, he will tell her bluntly to be silent, but if she kicks up enough fuss, he concedes; the senseless death of Sansa's wolf is a prime example. To him, it is a small price to pay. Without Lannister resources, Robert could not afford to ignore the dull but important economic aspect of rulership, so Tywin pays and the Lannisters grow ever more numerous, clustering around the king for titles, land, and power. Only a fool could fail to see where this is going. A stag surrounded by lions is a story with a predictable ending.

Robert's failure as a king is echoed in his failure as a father and husband. He complains about the coldness of Queen Cersei, but never questions the part he plays in chilling her heart. Coming to bed drunk and desirous of a dead woman is hardly conducive to a successful marriage. More than this, Robert hits his wife. Perhaps this results from the unthinking fury common to his bloodline, or maybe he gets frustrated because she is too sharp for him and he cannot win their arguments. Whatever the reason, he is honest enough to be ashamed of the act, calling it "unkingly." Even then, he is not thinking of his wife; only of the fact that he has demeaned himself. Cersei is so hard that this tiny domestic brutality almost goes unnoticed among her general behaviours. She nurses her bruises and grows quietly more vicious and more determined for power, while Robert finds himself other, less complex companions in pleasure.

Lusty and sensual, Robert has prodigious physical appetites and no shortage of willing partners. He uses his concubines and then abandons them, albeit with a good natured smile. It is a curious thing that with his mistresses Robert seems to regain some of his old magic. Perhaps Robert becomes his real self again in the taverns and kitchens of the kingdom. That man is worth finding, and the simple women he takes to bed treasure his memory long after he has deserted them. Robert tires of his liaisons quickly and has only casual paternal feelings towards his bastards. He enjoys, leaves, and never comes back.

Robert has several healthy, intelligent children who could be fine defenders of his throne, but his seed will fail because Robert avoids responsibility toward his charges, be they his children or his realm. This is most evident in his relationship with Joffrey. Robert is very aware that his heir is unsuitable for the crown but does nothing to improve the situation. Perhaps Joffrey is beyond improvement, but it is Robert's duty to try. Instead, he leaves his son to Cersei's idea of training, and virtually never speaks to the boy. It bodes ill for his kingdom and Robert knows it, but his need for diversion far outweighs his ability to cope with and address his shortcomings.

Robert the warrior was a fierce but generous man. At the war's end, he spared those followers of Aerys who swore fealty to him, an act of mercy that won him many loyal supporters. He could never let go of his hatred for the Targaryens themselves, however. Toppling their house and rule was not enough for his undying hatred. Now he plots the assassination of the pregnant Daenerys Targaryen because her unborn child might one day threaten his bloodline. He has become a politician at the cost of the warrior's instinct to deal with the most deadly foe first. He can see a potential enemy decades away and far beyond his shores, but ignores the very real immediate threat at home – possibly because that threat is paying his bills. Among the Seven, the Father is worshipped as a giver of laws and an example of wise rulership. If anything, Robert demonstrates a shadow side to the Father: an authoritarian boor, dedicated to pleasing himself while other people pay the price. Wined and dined too long on Lannister gold, Robert has stopped focusing on anything other than enjoyment and his own comfort. All that matters to him is to maintain the status quo. Even Eddard Stark, his oldest and closest friend, can barely recognise his foster brother as the man who loved Lyanna Stark.

It may be that Lyanna's death was the beginning of Robert's ruin. When he comes to Winterfell, the first thing he does is pay his respects to her remains. Eddard Stark's dead sister is still his dream of the perfect love, the highest ideal to which he could aspire. Robert was certain that Rhaegar had brutally raped her after kidnapping her, and this drove him into the throes of battle-rage; he killed Prince Rhaegar not for his crown, but to avenge her loss. Rhaegar paid the price for Lyanna on the shores of the Trident, leaving Robert victory but no peace. It could be said that after losing the most precious hope of his life, nothing remained for him but to gain a kingdom and drink deep. More cynical observers might say the deep drinking would have happened even had Lyanna Stark survived to bear him a legion of heirs, so perhaps the gods were kind not to put so pure a feeling to the test of time.

Despite his failings, Robert has his good qualities. He is a simple man who lives life to the fullest, and he can be a lot of fun to have around. Curiously, for a man who cannot bear to be contradicted, he respects the unbending honesty of Eddard Stark enough to make him his Hand. His love has a huge element of selfishness, however; in many ways, Robert has the emotions of a child, and a child is incapable of putting the welfare of others before himself. The Hand rules in the King's name and the King enjoys himself. This is what Robert is trying to find again: the freedom of his youth. He needs more than all the luxuries a court can throw at a jaded monarch. He needs the thrill of a new beginning, and only half-jokes when he suggests to Eddard that they take off again, ride into a new sunrise, find new adventures ... in short, that they stop being fathers and rulers and become warriors again. It is too late, however, and they both know it.

Only as he lies dying does the true Robert re-emerge, rescinding the order to kill Daenerys. He asks Eddard to protect his children and his realm, to be the father Robert never was. Robert Baratheon dies as he lived at his best, killing the foe that rips through his entrails. Years of kingship have played him false, but Baratheon dies a warrior. He could not ask for more.

Lannister, Tyrion

"The Imp"

9th Level (Noble 7 / Spy 2)

All that the gods had given to Cersei and Jaime, they had denied Tyrion. He was a dwarf, half his brother's height, struggling to keep pace on stunted legs. His head was too large for his body, with a brute's squashed-in face beneath a swollen shelf of brow. One green eye and one black one peered out from under a lank fall of hair so blonde it seemed white.

— A Game of Thrones

If the qualities of family Lannister were all lumped together they would have enough beauty to make a queen of everlasting beauty, enough strategy to make an untouchable politician, enough bravery to make one legendary warrior, and enough kindness to make half a man. Tyrion would be that lucky half. Called "the Imp," "the Dwarf," and many other less savoury epithets, Tyrion Lannister has a sinister reputation. It stems partly from his surname, but more because of his physical deformities. From mismatched eyes to stunted legs, Tyrion is remarkably ugly by conventional standards.

Tyrion was the third of Tywin's children, despised from the very outset by his father because his mother, Joanna, died giving birth to him. Tywin undoubtedly thought this a poor exchange. Bad enough that the child's birth had killed Tywin's beloved, but even worse that the boy was so hideous. Tywin involves himself only in the useful, and even his resourcefulness could find no use for a deformed dwarf of a second son. Tyrion became the spare child, an embarrassment to be ignored as much as possible except in time of emergencies. Starved of love, one would expect the dwarf to be the most psychologically scarred of the family. In fact, in some ways he is the most humane and most given to acts of kindness.

Tyrion is all Lannister in terms of intelligence and has no illusions about his attractiveness. What the dwarf lacks in looks, however, he makes up for in understanding. He long ago learned that the way to master a joke against oneself is to join in. Trying to make this man feel small is impossible. No one laughs louder than Tyrion at a well-aimed jest, or is faster to admit the truth of an accurate jibe. It would be wrong to class Tyrion as someone who wins friends by playing the fool, though. The dwarf's usual technique is to add to the jest at his own expense, and then extend it to include his opponents. The bullying Alliser Thorne is a typical victim of Tyrion's humour, humiliated by a dwarf armed with nothing but wit and a crab fork. Tyrion inevitably wins such contests, because he has little pride and a lot of brain – a rare reversal of qualities among the noble houses of Westeros.

Tyrion's sense of humour is one of his greatest assets. Making people laugh is Tyrion's way of getting them to relax around him. It often wins him allies, as when he encounters the tribes of the Mountains of the Moon. His sellsword, Bronn, is ready to die fighting, but Tyrion prefers a different approach. Give the dwarf time to think and talk, and he can usually find a way around anything. On this occasion he offers the clansmen money, makes them laugh, offers them more money, offers them weapons, and finally promises them an audacious amount of land, which isn't even his to give. By the time they have agreed to let him live long enough to fulfil his outrageous promises, they have grown to trust him. They are their own men, but they have also become his men. It is a leverage Tyrion has never had before; to his credit, he treats these people with respect and they return the favour, along with their loyalty.

Tyrion is adept in talking his way out of difficult situations and has ample opportunity to practice this talent, such as when he is captured by Catelyn Stark. Tyrion is a contrast to characters like Catelyn, who rely on emotions. There is an underlying tension between Tyrion and Catelyn, because she wants to base judgements on her feelings, and Tyrion forces her to think. Catelyn is convinced that Tyrion is behind the attempt to kill Bran. Tyrion tells Catelyn that he would never incriminate himself by letting his own knife be used and logically unravels Littlefinger's lies. Catelyn begins to finally hear him, but their highly constructive conversation ends when raiders attack. Now, however, Tyrion shows he has worth beyond his words.

The real change in dynamic between Tyrion and Catelyn occurs at this point. In the attack, he is more like his brother Jaime than he realises and responds with the courage of a true warrior. He goes to the rescue of Catelyn when every instinct tells him to let her die. Something shifts in the balance of power between them, and he goes from being bound to being allowed free movement and weapons. Catelyn says she still doesn't trust him, but if that were true, she would never allow him to keep his axe and dagger. What she means is that she is not going to like him. She is no longer fully certain of his guilt, but is unwilling to simply dismiss the evidence she does have. The difference is subtle, but it is a start.

Sadly, Tyrion gets little chance to further prove himself to Catelyn, for they arrive in the Vale of Arryn, where her sister Lysa rules. Placed in a torturous sky cell, Tyrion proves his resourcefulness in surviving the ordeal. Tyrion is happy to confess, but he makes a mockery of the court by confessing his life's sins – and refuting those crimes he is charged with. By turning himself into a spectacle, he gains the support of the crowd. Even if they dislike him, his showmanship earns him a measure of safety from Lysa's tyranny.

Tyrion engages in a battle of wits with Lysa; she thinks she holds all the power, but he outfoxes her at every step. In the ensuing exchange, Tyrion demands to be treated honourably and fairly. As little love as his father bears for him, Tyrion knows these nobles still cannot offend the most powerful lord in Westeros lightly. Lysa concedes to a trial, annoucing that her son, Lord Robert, will preside. Tyrion takes advantage of his one last chance and invokes a trial of combat. It is possible that he hopes to wait until his brother, Jaime, can arrive to slay Lysa's champion. Tyrion is an excellent judge of character, however, and realises how risky any delay would be, if he remains in Lysa's power. Tyrion knows the combat will be shameful if he actually has to fight; whether consciously or

subconsciously, he must be banking on someone like Bronn to step up for him. While luck certainly helps, his preferred method of keeping a foe talking until he spots a weakness – then taking advantage of it – serves him well.

Though his relationship with Catelyn is rocky, Tyrion has a better relationship with other Starks. After Bran's accident, Tyrion designs a saddle that will enable the boy to ride even with his paralysed legs. Jon Snow finds real friendship with Tyrion, who is only too used to being an outsider and knows every trick in the book for surviving the experience. While suspicious minds might wonder why he takes such an interest, he explains it as a tender spot in his heart, "for cripples and bastards and broken things." Tyrion is not lying. He alone among all his family has the gift of empathy, possibly because he secretly considers himself the most broken thing of all. It is his heart and soul he refers to, though, not his stunted frame.

When Tyrion was much younger, he fell in love with a peasant girl by the name of Tysha, whom he married in secret. He was blissfully happy until Jaime confessed that the girl was in fact a whore whom he had hired so that Tyrion could have his first taste of sex. When Tywin Lannister discovered the incident, he gave the girl to his guards for their use while Tyrion watched, to teach him better than to trust a whore, and possibly punish her by proving her profession to his son and thus negating the marriage. Tywin paid the girl for her troubles, with orders for Tyrion to participate after all the others had taken their turns. It seems to have been the only lesson his father ever felt the need to give Tyrion, and a more chastening one could hardly be imagined.

The question of what Tywin hoped to teach Tyrion is still unknown, though it is certain he felt Tyrion's choice in a wife to be an unthinkable one, far below the status of any Lannister – even one such as a misshapen, dwarfish son.

Tyrion was devastated by the experience, but he has proved too robust to let his love of life be crushed by his father. He is a sensual and loving man, whose amours are characterised by physical passion, kindness, and respect. He frequents brothels and is kind to the whores, and has proven to be gentle and generous with Shae.

Tyrion is currently involved with a whore named Shae, and his feelings toward her grow ever more tender. But then, tenderness is never too far from Tyrion. Though he keeps it well hidden, he is a man of deep feeling. Emotion comes easily to him and his loyalty grows into love where it is returned. This is why there is a casual but very real affection between Tyrion and Jaime. Cersei and Tyrion do not have so easy a bond, because Tyrion is both too clever and too ugly for her. He sees through his sister and Cersei can't forgive him for it.

Those who involve themselves with Tyrion Lannister would do well to look beyond his physical disabilities. He is a vastly intelligent man, excellent company, brave in battle, wise in council, and perhaps most rare of all, compassionate to those who need it. In the right light and under the right circumstances, one may find as Jon Snow did, that Tyrion Lannister stands as tall as a king.

Snow, Jon

"Lord Snow"

4th Level (Man-at-arms 2 / Noble 1 / Night's Watch Steward 1)

"Lord Eddard Stark is my father," Jon admitted stiffly.

Lannister studied his face. "Yes," he said. "I can see it. You have more of the north in you than your brothers."

"Half brothers," Jon corrected. He was pleased by the dwarf's comment, but he tried not to let it show.

— Jon Snow and Tyrion Lannister, *A Game of Thrones*

Jon Snow may be the first to admit he is a bastard, but he is Eddard Stark's bastard – and that makes all the difference. 14 years ago, Lord Eddard Stark brought the infant Jon to Winterfell, claiming him as his bastard son. Stark's wife, Catelyn, learned of Jon in the first year of her marriage. To her, Jon was the figure of all her insecurities regarding her marriage to a man she barely knew. She felt threatened by his very existence – a fact that neither of them could forget as he grew older.

Jon Snow's position could easily have become untenable. Catelyn insists on the distinction between bastard and legitimate child being made clear. While Eddard keeps her from being openly hostile to Jon, he cannot prevent her from showing favour to her own children, even at Jon's expense. Jon is too sharp not to realise this, and too wise to let any resentment show. He accepts his place and visibly puts the others first, working so hard to keep the family peace that his father can't help but admire his efforts. His chance discovery of the direwolf pup he names Ghost – an albino pup that had crawled away from his littermates – is symbolic of Jon's place within his own family, and the precarious nature of his own situation.

Jon has a natural ability to read people, a survival trait learned as a child. Everything he has in his favour – education, breeding, high status – are all due to one man's preference, so learning about others and how to best respond to them have all been vital to Jon's continued life in Winterfell. He would have lost his home long since to Catelyn's ire otherwise, alienating his family and disappointing his father. Instead, he is kind to his siblings, loving and being loved by them. Bran's accident leaves Jon devastated, and he and Robb share a mutual regard, being close in age. He is fond of Rickon and even of Sansa, though his relationship with her is likely the most distant of any.

Jon's favourite sibling is probably Arya. The warmth between them is honest and real. He teases her and musses her hair, gives her advice, and presents her with her most prized possession: her sword, "Needle." Finding a better big brother than Jon would be a hard task. His status within the family makes no difference to her affection, nor to any of the siblings (with the possible exception of Sansa, who always follows her mother's lead). His efforts to connect with his half-brothers and sisters are a part of his nature, for he is a warm, giving individual.

The problem with Jon Snow is that he is always trapped between two worlds: he doesn't belong, but neither can he be shut out. He cannot gain influence or power in the world in which he was raised due to his illegitimate birth. On the other hand, he was raised as the son of a noble; the life of a shopkeeper or herdsman would be a waste of his education and talents, leaving him with nowhere to turn. With no claim of inheritance ever possible, Jon grows ever more restless as he comes of age. Knowing he must go and prove himself, but at a loss for how to accomplish it, fate provides him with an opportunity when Eddard must go south to serve King Robert.

Jon cannot join Eddard at court and Catelyn refuses to keep the boy at Winterfell. Jon chooses a third path, though: that of the Night's Watch, a group of men who stand guard at the great northern Wall and vow to protect the realm against everything beyond it. His uncle, Benjen, is an officer there, and Jon has long admired him. In the Night's Watch, neither birth nor fortune are important, only a man's character and actions. It is a hard life, but one filled with honour. To Jon, it seems a perfect solution. His father is far more concerned about the choice than Jon is, for he realises that those who join the Night's Watch are sworn to take neither wife nor child, but to surrender their whole lives to the Wall. In the end, however, Eddard gives Jon his blessing, knowing that there is little else he can do for his bastard son.

At first, Jon's notions of the Night's Watch are coloured with hopes of glory. Eddard's younger brother, Benjen, is a ranger of renown among the Watch and always welcome at Winterfell. It seems likely that Jon sees Benjen as a role model and hopes to emulate him in order to win the same respect and approbation from his family. His arrival at the Wall quickly disabuses him of his romantic notions.

Upon beginning his training, Jon is deeply disappointed to learn that his new brothers are nothing like what he imagined. Some are peasant born, some are criminals, and all are distinctly unimpressive – and take offence at both his disdain and his skill. Worse, Benjen does not allow Jon to join him in his expeditions, refusing to show favour to his untrained, inexperienced nephew. Jon might have lost hope altogether were it not for Tyrion Lannister, who accompanied them to the Wall in order to see it for himself.

A strong friendship develops between Jon and Tyrion in those days together, in part because Tyrion understands better than anyone else the pain of being despised and how to fight it, but also because the Imp does not gloss over the truth. There is no glamour and precious little heroism to the Night's Watch. It is shabby, cold, and monotonous, except for the occasions when it is terrifying ... and Jon is stuck with it for life. Small wonder then, that when the Imp departs south and his uncle Benjen is off in the wilds, Jon is left to brood and grow bitter about the life chosen for him. Benjen Stark's disappearance leaves him at even more of a loss, as his only link to his former life vanishes on a ranging, apparently never to return.

Jon's natural disposition stands him in good stead, though, as a word from the blacksmith Donal Noye makes him realise how his bitterness and disappointment has led him to treat the other recruits. He takes it upon himself to overcome his pride and negative emotions, forging links of comradeship with those around him and becoming a natural leader.

Jon is inevitably at his best with an underdog to protect, and the arrival of the disastrously rotund Samwell Tarly brings out every defensive instinct he has. He steps in almost immediately to protect Samwell from both the training master, Ser Alliser Thorne, and the other boys. Using a mixture of humour, bravery, and leadership, he bridges the gap between Samwell and the others while taking away some of Thorne's power to harm them. He earns a loyal comrade in Sam in the process, but gains an equally steadfast enemy in Ser Alliser.

When the time comes for promotion of novices to Sworn Brothers of the Night's Watch, Jon is able to get Sam the position of steward to Maester Aemon. He is unhappily surprised, however, when his friends receive appointments to the rangers and the builders while he is placed as a steward to Lord Commander Mormont – a position of servitude with no honour in it that he can see. He wants to be a ranger like his uncle in the hopes of proving himself that way and emulating Benjen Stark, and is bitterly disappointed to be denied his last hope. Sam is convinced, however, that Jon is being groomed for leadership.

Things seem to be going well until the news comes of Eddard Stark's imprisonment and disgrace. When Ser Alliser taunts Jon about his father, his wild temper lands him in a cell. All Sam's predictions of high status for Jon seem destined to end in disgrace. That same night, however, Jon's direwolf alerts him to the presence of something unnatural. It is the wolf who shows him the door to his cell is unguarded and open and leads him to the wight – a former member of his uncle's patrol. Jon fights desperately to save Lord Mormont's life, nearly losing his hand in the bargain. In return, Mormont gives Jon his family's sword, a sign of the bond between them. Jon is honoured and deeply touched by this gesture.

Jon is still a Stark by blood, a connection he cannot forget despite his vows. Upon hearing of his father's death, he tries to desert the Watch in order to stand by his brother and avenge the man he loved so dearly. His friends, and even Ghost seemingly, refuse to let him forget his vows and dishonour himself, however, and bring him back that same night. Soon thereafter, Mormont speaks with Jon, reminding him of his vows to the Watch and offering him another option: to accompany him beyond the Wall to find Benjen Stark. While his heart pulls him back to the south, he cannot argue with Lord Mormont's logic, and agrees to accompany his master beyond the Wall in hope of finding his uncle and proving himself at last.

Stark, Arya

2nd Level (Knave 1 / Noble 1)

One day she came back grinning her horsey grin, her hair all tangled and her clothes covered in mud, clutching a raggedy bunch of purple and green flowers for father. Sansa kept hoping he would tell Arya to behave herself and act like the highborn lady she was supposed to be, but he never did, he only hugged her and thanked her for the flowers. ... Then it turned out the purple flowers were called poison kisses and Arya got a rash on her arms ... Arya laughed about it, and the next day she rubbed mud all over her arms like some ignorant bog woman just because her friend Mycah told her it would stop the itching.

— A Game of Thrones

To the despair of her Septa, and occasionally of her parents, Arya Stark is just not like other girls. At nine years old, Arya is a scrawny little thing, frequently mistaken for a boy with her scraped knees and dirty hands. Her embroidery is awful, her hair looks as though a bird died in it, and from nick-names like "Arya Underfoot" and "Arya Horse-face," it can be deduced that she is neither conventionally pretty nor polite – the very anti-thesis of what a young lady should be. If Sansa Stark is the daughter every mother can be proud of, Arya Stark is the child parents always worry about. What future can there be in the genteel courts of Westeros for the kind of girl who prefers sword practice to sewing?

Like most nine-year-old girls, Arya rarely gives a thought to her future. She lives in the now, and while she has an active imagination, the key word is definitely "active." She is more likely to take part in a fight than dream about jousts. Arya likes movement; when she stops to watch, it is always with a view to what happens next.

Possibly because appearances are seldom on her side, Arya never falls into the trap of relying on them as Sansa does. Her judgement of people is inevitably based on what they do, not who they are or where they come from, as demonstrated by her friendship with the butcher's boy, Mycah, and her bastard brother Jon Snow. She loves Jon irrespective of issues of blood or status because he is kind to her and because they are so alike, even in looks. Though Arya strives to please Eddard and make him proud, she has no airs and graces on her own account. Arya instead has the common touch, and loves to listen to the talk of squires and grooms, servants and freeriders. She is at the stage of childhood where instinct still outweighs social pressure, though the battle between the two begins to wage fierce.

Eddard is very patient with his little girl, perhaps because she is so like his long deceased sister, Lyanna. No one, least of all Arya herself, would guess she has the makings of a pretty woman, but her father recognises her similarity to her aunt, a lady once famed for her beauty. More important, Eddard recognises other qualities Arya shares with Lyanna, such as her passion and wildness of heart.

No more than a couple of years separate the scrawny tomboy from her well-behaved sister, but they might as well be worlds apart. Apart from debunking her older sister's romantic visions, Arya doesn't mean to irritate Sansa. She just wants to be left alone to enjoy what she likes. The world's inevitable approval of everything Sansa does, however, puts Arya in a poor light whenever they are together. The comparison is hard to avoid – the reminders are endless – and it signals how Arya can never seem to fit in in terms of Westeros' culture. Noble women are expected to sit attentively, be pretty and keep quiet. Arya can't keep still or quiet for more than a minute. All her raw, sharp edges and her natural energy make her a tough little wolf, but by no means a proper lady. Arya is created for survival rather than ornament, except to those who find beauty in wild things.

Arya's wolf pup is called Nymeria after a famous queen of the Rhoyne, who brought 10,000 ships over the narrow sea. Nymeria and Arya are very alike. Nymeria is the hardy instinct within Arya: resourceful, cunning, warm in affection and fierce in time of need. After Nymeria sets upon Joffrey, Arya knows that her wolf's life will be forfeit, so she throws stones at the pup to drive her away. This may be heart breaking, but at least Nymeria will survive. There are worse things that could happen to one's wolf, as Sansa could testify.

While Arya is very fond of all her brothers, the relationship between the two Stark sisters is never strong ... and the death of Sansa's wolf shatters it entirely. Arya is furious with her sister for lying about Mycah and Joffrey's conflict, but she still protests against the killing of Lady in Nymeria's place. She doesn't see why either wolf should be punished. Her anger is fierce and deep, but she deals with it very differently than the other Stark women. Both Catelyn and Sansa find themselves in situations where a more powerful individual causes them pain. Neither can face it and both take their feelings out on available scapegoats: in Catelyn's case, Jon Snow; in Sansa's, Arya. In direct contrast to these two, Arya never misdirects her anger. She knows exactly who she hates and why she hates. She is undaunted by status, and perfectly ready to express her feelings. If anything, controlling her rage is the problem.

If Nymeria is an embodiment of the fierce instinct in her soul, Arya's sword, "Needle," exemplifies her will to fight. At first, she has no real idea what to do with her gift. She receives her first, and most important lesson from Jon Snow, "Stick them with the pointy end." By the time her father learns of Needle's existence, he is aware that King's Landing could become dangerous for his family. He lets his daughter keep her unladylike gift and organises training for her with Syrio Forel, a master of weapons from Braavos. Syrio is the kind of instructor with whom Arya can empathise, because he teaches her not only how to fight, but how to survive in a hostile environment – a skill Arya has felt she lacked for most of her life.

Syrio teaches Arya more than the rudiments of swordplay. He has no intention of teaching her the heavy hack and hammer technique of a knight, so totally unsuitable for her size and blade. Instead, he teaches her what he calls "the water dance," the liquid skill of a bravo with a slender blade. Weapon and warrior are dancers with death; mastering the steps requires the perfect combination of skill and focus. From Syrio she learns self awareness, balance and concentration, how to move and how to stay still, when to seize the moment, and when to wait. He sharpens her wits and harnesses her instincts. Syrio apparently loses his life defending his pupil, and she repays him in the best way she can: by putting his lessons to good use.

Syrio's training helps her escape the Red Keep and stay hidden in the city slums. This young wolf, unlike her sister, retains plenty of pure gut instinct. She can survive in conditions that are unthinkable for a young lady. Arya will do what it takes to stay alive, whether it means eating maggot-ridden meat, pretending to be a peasant boy, or sleeping in lice-ridden rags for weeks. Anger is Arya's main fault, not pride. It is her anger that nearly kills her on the day of her father's execution.

The only thing that matters more to Arya than survival is love – her father's love, specifically. She barely knows what she is doing, as she fights her way through the crowd towards Eddard, ready to stand by him, defend him, or just die fighting as close to him as she can. In the end, it is Yoren who saves her for her father's sake, dragging her away by her hair.

Those who encounter Arya may not be even be aware of it, for she is a nondescript child, more likely to be mistaken for a stable boy than to be recognised as a Stark of Winterfell. Arya is good at staying hidden. If revealed, she is quick, fierce, cunning, and difficult to catch! She feels love and loyalty for her family, with particularly deep feelings for her father and Jon Snow. The characteristics which baffled her parents, made her septa scold, and made the other girls laugh are becoming skills which will help her survive. At the moment she can only hide and run, but she is a resourceful young woman with skills she has yet to fully recognise. Those who underestimate her do so at their peril.

Stark, Brandon

"Bran"

1st Level (Noble 1)

Reluctantly she let go of them in her heart. But not Bran. Never Bran. "Yes," she said, "But please Ned, for the love you bear me, let Bran remain here at Winterfell. He is only seven."

"I was eight when my father sent me to foster at the Eyrie," Ned said, "Ser Rodrik tells me there is bad feeling between Robb and Prince Joffrey. That is not healthy. Bran can bridge that distance. He is a sweet boy, quick to laugh, easy to love. Let him grow up with the young princes, let him become their friend ... Our House will be the safer for it."

— Catelyn and Eddard Stark, *A Game of Thrones*

At seven years old, Bran has all the makings of a true Stark. Brave, bright, and ready for adventure, his head is already an interesting mish-mash of his Father's instructions, Maester Luwin's history, and Old Nan's tales. Despite being Rickon's senior by four years, the other children still treat Bran like the baby of the family. Perhaps this is because, unlike Rickon, he has plenty of charm and throws very few tantrums. Of all the children, Bran is the one who takes most notice of those around him. He listens and learns without judgement, possesses a great deal of empathy, and is popular with almost everyone as a result. He's the one they all cherish, the one they all teach. Catelyn is proud of him, Ned answers his questions, Robb will guide him, Arya will fight for him, and Jon will weep for him. In such an atmosphere, it's no surprise that Bran is very easy-going. The family adores him.

Bran's destiny begins with his great passion for climbing. Bran has explored all the trees and turrets in Winterfell. Sure-footed and agile, he defies every edict by his mother and every cautionary tale pronounced by Old Nan. "You're not my son," his father laughs, "You're a squirrel." On the day Eddard and Robert go hunting, Bran stays behind and decides to explore the rooftops when he comes across a taboo sight. Before Bran's uncomprehending eyes, Queen Cersei and her brother Jaime are engaged in the act of incest. What Bran sees could kill them both, bring down their House, and jeopardise their three children. Jaime Lannister realises it all in the instant he sees the agog expression on little Bran Stark's face, and sends the child plummeting to the earth far below.

Bran's legs are shattered by the fall and he enters a coma from which few think he will ever recover, yet he survives. When he wakes, he will be Bran the Broken, a cripple, never to know the triumph of a knight or the love of a woman, never to move without being carried. And yet there is some other power awakening in Bran. For reasons deep as the roots of the Weirwood, Bran is going to live, and more – he is going to fly.

While Bran is unconscious, the wolves howl outside relentlessly, driving his mother to despair because she does not realise they wish to help. Bran's wolf pup saves him from an assassin, and, once allowed close to Bran, stays with him until his recovery. Every Stark child has a primal link to his or her pup, but Bran's is the hardest to define. He hasn't even found a name for it before he falls, but when he wakes, he knows with a calm certainty. His wolf is called Summer.

The Starks have long stood against the evil out of the north, far beyond the wall. They know "winter is coming," but in waiting, it is easy to forget that winter is only part of the cycle. Summer is more than hope for a better time – it is the power of life and passion, action and fire at its most potent. It is the opponent of stillness and death, and is personified in the wolf that stands by Bran Stark.

If Summer protects Bran on the physical level, deep within his dreams Bran has been learning from a different companion: a three-eyed crow. The crow is an ill-favoured messenger, but it brings wisdom and rare gifts of flight and sight. Far above the world, Bran looks down and sees everything, from the secret tears in Sansa's bedroom to the far north and the waiting heart of winter. From the small to the great, there is nothing hidden from the vantage point of a crow. This is why he must live. He has to fly, to see and understand. The three-eyed crow stabs his forehead with its beak, reminiscent of the stories Old Nan tells of crows pecking out eyes. But the bird is not trying to blind Bran. Two eyes see everyman's view, but a third is needed to see what lies beyond. The beak of the three-eyed crow pierces through the mundane thoughts and ordinary perception, which hang like thick lids over Bran's inner eye.

Shock and pain can awaken the extraordinary within. Perhaps Bran has to lose his legs to gain his wings. It seems a poor exchange, especially as there seems to be nothing particularly incredible about Bran once he recovers consciousness. He cannot fly, cannot see more than he did before, and now neither can he walk. There are no great revelations, just an ordinary child's unhappiness at being less than he was. He cannot even have the satisfaction of revenge, because he is too traumatised to remember what he actually saw on the day he fell. The three-eyed crow promised him flight, though, and he does not forget it. Bran takes this to mean that he will learn magic, only to be frustrated by Maester Luwin's pragmatic denial. Luwin means the best for Bran, and sees a future for the boy as a maester himself one day, but does not humour him. Luwin considers magic to be a child's tale, and the time is coming for Bran to grow up.

Reduced to physical inactivity, Bran learns to observe more than he did before. He watches faces and expressions, remembers his father, and learns from his brother. When Sansa sends her odd little message to Winterfell, Robb may fume and wonder where her anger has gone, but Bran senses the hole torn in Sansa's heart. "She lost

her wolf," he says. Even more than Catelyn, Bran registers the changes in his eldest brother, and watches Robb's transition from boy to lord. Robb works hard to make sure that Bran is always at the centre of life at the castle, but it is to Bran's credit that Robb confides in him like an equal. This happens not just because Robb loves his brother, but because Bran comprehends a great deal of what is happening around him. When it comes to understanding feelings, he has no equal in the family.

When Robb is absent, Bran takes on some of the duties of an heir to Winterfell, performing them admirably. Adjustment is slow, but something like ordinary life resumes. The crow dream might have been just a poppy-born delusion, Bran's subconscious mind trying to spin him a wonderful story, a way of convincing himself that waking up was worth it. But around Bran, subtle changes begin to occur.

When wildlings botch a raid in the wolfswood, Bran makes the acquaintance the wildling woman, Osha. She tells him tales of the strange lands beyond the Wall, of giants and magic and ancient stories just as Old Nan did. Old Nan's stories have become frustrating to Bran, because he loved them so much before the accident. That was when he could see himself as the brave boy fighting off monsters and becoming a hero. Now, Nan's stories just make him more aware of everything he has lost. Osha's tales, however, seem to take up where Nan's stories left off, the nursery tales giving way to something more real. Just as relevant to Bran, Osha shows him how to connect to the powers of the godswood and how to listen to the ancient voices whispering in the leaves.

The people around Bran are constantly teaching him something, whether he realises it or not. Maester Luwin's knowledge is impeccable, Osha's tales of the wild sing to some deeper part of his soul, and on a very human level, the gentle devotion of Hodor teaches Bran responsibility. Hodor is immensely strong, but simple of mind and easily alarmed. He takes care of Bran's need for movement, and in exchange Bran gives him easy instructions, tries to keep him out of trouble and comforts him when he gets upset.

The turning point comes the night before his father dies, when both he and Rickon dream of speaking to Eddard. On waking, Bran knows he must go down to the crypt. Rickon is there before him, wild with anger and tears and accompanied by a half-feral Shaggydog. Rickon's knowledge is barely conscious, a toddler's perception. He knows of the approaching storm in the way the wolves know, with his heart and soul. At this point, Bran becomes the big brother, comforting and calming Rickon as best he can, though he can hardly bear the heartbreak himself. This is how an adult deals with sorrow. Bran has the knowledge and has understood it even before the raven arrives with the news. Awareness is a powerful and painful gift.

The sight may be shaping within Bran's mind, but there is still the promised flight to consider. However sharp his eyes may be, they are of limited use if they can look in only one direction. Maybe, just as life and power flows from Summer into Bran, so Bran's sight may one day flow ... but the crow's lessons do not reveal themselves all at once. The secret of flight is not an easy thing to learn. Bran is becoming part of the greater mystery, part of the secret of the everwinter and how to fight it, part of the transformation of Westeros and the world.

On the face of it, Bran is just a crippled boy with enough Stark in his blood to refuse to be tragic. He can be a courteous host and responsible ruler of Winterfell when his family are away. Power is stirring deep within Bran, however, and if he speaks of dreams, or the godswood, or what waits beyond the wall, people would do well to listen.

Stark, Catelyn

"Cat" (Lady)

5th Level (Noble 5)

She feared for Ned and her girls, and for the sweet sons she had left behind at Winterfell. And yet there was nothing she could do for any of them ... You must save your strength for Robb, *she told herself.* He is the only one you can help. You must be as fierce and hard as the north, Catelyn Tully. You must be a Stark for true now, like your son.

— Catelyn Stark, *A Game of Thrones*

Eldest daughter of Lord Hoster Tully of Riverrun, Catelyn was originally betrothed to the heir to Winterfell, Brandon Stark – not to be confused with Bran, Catelyn's son who was named after him. When Brandon died at the hands of the mad king, Aerys II, his younger brother Eddard inherited both his title and his bride to be. It was a match born of expedience and convenience, ever the way among the noble houses.

In this case it was more fortunate than most, for Catelyn is a true daughter of her house. The Tully motto, "Family, Duty, Honour," runs as deep as the blood in her veins. Her affection and concern for her father, Lord Hoster; her younger sister, Lysa; her brother, Edmure; and her uncle, Brynden "Blackfish," is both solid and reliable. Lord Eddard Stark could not have found himself a better mother for his children and wife for himself. For her part, Catelyn has wed a man who, while being very different from her, shares many of her values. Theirs may not have been a match founded in passion, but it has grown through friendship and respect. The result has been a lasting love and a family of five happy, healthy and comparatively normal children: Robb, Sansa, Arya, Bran, and Rickon.

While warm, loving and utterly loyal in the defence of her home and family, Catelyn is not without her faults. She has been lucky in her role as wife and mother, and seldom looks beyond it. In many ways, she is simply a woman of the world into which she was born. She can display remarkable insight when advising other people, but when it comes to making decisions for herself, her judgements tend to be based on what she feels rather than what she knows to be true. This is a common enough characteristic among the folk of Westeros, where parochial loyalties are often uppermost, but what constitutes a simple flaw in an ordinary woman can prove a severe limitation in Lady Stark.

Catelyn's adherence to opinion over evidence has serious consequences. The chain of information leading to the clash between Lannister and Stark is founded upon a theory from her sister Lysa. Lysa's secret message accusing the Lannisters of Jon Arryn's death falls upon ears too ready to hear it. Although nothing is proven, Catelyn can imagine no reason for Lysa to make up such a dangerous lie. Besides, Lysa is her sister, therefore it must be true.

Catelyn's belief in her sister can hardly be criticised, however misguided it might be. Family is the first word of their House motto, after all. Sisters can get things wrong, though, and Catelyn is forced to realise that Lysa is no longer rational; she is driven not by love or loyalty, but by fear to the point of hysteria. Catelyn is torn by pity for her sister's loveless marriage and miscarriages, and guilt at having always been the lucky one: the one with the wonderful husband and healthy children, the one two boys were prepared to die for as they duelled for her love.

This preference for family also extends to her father's ward and her childhood friend, Petyr Baelish, who provides Catelyn with more incendiary information. When presented with the dagger used in the attempt to kill Bran, Petyr tells Catelyn that the dagger is his, won from him by Tyrion Lannister. The idea that a man of Tyrion's intelligence would give a killer a valuable and identifiable murder weapon seems unlikely. When Tyrion points this out later, Catelyn is forced to reconsider, at least momentarily. When she first hears the story, however, she swallows it without a moment's thought, because the surname fits her profile of villainy and because Petyr is someone with whom she grew up, practically part of her family.

Catelyn knows very well that past knowledge of a person is no basis for present judgement. "You knew the man," she tells Eddard when speaking of Robert, "the King is a stranger to you." These are wise words. Unfortunately, Catelyn seldom listens to her own advice. Where Baelish is concerned, she thinks she is dealing with the boy who loved her, who fought for her hand and would never give up. In fact, she is dealing with one whose symbol is the mockingbird; Littlefinger's treachery will kill her husband and shatter her House.

Thanks to Petyr Baelish, she has reason to doubt Tyrion. When Catelyn next encounters the Imp at the inn at the crossroads, she first tries to remain unseen, not wishing a confrontation. When he spots her, however, she makes the best of the situation with great resourcefulness and success. Taking the Imp prisoner makes perfect sense if she wants to question Tyrion, but by that time, she is convinced of his guilt.

Still, while Catelyn's ears may deceive her, her eyes do not. When raiders attack Catelyn's retinue, Tyrion acquits himself with much honour. She may detest the need to free him, but the decision is a good one – the Imp saves her life. Tyrion has no reason to rescue Catelyn, and yet he does. It is only then that she seems to realise that a man ready to defend her life is unlikely to have plotted her son's death. When Lysa threatens the dwarf, Catelyn reminds her sister that Tyrion is her prisoner, and she does not want him harmed. Given time, Tyrion and Catelyn could have developed some kind of grudging mutual respect.

Jon Snow is a constant reminder to Catelyn that Eddard was once unfaithful. She sees him as an affront to her pride and a threat to the supremacy of her own children in Winterfell. It is bad enough that love overturned Eddard's honour, worse that he won't discuss it, and outrageous that Jon Snow is brought up in the castle as a near equal to Eddard's legitimate children. It is obvious that Eddard loves the boy as much as he does the others; by extension, it implies that Eddard loved Jon Snow's mother as much as he loves Catelyn. To her mind, it would have been better if Eddard had drunkenly bedded a tavern wench, then forgot her.

While doing very little to actively make Jon Snow's life difficult, she treats the 14 year old coldly and correctly. When her husband is called south to serve the king, Catelyn makes it clear that Eddard Stark's departure from Winterfell will end Jon's stay there, irrespective of the fact that Winterfell is the only home the boy has ever known.

Catelyn is at her most magnificent when fighting the assassin paid to kill Bran, and at her most despicable when she wishes her son's disability on Jon Snow. He is as innocent as Bran, he merely lacks her stamp of maternal approval. It should be remembered that at the time she is half out of her mind with grief – but heartbreak or not, she would never have dared say it in her husband's presence.

Catelyn has some astonishing qualities. There are good reasons why her father, brother, uncle, husband, and son all respect her views and listen to her ideas. The insight she rarely uses for herself is quickly brought to work for those she loves. Her knowledge of people shows itself in a shrewd understanding of her world. She can be a canny councillor, with the ability to focus on the necessary and immediate.

There is a point where her eldest son Robb is mustering a host of warriors, making the transition from her son to her liege. In perhaps his last moment as "Robb the boy," he asks her if she is going to send him home. This could be her moment to manipulate her son in true Cersei or Lysa-like fashion. She could make him her political tool or keep him as her precious child.

If Robb is to become Lord of Winterfell in truth, however, she must surrender her authority as his mother. Catelyn does so with good grace and becomes his most valuable friend and advisor. It is here that she does her best, speaking common sense when it is needed and stepping into the background when appropriate. This perhaps, is the most valuable power of mothering she has, and she uses it well, honing the qualities of Robb the boy and Robb the lord, so that almost without realising it, she helps to create Robb the King.

Stark, Eddard

"Ned" (Lord; King's Hand)

14th Level (Man-at-arms 3 / Noble 5 / Commander 6)

Bran's father sat solemnly on his horse, long brown hair stirring in the wind. His closely trimmed beard was shot with white, making him look older than his thirty-five years. He had a grim cast to his grey eyes this day, and he seemed not at all the man who would sit before the fire in the evening and talk softly of the age of heroes and the children of the forest. He had taken off Father's face, Bran thought, and donned the face of Lord Stark of Winterfell.

— A Game of Thrones

On first meeting, Lord Eddard Stark seems as cold as the land he rules. "Winter Is Coming," is the motto of his house. Until then, the Starks grow wild as wolves in their ancient fastness of Winterfell, preparing for the cold years. Eddard Stark has hard features, and seldom smiles to those outside his family circle. "They say it grows so cold up here that a man's laughter freezes in his throat and chokes him to death," Ned tells his liege. "Perhaps that is why the Starks have so little humour."

What the Starks lack in humour, however, they make up for in pride. The Starks trace their lineage from the Kings of the North, harsh and grim people with the blood of the First Men running through their veins. Their earliest royal predecessor was Brandon the Builder, and the scions of Winterfell never forget their historical links to the wall he created. The warmth between Eddard and his younger brother Benjen is a prime example of the link between Winterfell and the Wall. Duty always comes first, but respect and affection still thrive. After all, they are forever facing the same old enemy out of the North.

In gentler times, Eddard would never have succeeded to the Lordship of Winterfell. When Lord Rickard and his elder son, Brandon, were tortured to death by Aerys II, however, Eddard inherited the North. The new Lord of Winterfell joined forces then with Robert Baratheon to drive the lunatic from his throne. Robert and Eddard were already close friends, having fostered together with Jon Arryn. Theirs was a friendship that would never fade, although it did have its tumultuous times, such as when they quarrelled over the death of Rhaegar's children.

After the final rout of the Targaryen forces, Baratheon took the Iron Throne and Stark went home to his duties as Warden of the North, the two of them brothers in all but blood. That final bond was a dream cherished by both, but never realised. The dream had a face and a name, though: Lyanna Stark.

Lyanna was Eddard's sister, abducted by Prince Rhaegar only to die soon after. After her death, Eddard brought her body back to Winterfell to lie with her family. He regularly brings flowers to her crypt.

Eddard Stark had his chance to ascend the Iron Throne, but he chose otherwise. The North is his land, his home, and his responsibility, and there was no one else who could take it from him. It would not be hard to dismiss this man as hard work and dull company, but he inspires trust and affection from those who know him well: his family, servants, and bannermen. For all his reserved reputation, Stark never distances himself from the people around him. Each night in the great hall, Eddard dines with some of the men in his employ and learns about the things that concern them from day to day. He gets to know them, and they in their turn, learn about him.

Like Eddard's sword, "Ice," Stark loyalty cuts both ways. Stark's principle is to hold to one's duty, to love that duty if one can, and respect it because one must. This is why Eddard goes back to rescue Jory Cassel, captain of his guard, when the Lannisters attack his men. Love and honour run through the blood of the Starks like the hot springs beneath Winterfell. This House breeds a hard integrity in its folk, a family of healthy minds and hearts.

Still, there is life beyond duty, even for Eddard Stark; Jon Snow is evidence enough of that. The liaison occurred during the wars, early in his marriage when Eddard and Catelyn had been a year apart. Had Eddard ignored or forgotten the woman, Catelyn would have been content to do the same. Eddard brought the child to live with him at Winterfell, though, and claimed the boy as his son. All that can be deduced from Stark's silence and insistence on Jon's presence in his home is that Eddard Stark loved Jon's mother very much. Eddard tells Robert that Jon's mother was called Wylla. This may be the nearest Eddard comes to covering his tracks. Servants at Winterfell tell a far more romantic story, of a beautiful woman with violet eyes, Lady Ashara Dayne of Starfall, whose brother, armed with the Sword of the Morning, was thought the mightiest of the Kingsguard. Rumour claims that this very sword was brought back to Lady Ashara by Eddard Stark, the young lord who had defeated Ser Dayne in single combat, and that after he left her, she threw herself into the sea. A beautiful, if hauntingly tragic tale of a wolf in love, far from the cold eyed man the Targaryens learned to hate ... but the whole story is still a mystery.

When Catelyn asks Eddard the truth of it, he silences her just as he silences the servants. He even clips the tongue of King Robert on the subject. Eddard is very prickly with regard to Jon Snow's mother, and describes himself as having besmirched his own honour and shamed his wife. Unfortunately, Eddard's inability to talk about Jon Snow's origins has long-lasting effects on his family. When Catelyn takes the opportunity to sunder Jon's link with her children, Eddard is astonished by what he describes as her cruelty, little realising that a secret he keeps as a matter of honour is a matter of heartbreak to her. Eddard loves his wife and treats her opinions with respect – one of the reasons why this marriage, born in obligation, has

thrived so successfully. Perhaps because he feels she must be sure of his heart, Eddard doesn't understand why his silence on this one matter makes her react so irrationally. He expects her to accept it as a less pleasant aspect of her duty to him as wife. In reality, however, all that happens is that neither talk and neither budge. Eddard never guesses, or refuses to see, the tension this causes in his home.

The sigil of House Stark is the direwolf, a beast of power. Alongside its strength, though, the direwolf has a lesson to teach, and it matters to Eddard that his family understand it. Though they are children of summer, his children are fated to face the winter, a destiny born in the blood. A loving and conscientious father, Eddard speaks to Arya about the true strength of the wolf – its pack. The wolf that faces winter alone dies, but the wolf within the pack survives. If House Stark is to survive, the family must work together. It is good advice, and yet Eddard himself neglects it to his fatal cost. Robert Baratheon offers him the position of King's Hand, a job Eddard does not want. Robert is his king and his friend, however, and Catelyn thinks it is a great thing for their family. The wolf concedes and goes south, sundering his pack and leaving his land, his gods, and his roots behind him.

Far from all that gives him strength, Stark is at a disadvantage. Robert may recognise his honesty and integrity, but these qualities have no place at King's Landing. The game of thrones can be won by force of arms or by political astuteness. Eddard's men are far away and he refuses to become a politician, so endgame for him draws perilously close. A wolf needs companions he can trust. The small council is a pack of another kind. Eddard tries to make it work for Robert's sake. He also wants to find the murderer of Jon Arryn, and, like a true wolf, has found a trail he intends to follow come what may. On this occasion, the Stark determination will prove his downfall.

Eddard also suffers a tendency to believe that others have a sense of honour, or at least occasional shame. When he learns Cersei's secret, he gives her a chance to leave. When Cersei makes it very clear that she has no intentions of doing so, Stark makes a grave miscalculation. Eddard is a shrewd and powerful man when his instincts are combined with his judgement, but he finds himself wrong-footed in the intricate game of thrones, possibly because the game has never interested him. Eddard ignores his own instincts; he follows his wife's example of trusting Petyr Baelish, and he underestimates Cersei's abilities because he assumes that her husband is her main source of power. These errors of judgement prove fatal for him. Cersei has enough influence to make her a far deadlier enemy than Aerys ever was, however, and Catelyn's trust of Baelish could not be more misguided.

Eddard is the embodiment of everything one could wish for in a Lord of Winterfell. He can be cold as the winter in judgement and authority, but all the while, he holds Summer deep in his heart. That is the secret he hoped to teach his children and his legacy to them: that winter is coming, but together they will survive.

Stark, Robb

(Later Lord, then King in the North)

5th Level (Man-at-arms 2 / Noble 2 / Commander 1)

Yet Robb only said a quiet word, and in a snarl, and the blink of an eye Lord Umber was on his back, his sword spinning on the floor...his hand dripping blood where Grey Wind had bitten off two fingers.

"My lord father taught me that it was death to bare steel against your liege lord," Robb said, "but doubtless you only meant to cut my meat."

The Greatjon struggled to rise, sucking at the red stumps of fingers...but then, astonishingly, the huge man laughed. "Your meat," he roared, "is bloody tough."

— Robb Stark and Greatjon Umber, *A Game of Thrones*

Robb is the eldest child of Eddard and Catelyn Stark. At 14, he is everything his father could wish for in the heir to Winterfell. Strong and hardy, Robb fears very little; he has a first-born's natural tendency to jump in first and think later. It is no surprise that Robb discovers the dying direwolf and her pups. He is a mover and shaker and he makes things happen. Small wonder he names his pup Grey Wind, for pup and boy are quick to learn and even quicker to put learning into action.

Each wolf is linked to a child of Stark with all the intensity of the wild. Grey Wind could be called Robb's totem, the embodiment of his soul at its most raw and potent. Together, they are masters of their environment, in tune with the land and themselves. The inheritors of Winterfell all have challenges to face and prizes to win. Robb's is the most immediately attractive. He is going to be given tangible power and respect, even before he earns it. He learns to keep those gifts and use them through meshing the instincts of the wolf with the understanding of the man.

It may seem strange that Robb Stark, of all men, should have the makings of a great king. He seems almost too ordinary at first, just a boy among other boys, pleasant enough but hardly special. On first appearance, Robb looks more like a Tully than a Stark. Those who believe that talent is bred in the blood would consider this a bad omen. Hoster Tully's lineage is famed for tenacity rather than strategy. It is not the Tully blood that rules Robb, though. He loves like his mother, fully and with all his heart, and thinks like his father, the cold Lord of Winterfell. It is a powerful and rare combination of qualities.

At the outset of his father's instigation as King Robert's Hand, Robb shows no sign of having any unusual talents. If anything, he acts like a typical fourteen year old, especially when faced with the unbearable Prince Joffrey. When Joffrey taunts Robb, secure in the belief that as prince he is safe from the young Stark, Robb rises swiftly to the bait, ready to prove him wrong. A diplomatic incident is only narrowly avoided. At this point, Robb is the snarling young wolf: brave but unthinking, all heart and no brain. It is an attitude he is soon to outgrow.

Eddard often lets his eldest son listen on his councils, and his patience has its reward. When he goes south, he leaves Robb behind to sit in his place and rule as he has ruled. This is no easy task, but Robb grows into it despite a few initial mistakes. When Tyrion returns from the Wall to Winterfell bearing a message from Jon Snow, Robb shows his lack of experience. With unsheathed sword and no offer of hospitality, he shows Tyrion a lack of manners worthy of a Frey. Tyrion's only crime is to be a Lannister, for which he is insulted, has a blade waved in his face, and is set upon by the Stark wolves.

Apart from calling Robb a boy, Tyrion keeps remarkably calm, gives the message, and provides Maester Luwin with plans for a saddle for Bran. Robb sees that Tyrion's kindness is at odds with his preconceptions about Lannisters and promptly prepares to reconsider his ideas. Awkward and embarrassed, he still does the right thing and offers hospitality. His words may be stilted this time, but he is growing into his role. The important thing about Robb is that once he has learnt a lesson, he never needs to be taught it again. One of the things his mother will marvel at most about the change from boy to man to king is his ability to listen carefully, decide clearly and follow through on his decisions without delay.

If Robb has to learn how to listen and how to think, one natural talent he demonstrates is an instinctive understanding of the people around him. Affectionate and open, Robb is protective towards his sisters and Rickon, and shows great consideration towards Jon Snow. He tends not to have favourites, but he does make special room for his crippled brother. He talks to Bran, shares duties with him and tries to ensure Bran keeps his place and self-respect at the heart of Winterfell. Conversely, despite the fact that Theon Greyjoy and Robb are of an age to hunt, ride, and train together, Robb has the innate sense to keep an emotional distance between himself and the heir to Pyke. He enjoys Greyjoy's company and bawdy stories, provided his siblings aren't around, but he has few illusions about his companion. It isn't Theon's status as Eddard's ward that makes Robb wary, it is Theon's endless need to make himself the centre of attention. This awareness of people – what they are like, what they can do, and where they are best placed – is something Robb develops into a skill at least as finely honed as his military abilities.

When Eddard Stark is betrayed and open warfare becomes inevitable, Robb comes into his

own. The men of the North are harsh and accustomed to battle, and few feel the need to defer to a boy with neither age nor experience to recommend him. Robb wins their respect, however, through his ability to face them all down, especially respect from Greatjon Umber. The Greatjon is ill-inclined to follow a boy "so green he must piss grass," and grabs his sword to prove his point. This is the moment at which Robb must exert authority. He doesn't need rage or indignation, for posturing does not impress these men. He needs to use and control the force at his command; his power must be calm, impressive and final. At a quiet word, Grey Wind bites off two of the Greatjon's fingers. An act that would smack of gross brutality in the cultured south meets respect and laughter here; the Greatjon can do without those fingers, but he must have a leader worthy of him. Imperceptibly, Robb stops being the lord and starts becoming the king. Before his men, he is the epitome of confidence and power; if he is quaking in his boots, as he confesses to Bran, his followers never guess it. Bran sees the difference between Robb the brother and Robb the lord, but it is Catelyn who watches him take up the challenge of a crown. To Catelyn's credit, she realises that if Robb is to fulfil his destiny as a ruler, she must let him give up his boyhood. He cannot take responsibility for armies if she won't let him be responsible for himself. To that end, she stops being an authority over him, and becomes his most reliable advisor.

At that point, a gentle role reversal occurs between mother and son. When Bran was unconscious and Catelyn stayed with him, so grieved she lost sight of how Winterfell needed her, it was Robb who helped her to face the responsibilities of her station. Now she is the one helping him to accept control over those around him when doubt or youth threaten to affect his judgement. She helps Robb the King check Rob the Boy on the very few occasions he misses his footing. Above all, she helps him focus on the result needed and how to get it without falling prey to personal preference. Take doubt and desire away, and Robb's martial abilities are dynamic and cunning with his father's cold cunning for battle.

Apart from the wise counsel of his mother, Robb has a deeply cherished ideal he endeavours to emulate. Nothing Eddard Stark ever did is lost on Robb. His benchmark in moments of uncertainty is always to consider what his father would have done. Each day, as his army marches, he invites a different lord to ride alongside him and speak with him. As he listens, he understands his men better and quickly gages where they will do best in battle. This understanding and a natural talent for warfare gives Robb the single most important asset in becoming a king: success. Defeating the combined might of Tywin and Jaime Lannister with all their prowess and experience is a dear task for the most experienced commander, defeating them with a raw boy in command is nothing short of a miracle. His men, inspired by him at first, become more exuberant with each hard-won victory. They are triumphant because their king is the stuff of legend, and for that, they will follow him anywhere.

Maybe it is because Robb is young and fresh in his strategies, or maybe because the injustice of his father burns bright in his heart; regardless, Robb wins battles he should lose and teeters on the verge of becoming mythical even as he becomes king. "Hail the King of Winter!" his followers call out, "Hail the King in the North!" These are old titles belonging to the far past of Nan's stories, but if anyone can make them true, it is Robb: heir to Winterfell and called the Young Wolf, forever his father's son.

Stark, Sansa

2nd Level (Noble 2)

"Some septa trained you well. You're like one of those birds from the Summer Isles, aren't you? A pretty little talking bird, repeating all the pretty little words they taught you to recite."

— Sandor Clegane to Sansa Stark, *A Game of Thrones*

Pretty, courteous, demure, and obedient, at 11 Sansa Stark is everything a lady should be and everything her proud mother could hope. When Robert Baratheon reveals his plans for marrying her to Joffrey, his son and heir, Eddard may have reservations, but Catelyn sees only Sansa's glorious destiny as queen and mother of a royal House. It is more than Catelyn could have presumed, but ironically, it is all that Sansa could ever do. She has been given no training to be anything other than a great man's wife.

The Stark girls have a tutor, Septa Mordane, whose main duties include teaching etiquette, behaviour, and needlework – the perfect grooming for perfect noblewomen. Sansa is by far the Septa's favourite. Almost a model pupil, Sansa's practical knowledge of stewardship is somewhat inadequate (math is a seldom emphasised part of her education) but, when it comes to romance, Sansa could outsing the most fanciful bard in the Seven Kingdoms.

From dawn to dusk, her head is stuffed full of heroes, knights, tourneys, and tales of wooing. All her focus is on finding the perfect love to sweep her away to a castle in the clouds. Neither her mother nor her tutor considers this an odd or limiting attitude. Across Westeros, marriage and motherhood are accepted as the only real reasons for a woman's existence. In other times, Sansa would have adapted perfectly to life in the south, and made some man a beautiful trophy wife.

Sansa has no shortage of pride. She gently disdains Jon Snow because he is a bastard, and she resents her little sister, Arya, for being a tomboy and getting away with it. Sansa has a very fixed idea of how things should be, and will trust anybody as long as they fit the picture book in her mind. She falls headlong into the claws of the Lannisters, because they look gorgeous, act with regal perfection, and shower her with charm. Joffrey Lannister, heir to the throne, looks just like a prince out of legend. When Sansa sees him, she sees a host of minstrel's tales come true. She does not see one element of the real human being in front of her. Love is blind, and Sansa is determined to be in love.

If there is one incident that should prove the ultimate revelation for Sansa, it is the death of Lady, her direwolf pup. The chain of events that starts with Sansa and Joffrey's picnic ends in disaster for all involved. Joffrey loses his sword and his dignity, Arya's friend Mycah is killed by the Hound, and Cersei, venomous for vengeance, insists on the death of a Stark wolf. Arya threw stones at her own wolf to drive her away, but there is another present, a ready target for Cersei's vengeance. Lady is the gentlest and most trusting of the wolf pups – Sansa's own well-trained pet, beautiful and tame. Still, Cersei wants blood and she gets it. Eddard himself kills Lady, and the instinct she represents dies with her. All the Stark children have a deep, primal link to their wolves. Sansa is left without the friend of her innermost heart, and her link to the wilds of Winterfell and to her own true self seems sundered forever.

Still, Sansa cannot give up her dream. She cannot bear to see Joffrey as the vicious coward he is, and she will not admit the cruelty of Cersei Lannister. So she misplaces the blame, and it all becomes Arya's fault – Arya's wolf who should have died. She never lets herself consider that a prince bullying a butcher's boy is an unworthy act, and she makes herself forget the hatred on Joffrey's face when he told her to go. Few people can avoid an ugly truth more thoroughly than Sansa.

It would be easy to find Sansa irritating in her continued refusal to see Joffrey as anything other than her perfect prince, but it should be remembered that she is very young. The problem is that Joffrey, his looks, his manners, his family and his heritage all look exactly like Sansa's dream future. The dream of the perfect love has got to be real because she wants it to be; the dream of the perfect love has occupied so much of her mind for so long, she needs it to be real. She has nothing else to take its place in her head, her heart, or her life.

Besides, although Joffrey can't be given credit for much, he is a total Lannister in his ability to act. He plays the part of a gallant prince for her especially, a role he relishes because he gets to strut in front of this pretty girl who wants very much to be impressed. Neither of them realise they are role-playing. Sansa's role of sweet damsel is going to become the mainstay of her existence, but Joffrey can seldom maintain the illusion of chivalric competence in the face of a challenge. The incident at the river is just the beginning.

Sansa's denial of reality continues until it reaches its apex, with her father's announcement that she and her sister are to return to Winterfell. Sansa has what can only be described as a tantrum, and then makes an innocent, but very stupid mistake. She sneaks away, disobeying her father. Her hope is that the king can be persuaded to order her father to let her stay, but Sansa is afraid of the king so she goes and talks to Cersei instead. Cersei listens, speaks sweetly, and has Sansa removed to a guarded room. Sansa is a prisoner almost without knowing it, as outside the scions of House Stark are butchered and betrayed.

At first, Sansa remains desperate to cling to her imagined love of Joffrey. If she is not ready to believe her father a traitor, she is at least easy to confuse on the issue. Some might say the girl is too quick to dissolve her bonds of blood, too quick to put blame on her sister, and accept the guilt of her father, but it should be remembered that her family betrayed her first. Eddard killed her wolf; in doing so, he killed the wild at the heart of the girl. What power is left to her?

Sansa believes she has the power of love on her side and that she can persuade her prince to spare her father. What then follows is possibly the most salutary lesson of Sansa's life. Joffrey agrees to show Eddard mercy if he confesses to treason. Eddard does so, to ensure the safety of his daughters. Joffrey has him killed anyway, smiling at Sansa as he speaks the words. It is only then, finally, that she understands.

Up until this point, Sansa's innocence has been her undoing. Now it becomes her armour. Sansa Stark remains a valuable hostage, and her gentleness makes it obvious to all that she can be a well-behaved pawn. She is no trouble to keep alive and she may be useful. The death of her father is the point at which she separates the behaviour of a model princess from her own, very real feelings. Joffrey takes her to see the remains of those he calls "traitors" – a grisly collection of rotting heads that includes her father's and septa's. At that moment Sansa understands how to defy Joffrey. "He can make me look at the heads," she realises, "But he can't make me see them."

Sansa may never have developed the winter's strength of the North, but she is true Stark iron when she gazes at the heads impassively and asks how long he wants her to look. This is a power she will develop – the power to mask her feelings behind courtesy, to smile when a smile is needed, to stand straight when required. She cannot stop the pain, but she can stop Joffrey from enjoying it. It is a terrible moment for her but it is also the beginning of power, the way to survive.

Unable to wring more heartbreak from Sansa, Joffrey seeks other ways to hurt her. Sansa has learnt the truth about her prince. Now she learns the truth about his knights, who punch and beat her at his behest. Unfortunately, she has no way to defend herself. All she can do is tell them they are no true knights, a ridiculous accusation to make to a gang of armoured thugs. Growing in painful wisdom, Sansa has only her dreams to sustain her. That very helplessness, however, brings her an unlikely ally.

Sandor Clegane, called the Hound, is the most openly repulsive of Joffrey's men. A straightforward murderer with neither honour nor valorous reputation, nor even good looks to make him more palatable, Sandor carries out many of Joffrey's less savoury orders. He kills the butcher's boy, and when Joffrey orders Sansa taken out of her bed unclad, Sandor is the one who picks her up. Sandor never hits her, though, or is more unkind to her than his nature demands. He even dabs the blood from her split lip, and tries, in his rough way, to be kind to her when he may. These acts of kindness are so rare Sansa might even think she imagined them, but they are nonetheless real. After a night of too much drink, he tells her the secret of his scarring. Caught between terror at his brutality and sheer pity for his pain, Sansa has no idea what to feel or think, but she does an interesting thing. She puts her hand on his shoulder and tries to comfort him. Even while shuddering at his scars, she tries to be kind.

The reason Sandor grows very slowly more protective and more vulnerable to the influence of Sansa is because she is in fact the real thing: a damsel in distress, a maiden of pure heart, a cliché of a thousand stories with sweeter endings than those of true life. Songbirds do not rule kingdoms. The worlds they sing of may not exist. But even a man like Sandor Clegane can understand how wonderful it would be if they did.

Targaryen, Daenerys

"Dany" (Princess; Khaleesi; Mother of Dragons)

3rd Level (Noble 3)

There was only her and the dragon. Its scales were black as night, wet and slick with blood. Her blood, Dany sensed ... She could hear it singing to her. She opened her arms to the fire, embraced it, let it swallow her whole, let it cleanse her and temper her and scour her clean. She could feel her flesh sear and blacken and slough away, could feel her blood boil and turn to steam, and yet there was no pain. She felt strong and new and fierce.

— A Game of Thrones

Among the major players in the game of thrones, many struggle to maintain a position of security and many flirt with power; only two are learning how to rule. One of these is Robb Stark of Winterfell. The other is a far less likely candidate for a crown: Daenerys Targaryen.

At the outset, Daenerys seems to be no different from any other noble girl; indeed, for all her royal birth, her position is the weakest of all. She has less training and protection than Sansa Stark, less influence and experience than Catelyn Stark, less self-assurance and allure than Cersei Lannister, and less resolution and resourcefulness than Arya Stark. All she has is her blood and a past coloured by her brother's childhood memories. The downfall of the royal house of the Dragon happened while she was growing in Queen Rhaella's womb. The treachery of the usurper, the return to Dragonstone, her birth and her mother's death, the flight and exile ... all these are woven together into a tapestry of grand and bloody saga by Viserys. She has no memory of it, but it is the only truth she knows.

Her own memories are more wistful: a red door and a lemon tree, nostalgia for a childhood ended too early. Daenerys could have been happy as an ordinary girl, but this is a choice never to be hers. Her silver hair and lilac eyes betray her heritage as a princess with a destiny, but the only person who seems to have no stake and no say in forming that destiny is Daenerys herself. In common with almost every other woman of Westeros, Daenerys is principally a possession and breeding stock for the family, owned in this case by her brother Viserys. Daenerys's early memories of her brother are full of love for his colourful stories. Through him, she sees the Sunset Kingdoms and relives all the old adventures. Had Viserys had been her bard, they might both have been happier. But as Daenerys grows up, the wonderful storyteller diminishes into something else. In the old ways of Targaryen, Viserys would be her prospective husband. Instead, with Magister Illyrio's help, he becomes her pimp.

At the time Viserys strikes up the trade of his sister for Drogo's *khalasar*, Daenerys is a girl with little self confidence. She is very young, only slightly older than Sansa. She knows almost nothing except a craving for some gentle, safe place. Her brother's comments and commands to her are such a haze of threats and contradictions she barely knows what to do or how to behave. He beats her and abuses her when he feels stressed or senses rebellion from her, warning her not to "wake the dragon." The pressure is on Daenerys to be an amalgamation of princess and prostitute, to be proud yet servile, to stand straight yet be ashamed of herself. While she is fearful of the future, it is not impossible to believe she might view her impending wedding as a chance to be free from her brother's rages.

Advice and friendship comes neither from her brother nor Illyrio, but from a relic of home, the exiled knight Ser Jorah Mormont. He provides wise counsel about the world she will soon marry into, and yet is a treasure trove of knowledge of her old home.

At the time of the wedding, Khal Drogo looks like a savage to her. He has a fearsome reputation and unreadable expression, and can barely speak her language. If Daenerys wasn't already afraid of failing her brother through her lack of sexual skills, she is still more terrified of this silent stranger. Khal Drogo is a powerful man, however, and a true leader with many more years of experience than either Daenerys or Viserys. There is a physical attraction between them, unspoken and barely understood yet already developing from their first meeting. As yet, Daenerys cannot guess that this will go beyond the perfunctory mating envisaged by her brother. Khal Drogo is not going to be her gaoler. Instead, Daenerys finds that marriage does not have to bring servitude and sacrifice – for her it brings freedom and power.

The wedding is the first sign that Daenerys and the Khal can find happiness together. Khal Drogo's gift of a silver grey filly is a turning point for her. She has never taken the reins before, and her clear delight translates itself to her husband. She is doing more than accepting a gift, she is accepting his way of life as her own. The fear hasn't gone, but she is prepared to face it and learn. The same readiness to adapt shows itself on her bridal night. The Khal is a kind man who wants a wife as well as a bedmate. He takes his time and lets her have the power. He doesn't just want her body, but also her desire, her will to become intimate with him. Much of Daenerys's fear comes from lack of physical confidence. When the Khal accepts her and lets her express her sexuality freely, she does more than become his lover: she grows up. Adulthood with all its trials is far richer than the dreams of childhood.

The filly, however, is not the most important gift she receives. At her wedding, Daenerys receives three dragon eggs – a reference back to the three-headed dragon, symbol of her House. The eggs seem to be no more than valuable ornaments and yet they swirl with colour and texture. There are times when she places them among the flames of braziers or cauldrons, not knowing what to expect or even why she is doing it. With so much to learn and do, however, the eggs are not so much an obsession, more a nagging, almost formless idea. She puts them to the back of her mind, but she never forgets about them.

Daenerys develops great depths of bravery and kindness. If fate would have it so, she showed all the makings of a great *khaleesi*, happy to ride beside her husband for the rest of her life. The growing bliss between them

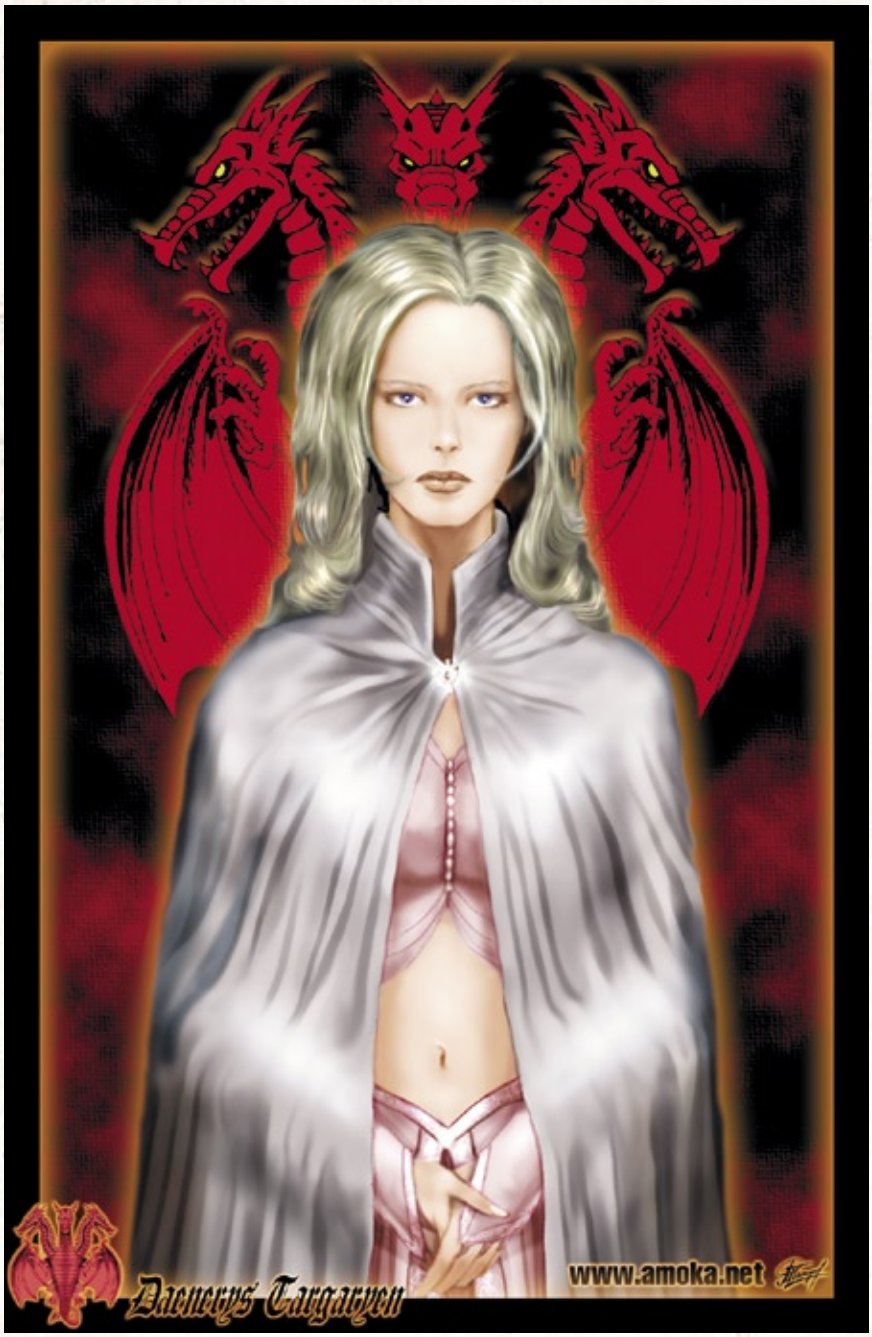
is enhanced by her pregnancy. They both know the child will be the greatest khal of all, the "Stallion Who Mounts The World." Even as Daenerys grasps how to make decisions and move forward, so she learns how to dismiss the unnecessary. Daenerys cares for her brother with much more tenderness than he ever returns, but she has to recognise him for what he is – or rather, what he is not. She knows he is not a true dragon, and begins to suspect that she is the thing he can never be. Neither gentleness nor discipline work with Viserys. To feel strong and cope with the fear and uncertainty in his life, he must have someone to grind underfoot. When neither the Khal, nor the *khalasar*, nor Daenerys will allow him to resume his hold over his sister, he only grows more unstable. By the time he is crowned with a cauldron of boiling gold, memory can only make him more pathetic. She tries to warn him away from his deadly course of action, but when she fails, even in his last agony, she cannot mourn him.

If life among the Dothraki has taught Daenerys how to be a lover and a *khaleesi*, she has yet to learn how to become a queen. There are some lessons for which the gods exact high payment. Daenerys's life changes forever during a Dothraki raid on the Lhazareen, the lamb people. During the raid, Daenerys takes pity on one of the raped lamb women, Mirri Maz Duur. When the Khal suffers a terrible wound, Mirri offers to heal him. The riders of the khalasar murmur against this, but Daenerys wants to trust her and the Khal concedes. Perhaps Daenerys's faith in Mirri Maz Duur stems from a desire to believe that mercy begets mercy. Her trust proves ill-founded.

When the Khal's wound turns putrid, Daenerys becomes desperate to save him. She turns again to the lamb woman, who reveals herself to be a *maegi*, conversant with blood magic. Mirri Maz Duur informs Daenerys that "only death can pay for life." Ostensibly, the life of a horse will pay the price, but Mirri has something else in mind. The rite goes ahead, but Mirri Maz Duur gives nothing and takes all. Daenerys goes into labour during the ceremony, and despite her struggles, Ser Jorah takes her into the tent where Mirri is performing the dark ritual. The child dies before it is born, and Daenerys finds herself with a shattered husk for a husband, no son, and swiftly diminishing status among the Dothraki. In an effort to hold onto her husband in the face of death, Daenerys's stubbornness may have cost her everything.

The same tenacity that made her give Mirri Maz Duur chance after chance, however, keeps Dany steady in the face of tragedy. This shamble of existence is no life for Khal Drogo, so she smothers him with a pillow, sending on her sun-and-stars. This strength of will is what keeps the fragmented remains of her *khalasar* behind her, and lets her begin her life anew.

Rebirth may be far from her thoughts when she orders the building of Khal Drogo's pyre. She knows she is preparing herself, though she does not know for what. "If I look back I am lost," are the words crackling like flames through her mind. The *maegi* is tied to the pyre, the dragon's eggs placed around the body of the Khal, and the fire rises. Magic and blood and life: Daenerys is ready to surrender all three as she gives herself up to the fire. Fire cannot kill a dragon, and she is a true Targaryen.



The cracking of the eggs and the hissing of the newborn dragons signal the beginning of a new life for Daenerys. She has grown from girl to woman, from woman to *khaleesi*. Now it is time for her to step higher, to become a queen – and more than a queen. Just as she could never become a strong *khaleesi* with Viserys beside her, so she could never have completed her destiny if Khal Drogo had lived. If she had become the mother of the Stallion Who Mounts The World, she would never have found the fire and the pain it takes to bring birth from stone eggs. Perhaps the way was paved for her a long time ago, and she accepted it in the depths of her heart when she accepted the dubious help of the *maegi*. Only the gods know the answer. All she knows finally is who she is and what she is: Daenerys Stormborn, Last of the Targaryens, heir to the throne of Westeros, and the Mother of Dragons.

Baelish, Petyr

"Littlefinger" (Lord)

10th Level (Knave 2 / Noble 3 / Spy 5)

"Why would Petyr lie to me?"

"Why does a bear shit in the woods?" he demanded. "Because it is his nature. Lying comes as easily as breathing to a man like Littlefinger. You ought to know that, you of all people ... Littlefinger has never loved anyone but Littlefinger ..."

— Catelyn Stark and Tyrion Lannister, *A Game of Thrones*

Petyr is a marvellous example of how a little can go a very long way. He may be Lord Baelish, but he is more commonly known as Littlefinger, a nickname given to him by Edmure Tully in one of that gentleman's rare moments of wit. The Baelish family holdings have always been modest in the extreme, based on the smallest of the Fingers. To add to the jest, when Petyr was young he was slight and small of build. Though silver streaks now line his hair, the man never really outgrew the boy. Littlefinger he was, and Littlefinger he remains.

Littlefinger is King Robert's Master of Coin. His sigil is the silver mockingbird, and – as his old friend Catelyn says – he always was a very clever boy. The links between Baelish and the Tully girls go back to childhood, when the three of them played together on the castle grounds. Petyr's games were not altogether innocent. He liked to kiss the girls, and put his tongue between their lips – a harmless enough pastime, and one that met with Lysa's particular approval. Preference is a strange thing, however; despite Lysa's interest, it was Catelyn he grew to love.

When Catelyn's betrothal to Brandon Stark was announced, little Petyr Baelish challenged for the right to her hand. It was both laughable and horrible to Catelyn, who was fond of Petyr although she did not love him. Baelish was a boy of 15, Stark a blooded warrior of 20: it was evident the mockingbird stood little chance against the wolf. Petyr would not back down, and Stark might well have killed him outright had Catelyn not begged him to let Petyr live. Out of respect for her, Brandon let the boy off with a deep scar and the matter was ended. Even then, he did not quite give up. On Brandon's death, he sent Catelyn a letter, which she burned without reading. Her duty was to marry Eddard Stark, and Petyr's hopes had to die.

Whether his hopes were ever hers is a moot point. Where Petyr is concerned, there may be a touch of "what if..." buried in the back of Catelyn's mind, but she never shows anything more than heartfelt, almost sisterly affection for him. There is no indication that she really desired Petyr, but she certainly feels gratitude for his ardour. It may have been a youthful dream of love, but he was ready to die for it, and Catelyn does not forget such devotion quickly. What she does not realise is that the passionate boy is long gone, his place taken by a cunning, if occasionally sentimental, politician.

Petyr is the first to admit that he is not to be trusted. Conventional wisdom suggests that no dishonest man admits his shortcomings. Others would say that a good way to make people think you are an honest rogue is to draw attention to your own faults. At best it will disarm them, at worst it will confuse them – and Petyr delights in inconsistency.

He assists and derides Eddard by turn, his manner insolent, but his help too useful to disregard. Regarding the knife borne by Bran's would-be assassin, Petyr gives the Starks' suspicions more shape and substance. He doesn't accuse, he insinuates; having rolled a conjecture around long enough for the Starks to treat it as fact, he suggests for their own good that they drop the issue while knowing full well they won't. On a personal level, Petyr is undoubtedly one of the most adept manipulators to be found in all of Westeros.

Betrayal's colour is seldom black or white, but instead clothes itself in many shades of grey. People are fooled by his light laughter and flippant ways, but Littlefinger does not forget or forgive. After he lost his challenge, he had no scruples about smearing Catelyn's reputation, claiming he had taken the maidenheads of both Tully girls. Ardent he may have been, but he was also a sore loser. If he could be ungallant about the woman he loved, he is not likely to behave honourably towards his rival. Petyr is constantly berating Eddard for his lack of brains, with such pithy comments as, "Do you Starks have nought but snow between your ears?" On at least three occasions, he warns Eddard against himself. He knows he is a betrayer. The question is, how long can he play the game so blithely right under the nose of the wolf? This is a fight he can win. It is at least as deadly as the battle with Brandon Stark, but this time his wits are his weapons. Under those conditions, the hummingbird can take on any wolf that dares to face him.

Petyr Baelish is extremely subtle and capable of putting long-term plans to one side temporarily, adapting to current circumstances with ease. Littlefinger's loyalty lasts a long time, but he gives it rarely; when it's gone, it is gone forever despite eloquent promises to the contrary. The mockingbird is capable of mixing lies with truth to such an extent as to confuse an issue beyond recognition. Come love or hate, Littlefinger works only for Littlefinger.

Baratheon, Joffrey

(Prince; later King)

3rd Level (Noble 3)

Lord Renly stifled his laughter ... He bowed to Joffrey. "Perchance later you can tell me how a nine-year-old girl the size of a wet rat managed to disarm you with a broom handle and throw your sword in the river." As the door swung shut behind him, Ned heard him say, "Lion's Tooth," and guffaw once more.

— Renly Baratheon to Joffrey Baratheon, *A Game of Thrones*

Master of the pouty lip and petulant squeal, Joffrey is a magnificent example of why close relatives shouldn't marry. Prince Joffrey Baratheon, heir to the throne of Westeros, has the dubious honour of being the most lied-about child in the Seven Kingdoms. All accept that Joffrey is the son of King Robert Baratheon, when in fact, he is the child of Cersei and Jaime Lannister. Joffrey is always decked in the finest regalia, and his tall figure, tumbling yellow curls, and cat-green eyes create a dazzling display of princely perfection. An acute observer might notice the blubbery, over-sensual lips, the sneering expression, and the deeply infantile observations even Cersei can't prevent. Ten minutes of Joffrey's posturing is generally enough to convince anyone that something has gone sadly amiss with his tuition or his bloodline.

It is ironic that incest, the abomination thought to have ruined House Targaryen, also threatens the House of their usurper, but inbreeding alone cannot quite explain Joffrey's excessive cruelty and hysterical despotism. A weak mind can be disciplined, but his uncle Tyrion is the only one to make the attempt, earning the boy's enmity for his pains. Everyone else just ignores Joffrey's obvious weaknesses, leaving him to Cersei's training.

Joffrey has always been Cersei's passport to power, and her thoughts bend solely towards putting him on the throne. A strong-minded, well-disciplined son would ensure House of Lannister's ascendancy, but a strong-minded, well-disciplined son would not need her. Cersei may be blind to her son's faults, but presumably expects him to be a good ruler because she will always be at his side, guiding him to all the right decisions. Sadly, Cersei cannot see her own faults, and does not realise she has little clue how to rule; to that end, Joffrey is taught nothing beyond the seeming of royalty.

Joffrey has a taste for power plays, however, provided he can abuse others with no fear of retaliation. The matter of "Lion's Tooth" and the butcher's boy is a case in point. On the day of his picnic with Sansa Stark, Joffrey wants to show off his fine new sword, "Lion's Tooth." He spots Mycah the butcher's boy armed with a wooden stick and decides that the peasant will make an easy opponent. Mycah runs while Arya and her wolf convert Joffrey from lion into loser. Huddled on the ground and whimpering with terror, Joffrey's humiliation is abject and complete.

At this point, Joffrey is revealed as the creature he really is: cruel, cowardly, and utterly unstable. Facing a nine-year-old girl, Joffrey spits obscenities and demonstrates neither the courage to fight his equals nor the skill to defeat his inferiors. His fury at Sansa is based not only on her relation to Arya but also on her inadvertent glimpse of the truth behind his princely facade. He hates her for having seen the truth of him. Some might think that Sansa's puppy-dog devotion and readiness to hedge around reality for Joffrey might make him feel affection for her. In truth, however, their relationship develops in an even less healthy direction.

By making herself complicit in the maintenance of Joffrey's false persona, Sansa becomes the one person he can reveal himself to without restraint. After her father's downfall, she becomes the perfect victim for his need to bully. His feelings for her are a strange hotchpotch of ill-defined lust, sadism, and the demand for love. Joffrey describes Cersei and all women as "weak," even as he knows it is not true. Faced with danger, his mother is the most powerful threat he can offer the world. He needs the idea of someone less than himself, though, whose job is to love him, come what may. Over-riding all this is the realisation that somewhere in Sansa's pretty head lies the memory of his humiliation, and their relationship becomes a permanent reiteration of one point. He was not powerful enough to hurt her sister, but he is powerful enough to hurt her over and over again.

Despite this, or perhaps because of it, Joffrey never does it himself. His deep desire to inflict pain runs counter to his fear of getting hurt in return. After his ascent to the throne, knights who take their vows seriously are removed, such as Ser Barristan Selmy – whose dismissal comes ostensibly because he failed to save Robert's life. The real reason is that Joffrey wants the kind of Kingsguard who will punch an 11-year-old girl for his stimulation. The new men around him fit the bill. They even do what the Hound never does: they flatter Joffrey.

Joffrey is not hard to manipulate, if flattered and given the chance to enjoy bloodshed from a safe vantage point. He is surrounded by those who know how to use him, and is completely dependent on others to do his thinking. He has no real understanding of the game of thrones. All that matters to Joffrey is that he wins, whatever the cost.

Clegane, Gregor

"The Mountain that Rides" (Ser)

10th Level (Man-at-arms 6 / Knight 4)

It was said that his keep was a grim place where servants disappeared unaccountably, and even the dogs were afraid to enter the hall. And there had been a sister who had died under queer circumstances, and the fire that had disfigured his brother, and the hunting accident that had killed their father.

— A Game of Thrones

Violent and unpleasant, mirthless and cruel, Ser Gregor Clegane has spent his life administering pain and death. When he was a squire 12 years of age and already strong as an ox, he methodically held his seven-year-old brother Sandor's face in a brazier of hot coals for playing with a toy meant for him, with no sign of remorse for the horrible disfigurement his brother suffered. Even at that young age, he made it clear: no one crossed him and escaped unscathed. Four years later, Gregor was made a knight by Rhaegar Targaryen himself. Pitiless even then, Gregor has grown increasingly callous and brutal, showing few emotions other than fury and grim satisfaction.

Gregor was a knight of 17 when King's Landing fell to Lord Tywin Lannister, though his actions in that place were hardly worth the title of "Ser." Already famed for his enormous strength and terrible fury, rumours say that Gregor himself dashed the skull of the infant prince Aegon Targaryen against a wall and raped the child's mother, the Dornish princess Elia, before killing her. Wherever he goes, stories of his horrible deeds are whispered behind his back – few have the courage to speak openly of Gregor's actions for fear of violent reprisal.

Aside from Gregor and Sandor, there is little left of the Clegane line. When Gregor inherited his family's estates – the keep, the gold, and lands – his brother Sandor left the same day, never to return. Gregor has been married twice and is currently betrothed, despite ominous tidings concerning the deaths of his first two brides. Unfortunately, even the well-founded rumours of his cruelty do not dissuade potential alliances, for Gregor is well connected.

Gregor is a bannerman to Casterly Rock, and as such he enforces Lord Tywin Lannister's will, does his dirty work, and strikes terror into those would oppose the Lannisters. Like an attack dog, he does what he is told and does not question his orders. This type of service suits him well, for as a Lannister bannerman he can act on every savage desire he has without fear of the reprisals or execution other lords would offer him. Though his brother is called "The Hound," Gregor is far more ferocious and bestial.

Gregor's behaviour in the Hand's Tourney is utterly without honour as he kills a knight, Ser Hugh of the Vale, ostensibly by accident in the joust. Gregor does not care whom he kills or why – it is all meat to him. Later, when Ser Loras Tyrell wins a joust through trickery, Gregor flies into a violent rage that only blood will quench. First, he savagely kills the horse that failed him, but even that is not enough to quench his thirst. He attacks Ser Loras by surprise, and is only stopped from killing Loras by his own brother. When Sandor stands against him, Gregor is just as happy to attempt to slaughter him as well. There is no moment of hesitation, sense of familial duty, or emotion except for fury. Sandor, who has reason to loathe his brother, shows restraint, while Gregor lashes out at Sandor's helm. Gregor only stops when King Robert orders him to withdraw – revealing there are still some boundaries Gregor will not cross, if only out of a sense of self-preservation. While he does not have the strength to act with complete impunity, only a few hold enough power to keep him in check, primarily the Lannisters and King Robert. Very few others could presume to convince him to limit his excesses.

Some time after the tourney, the Lannisters order him to attack Riverrun's loyal villages under guise of a raider. They ride without banners, but no man can mistake Ser Gregor's size or savagery. Presumably, this was a ploy to provoke Riverrun to act rashly and make them break the King's Peace. Gregor acts out his lord's will without pause, no matter how horrendous the crime. It is obvious that he assumes himself safe under Lord Tywin's patronage, an indispensable part of the defence of Casterly Rock. It is undoubtedly a rude awakening when Eddard Stark, the King's Hand, strips Gregor of all lands, titles, and holdings and orders his arrest, declaring him an outlaw. It is fortunate for Gregor that neither Eddard Stark nor King Robert stand long in the way of the Lannisters; this act is quickly repealed when Joffrey becomes king.

As a leader in war, Ser Gregor commands through fear. He does not tolerate failure, or cowardice, or even questioning of his decisions. "Any man runs, I'll cut him down myself," Gregor shouts to his men, inspiring not courage but a sense of a worse fate should they falter. Yet his men-at-arms follow his lead in brutality. Among themselves, they call him only "Ser," but are quick to follow any order.

Physically, Gregor is perhaps the most imposing man in all of Westeros. He is a giant of a man: nearly eight feet tall, broad-muscled, and impossibly strong and tough, with limbs like thick trees and a deep voice that sounds like stone breaking. Solitary and grim, he rarely leaves his home lands except for the opportunity to fight in tournaments or kill in battle. He drinks heavily, and takes milk of the poppy to quell the blinding headaches that sometimes plague him.

Gregor's armour and garments are plain, though he bears the three running dogs on yellow of House Clegane upon his shield; he wastes no effort on fripperies when fighting is at hand, efficiency being his overriding concern. He is brutally effective in combat, using a two-handed sword as if it were an ordinary longsword. He is quick to fly into a rage, and his lack of remorse makes everyone around him a potential victim to his terrible fury.

Gregor is loyal only to those who impress him with their ruthlessness. He is frequently silent and sullen, and likely to fly into a rage if provoked. Currently, he and his brother Sandor swear loyalty to Casterly Rock, both of them valuable allies to the Lannisters, although they are coldly distant to each other.

Clegane, Sandor

"The Hound"

13th Level (Man-at-arms 12 / Brother of the Kingsguard 1)

The right side of his face was gaunt with sharp cheek-bones and a grey eye beneath a heavy brow ... his hair thin, dark. He wore it long and brushed it sideways, because no hair grew on the other *side of that face. The left side of his face was a ruin. His ear had been burned away; there was nothing left but a hole. His eye was still good, but all around it was a twisted mass of scar ... Down by his jaw you could see a hint of bone where the flesh had been seared away.*

— A Game of Thrones

There is only one man who wears a helm carved like a snarling hound, and they say his looks improve with the visor down. Sandor Clegane is as vicious as he is ugly, able to kill a knight or a butcher's boy with equal ease. The Hound has no friends and no love. He does however, have very powerful patrons.

Sandor is an impressive warrior, so much so that Queen Cersei entrusts him to bodyguard her son. Cersei chose well, though his manners could do with a little polish. This grim and terrifyingly efficient guardian would say he works for the heaviest purse and the winning side, but a hound is a strange emblem for a man purely moved by mercenary reasons. Dogs can be strong or weak, fast or slow, but the one characteristic they all share is loyalty.

Sandor has no reason to develop any such quality. At best cold, at worst murderous, the Cleganes are not renowned for their sense of honour. Sandor's older brother, Gregor Clegane, is the reason for Sandor's ruined features. When Sandor was seven, he took one of his brother's toys – a gift Gregor was too old to play with or value. Gregor, a full grown squire at the time, discovered the theft. He found his little brother, picked him up, and twisted his face into a brazier full of hot coals in retaliation, leaving Sandor permanently scarred. The boys' father hushed the matter up and Gregor was knighted four years later. From that time on, the Cleganes barely acknowledge each other.

At the Hand's tourney, when Gregor is unhorsed he flies into a murderous frenzy, and it is the Hound who steps forward saving Ser Loras and forcing Gregor to back off. Sandor matches strength with control, and ferocity with restraint. When the king commands them to cease, Sandor instantly goes to one knee, though it gives his brother a potentially fatal advantage. This is not the act of a man looking out for himself, but of a man who knows what loyalty really means. Sandor is ready to lay down his life for the king he respects, yet sneers at the concept of chivalry. No one knows better than Sandor Clegane how false the vows of knighthood can be.

Brave, strong, and loyal, Sandor consistently demonstrates the qualities of a good man behind the attitudes of a bad one. By the double standards of Westeros, it's a winning combination. Beat a hound badly enough and it will learn to bite first in self-defence, but somewhere under all that anger is a worthy beast despite its uncertain temper. Desperate to protect himself, the Hound covers his decent nature by snarling at the world, as though he sees his better qualities as a weakness others will exploit. His underlying need for some kindness or recognition is revealed when he confides the secret of his disfigurement to Sansa Stark. Sansa is a child, innocent and reckless, with no great amount of common sense. No one knows why Sandor tells her his secret, possibly not even himself. Perhaps some part of him is desperate to make her understand the world behind the banners and trumpets of court and kings, to see the killer beneath the bright armour of a knight before she suffers a similar fate.

Sandor makes Sansa look at his destroyed face and admit that a terrible wrong was done to him. Once, long ago, the brutal Hound was an innocent child, just like everyone else. This is important, because no one else has admitted it in all Sandor's life. He needs to hear it from someone with no connection to his situation, and yet, even this is a greater vulnerability than Sandor can admit. Having revealed so much of himself to another person, he threatens to kill her if she tells anyone.

Still, even after so threatening a bark, the Hound does not bite. After the death of her father, when Sansa is abused and tormented by Joffrey, Sandor shows her occasional deep kindness. Beaten by Joffrey's knights, she is forced to recognise that vows do not a true knight make, the very same conclusion Sandor reached when he was seven. He never beats her at the prince's bidding. He is no storybook hero to risk all for her, but neither is he a brute to punch her with mailed fists. Sandor Clegane is a killer, not a torturer; he kills because he is ordered to, not because he needs to inflict pain. It is this that marks the difference between Sandor and his brother.

Sandor is a complex man, hardened by a world more ugly than he could ever be. He laughs at foolish ideals all the time, particularly those of Sansa, at least until they are torn to shreds in front of her. Once she has lost everything, he tries to show her the lessons he had to learn alone: how to survive, how to keep going when dreams are dead. He tries to protect her and help her to protect herself. In that way, he is *almost* like a true knight – or a loyal hound.

Drogo

(Khal)

13th Level (Raider 10 / Commander 3)

Khal Drogo stood over her as she ate, his face as hard as a bronze shield. His long black braid was shiny with oil. He wore gold rings in his moustache, gold bells in his braid and a heavy belt of gold medallions around his waist, but his chest was bare ... Towards the end, Dany thought she glimpsed a fierce pride in his dark, almond-shaped eyes, but she could not be sure. The khal's face did not often betray the thoughts within.

— A Game of Thrones

Of all the characters likely to be met across the lands, Khal Drogo is the most complete in himself, the most centred and grounded in the world around him. A mind too lodged in the ways of Westeros would consider him a savage on first appearance. His skin is deep copper, his heavy moustache is ringed with gold, and his braided hair reaches far down his back: the braid is more important to him than the gold. Among his people, the Dothraki, a warrior cuts his hair when he loses a battle. Drogo has never lost.

It is this amazing prowess in battle that earned him his vast *khalasar* of 40,000 horses and swords and a reputation so fearsome that the magisters of Pentos offered him a great manse within their city. Khal Drogo's prowess in battle also brings him his rarest prize: Daenerys Targaryen, a princess of High Valyrian blood.

The Targaryen bride is not to be bought with anything so vulgar as money. Her brother Viserys needs troops for the retaking of the land his forefathers once ruled, and so the deal is struck. Viserys presumes that the Khal wants a highborn woman to ride and enjoy, but neither he nor Daenerys really understand what the Khal is looking for. The Khal wants a *khaleesi*, a woman fit to grace his side, bear his children, and be a queen among his people. At first, Daenerys might not seem the best choice, for all her royal birth. She cannot speak Dothraki and her husband speaks little of the common tongue. One might expect the Khal to disregard Daenerys as a person and silently drag her through endless nights of marital rape, but there is more to the Khal than the weapons of sex and war. If Starks are wolves, Lannisters are lions, and Targaryens are dragons, Drogo would surely be a stallion – the heart of his people. It would be easy to dismiss a stallion as a rutting, fighting animal, but horses have pride and beauty, especially when they are free. They are also capable of great affection.

The Khal's wedding gift to Daenerys is a perfect symbol of this allegory: a grey filly, fleet as the wind and easy to guide. "Silver for the silver of your hair," are his words, interpreted by Illyrio to his bride. There is a simplicity and a poetry to this most ferocious of warriors. Perhaps because Khal Drogo is the one character with nothing to prove, he can truly be himself. The politics of the *khalasar* mean only that he must succeed in battle. Given that, he is their leader and his word is their law.

Because Khal Drogo is perfectly at ease with the power at his command, he knows when not to use it. He does not force his bride because he wants her to accept him. Their initial encounter together is slow and in the end, she instigates their coupling. Their intimacy deepens when Daenerys shows that she is ready not only to be his love but to take his culture into her heart and truly become his *khaleesi*. Khal Drogo brings his bride a new freedom, and she in turn brings him fertility. Her pregnancy is a delight to them both. They know the child in her womb is going to be a boy – the "Stallion Who Mounts the World." For all their limits of language, background and culture, these two are perhaps nearer true love and happiness than any around them.

Khal Drogo can be very cruel when the need arises. Punishment among the Dothraki is harsh, as both Daenerys's potential assassin and her brother Viserys discover. At the Khal's behest, boiling gold is poured over Viserys's head for daring to threaten his *khaleesi* and the Khal's unborn child with a sword in the sacred Dothraki city, where all steel is forbidden. It is typical of the Dothraki chieftain that Viserys's death, while brutal, has the ring of poetic justice to it. After all, the Khal keeps his promise – Viserys gets his golden crown.

The Khal reflects the casual brutality of his people's culture. Remorseless in war, his *khalasar* butcher the Lhazareen. This is the way of the plains. The lamb people farm, the nomads take with brutal force. When Daenerys protests against the rape of the lamb women, the Khal gives way because he likes to see her fierce, a true *khaleesi* with a warrior prince in her belly. There is never an indication that he feels for the sufferings of those he conquers. It just doesn't occur to him.

Khal Drogo never questions the way things are. He never seeks a justice beyond strength, because he has never needed to. Might truly does make right on the plains beyond the cities. When the Khal takes a wound that turns putrid through magic and betrayal, though, his might begins to fail. The end is close when he falls off his horse, a sign of great weakness among the Dothraki. In the end, Daenerys frees him from pain and pity by smothering him to death. She knows it is what her beloved husband, the strongest and wildest of men, would have wanted.

Greyjoy, Theon

4th Level (Hunter 1 / Man-at-arms 1 / Noble 2)

Bran looked away and pretended not to have heard, but he could feel Greyjoy's eyes upon him. No doubt he was smiling. He smiled a lot, as if the world were a secret joke that only he was clever enough to understand.

— A Game of Thrones

The Iron Islands breed hardy folk, fit for seafaring and battle and, some say, little else. Take them away from the salt-wracked stones of Pyke, and they turn into slighter, softer creatures, if Theon Greyjoy is any example. Theon Greyjoy is the youngest and only remaining son of Balon Greyjoy, ruler of the Iron Isles. For 10 years, Theon has been a ward of Eddard Stark, but he was as much a hostage as a son. The Lord Reaper of Pyke once led a rebellion, and his dreams of conquest had to be checked by Robert and Eddard's combined forces; Lord Eddard was given Theon, Balon's heir, to help assure his father's future loyalty.

If Theon feels uncomfortable about his status, he never shows it. Lord Stark behaves well enough towards him, always correct in his dealings with Theon, yet there was always some distance there. Among the children, young Greyjoy is treated like a cousin of the family. He trains and fights with Robb and Jory Cassel, ignores Jon Snow, and feels confident enough to treat Winterfell like his home. Lean, dark, and permanently smiling, many find the heir to Pyke something of a closed book. To those who understand the language of ambition, however, Theon is not so very hard to read.

Theon desperately wants to be something or someone. Among the Starks, there is no real role for him to play other than "friend to the heir of Winterfell." Robb is developing in his role as successor to Lord Stark, while Theon, far from his land and lineage, stands in a desperately secondary position. In blood, Theon is Robb's equal; in age, his elder. If Robb is the descendent of the Kings of the North, Theon is the heir to the Kings of Salt and Rock. One lineage is no less noble than the other. The difference is that Robb is surrounded by his family and the traditions of Winterfell, while Theon has been displaced from everything that would make him a credible heir to his homeland. He no longer knows his family, the traditions of Pyke are a childhood memory, and even the rocks and sea are strange to him now. Theon knows what he is meant to be. Becoming it is another matter entirely.

The Starks have a lot to teach Theon, if he were interested in learning about leadership and integrity. Theon is never really capable of receiving that tuition, however, because he secretly resents his tutor. For all Eddard Stark's kind treatment of the young Greyjoy, Theon will only ever regard him as the man who brought ruin to Pyke. Eddard never guesses his ward's feelings, but perhaps this is not surprising. The Greyjoy symbol is a kraken – a dangerous creature of the depths, seldom seen until it rises to destroy.

Theon seems very happy among the Starks, and even develops some affection for Robb, though his feelings inevitably include a little condescension. He thinks of Robb as his younger brother; as Robb's star gains the ascendant, Theon's own delusions of grandeur grow. He likes to describe himself as Robb's councillor, someone who guides the young king and to whom Robb looks up. In fact, Robb treats Theon like a friend, but no more. Theon is older than Robb, and his bawdy stories and readiness for battle make him easy company, but when forced to take on the responsibilities of ruling Winterfell, Robb shows himself to be aware of the Greyjoy's faults. On several occasions, Theon's conceit earns him no great praise if not outright criticism; to a certain extent, this only makes the matter worse. The more he is slapped down, the more determined he becomes to prove himself special. Unfortunately, while the Starks are generous in many ways, they don't tend to praise unless it is well deserved.

An example of this occurs when Bran is attacked by bandits in the wolfswood. During the resulting stand off, Theon kills the leader of the raiders with an arrow, making him the hero of the day in his own eyes at least. Robb points out that had Theon missed or had the bandit been wearing a breastplate, Bran would be dead. Moreover, had the Stark retainers not been chasing after Theon on his turkey shoot, Bran wouldn't have been left alone and the incident might never have happened.

Keen to do anything that makes him the centre of attention, Theon doesn't see it that way. He is ambitious and does not lack bravery, but he has no judgement and lacks the patience to work steadily towards his goals. He craves a swift victory rather than a sure one. Theon is the kind of man who wins the prize he seeks and never counts the cost until it is too late. In some ways, he is the living embodiment of his House's motto: *We do not sow.*

Lannister, Jaime

"Kingslayer"
(Ser; later Lord Commander of the Kingsguard)

14th Level (Man-at-arms 1 / Noble 3 / Knight 3 / Brother of the Kingsguard 7)

Ser Jaime Lannister was twin to Queen Cersei; tall and golden with flashing green eyes and a smile that cut like a knife. He wore crimson silk, high black boots, a black satin cloak. On the breast of his tunic, the lion of his House was embroidered in gold thread, roaring its defiance. They called him the Lion of Lannister to his face and whispered "Kingslayer" behind his back. Jon found it hard to look away from him. This is what a king should look like, he thought to himself as the man passed.

— A Game of Thrones

Bright and bold, wild and reckless, the tales of Jaime Lannister could make a bard's fee pile high. Jaime Lannister has been called many things, but the epithet no one forgets is "Kingslayer," for the blood of Aerys Targaryen lies on his hands. The cynical and wise would call it a necessary evil, but the murmurs of objection can still be heard among those who consider oaths more serious than political expedience. After all, Jaime was a sworn brother of Aerys's Kingsguard at 15, the youngest ever to take that vow. To vow unending loyalty to a king only to cut his throat in time of convenience requires a relaxed approach to matters of honour. But then, to seem casual while moving with devastating effectiveness is one of Jaime's gifts. He is a redoubtable warrior, famed even before the war elevated his house and ruined his reputation.

It is said that the ends justify the means, and Robert amply rewarded the House of the Lion. Still, regicide and treachery cast long shadows. It is not that people regard him as a dangerous assassin or a shadowy, political figure, because he clearly has no such aspirations. After Aerys's death, he had his moment of temptation and tried the Iron Throne for size. He decided it was uncomfortable and took his leave, laughing. A maester might say that often a kingslayer fancies himself a kingmaker. Why then betray Aerys and his promise in the first place? If he doesn't want the throne, what does he want? The question is likely to remain unanswered, as Jaime does not care to discuss his reasons. He has no gift for introspection, and trying to guess at motives, even his own, would strike him as pointless. His loyalties are few, but they run too deep for him to question.

The most important thing to Jaime is his family, for all their flaws and foibles. He is a child of Casterley Rock, and of Tywin Lannister – a man about which Jaime harbours no illusions. Jaime never really objects to Tywin's power-brokering, as it always pays dividends. In his case, this is doubly true, as Jaime is the Lannister whose natural ability is most appreciated by his father. Jaime could never have been anything other than a superb warrior, and that ready sword makes him Tywin's favourite. It is an indication of the warmth Jaime shows his siblings that they never resent him for his father's partiality.

Jaime is the most fiery of the tribe. He has great affection for his brother Tyrion, so Catelyn Stark's capture of the dwarf sparks off dramatic repercussions at King's Landing. Eddard's men are ambushed by Jaime's forces, a confrontation which results in the death of Jory Cassel and all Eddard's guard. Fury burns bright in the Lannister smile, and Jaime's lesson is clear: this is what happens when you capture my brother. Imagine what I will do if you hurt him.

Jaime's feelings towards his sister Cersei go far beyond filial love. Cersei is Jaime's twin. They came out of the womb together, and their closeness expresses itself incestuously. Cersei is Jaime's mirror, with her ambition and lust for power made flesh in him, and his warrior spirit and unconquerable appetites find their equal in her. With nothing of his own except his twin, what Jaime wants is Cersei herself. This secret relationship is the nearest Jaime Lannister gets to defiance of the world around him. On a deeper level, at this point in his life, it is the nearest he comes to defying his father's manipulation. Jaime had the power to destroy Aerys. He also now has the power to destroy himself and all his family. He would never consciously think in these terms, but Jaime is a fighter first, last and always. What freedom has he ever had, other than to destroy?

There is something refreshing about the way Jaime refuses to play the game of artificially induced emotions. Should he care about his offspring? He only supplied the seed for them. Should he care about King Aerys? The man was a maniac. Should he care about Bran, a little boy he permanently cripples? The boy was dangerous. Jaime is fond of saying, "A Lannister always pays his debts." He also knows that the world is full of those who try to make one feel indebted for their own reasons. Terms like "father," "child," and "king" mean nothing in the game of survival, and Jaime never wastes his time with guilt.

Despite this, however, Jaime does have a code of conduct that defines him. He is the quintessential warrior, at his best in conflict with the odds stacked against him. He recognises there is no real integrity in war, except to die valiantly if need be and grab any chance to live if possible. Bravery and humour come easy to him. This is what he is good at, where his instincts and talents work for him and him alone. This is where he is free.

Lannister, Tywin

(Lord)

16th Level (Noble 8 / Commander 5 / Knight 3)

Tywin Lannister, Lord of Casterly Rock and Warden of the West, was in his middle fifties, yet hard as a man of twenty. Even seated, he was tall, with long legs, broad shoulders, a flat stomach. His thin arms were corded with muscle. When his once-thick golden hair had begun to recede, he had commanded his barber to shave his head; Lord Tywin did not believe in half measures. He razored his lip and chin as well, but kept his side-whiskers, two great thickets of wiry golden hair that covered most of his cheeks from ear to jaw. His eyes were a pale green, flecked with gold.

— A Game of Thrones

Cunning, ruthless, and unforgiving, Tywin is also practical and pragmatic – the perfect man to rule the wealthiest House in Westeros. For 20 years, he was the Hand to King Aerys Targaryen II, despite Aerys's madness and cruelty towards the realm. At the siege of King's Landing, Tywin betrayed Aerys and took the city, flying the Lannister lion over the city until the usurper Robert Baratheon arrived. It was a show of pride and willingness to shift alliances when expedient, announcing Lannister's long-term goal for all to see. His ambition is practically without limit. He would happily see all of the Seven Kingdoms under the rule of his House, regardless of who sits upon the Iron Throne.

Cruel and remorseless, Tywin is relentless when it comes to protecting his family's interests and increasing their power base. The Lannister motto is "Hear me roar," and Tywin is neither silent in deed nor word. He is closest with his brother Kevan, who is his most trusted ally. As for his children, he admires Jamie and considers him the favoured child, although their relationship is not close. In truth, Tywin is not close to any of his children, but he is also patient with his daughter, Cersei, ignoring any rumours of an "unsisterly" relationship with Jamie and indulging her ambitions.

Ultimately, however, Tywin regards Cersei and her son as little more than proxies through which he can rule Westeros. Though he loves them both, Tywin feels that Cersei is foolishly overconfident in her ability to rule as regent or to counsel Joffrey as king. He recognises her ambition and knows that she will be his rival in attempting to rule through Joffrey.

As for his third child, Tyrion the Imp, Tywin barely masks his disgust at the dwarf's deformities and is openly contemptuous of Tyrion's behaviour. Despite this, he has a grudging respect for Tyrion's cunning and ambition. He still regards the dwarf as his son, to be called upon when needed.

It is clear to Tyrion that Tywin does not view him as a proper heir and openly resents him for not being physically perfect. It is hard to guess how Tywin would treat Tyrion if his son behaved "properly" – a term which presumably includes Tyrion staying celibate and speaking no disrespect to his betters. Tywin does not acknowledge that the cruel world has given Tyrion few choices, nor does he accept any responsibility for his son's behaviour. Instead, he settles for punishing Tyrion when he steps out of line – something that happens often in a world rigidly controlled by the Lord of Lannister.

Tywin never seems to forgive anyone for their failures, even when there is no true fault. Tyrion had just been born when he committed his first offence: causing the death of Tywin's beloved wife, Joanna. When Tyrion married a whore unknowingly, he unthinkingly committed his second grave error: dishonouring the name of Lannister. Tyrion was all of thirteen years old, drunk on wine and his first taste of sex ... yet Tywin was merciless in his castigation. Still, though Tywin has little natural affection or sympathy for his deformed son, the Imp is still a Lannister. Tywin does not dismiss the bonds of blood lightly.

Despite Tywin's ambition, he has respect for tradition and laments the rash and foolish actions of his grandson Joffrey when the youth takes the throne. Tywin knows Cersei is partially to blame, but even more so are the rest of Joffrey's councillors. They have all sat with several kings, and seem happier to let their king play the fool in hopes of gathering power to themselves. The idea of raising Janos Slynt, a butcher's son, to be Lord of Harrenhal, or dismissing Ser Barristan Selmy on the grounds of convenience is anathema to Tywin. Tywin is well aware that many of the problems caused by Joffrey's reign could have been resolved quickly if Joffrey had been led by the hand, a realisation that does nothing to improve his temper.

To take the situation into control, Tywin sends Tyrion to act as the Hand of the King in his place. It's a particularly shrewd move. Tywin knows the army will still be needed, and while he could take charge of the court, he is more useful in the field. Sending Tyrion to court cements Joffrey's hold on the city and the kingdom, effectively bolstering Cersei's poor leadership without undermining the Lannister family. Tywin knows Tyrion can be crafty and has the ability think his way out of the most dire situations. Tywin may also realise that times will get harder before they get better, and having a proxy who will do what must be done, yet also draw the people's ire from the king and the queen regent may be very useful indeed. Ultimately, to Tywin, everyone is a pawn in the game of thrones, to be sacrificed or rewarded as appropriate.

In battle, Tywin wears a thick multi-layered cloth-of-gold cloak clasped by a pair of golden lions. His helm bears a golden lion atop it, raking the air in a roar. All the lions he wears have rubies for eyes. The armour itself is heavy steel plate, enamelled in dark crimson and engraved with golden scrollwork. He wields a golden sword, the rich pommel a lion's head also set with rubies.

Mormont, Jorah

(Ser)

10th Level (Man-at-arms 3 / Noble 3 / Knight 4)

He was an older man, past forty and balding, but still strong and fit. Instead of silks and cottons, he wore wool and leather. His tunic was a dark green, embroidered with the likeness of a black bear standing on two legs.

— A Game of Thrones

Ser Jorah is the exiled son of Lord Jeor Mormont and a former bannerman to Winterfell and House Stark. He was anointed by the High Septon himself. Ser Jorah is a strong man who is not particularly handsome, with big muscular arms and a barrel-chest covered with a thick mat of wiry black hair. For a man his size and strength, Jorah can be surprisingly agile and delicate. Half his left ear is missing, cut off by one of Khal Drogo's former bloodriders. In battle, he wears a chain mail coat, gauntlets, greaves, and a visored great-helm of grey steel, and uses a longsword with grim efficiency.

Former Lord of Bear Island, Jorah has been married twice. First he was dutifully wed to a Glover woman who died in childbirth. Later, he married a highborn lady for whom he ran his house into poverty.

Five years ago, desperate for coin, Jorah sold captured poachers to a Tyroshi slaver rather than giving them up to the Night's Watch. When Lord Eddard Stark journeyed to Bear Island to judge him for trafficking in slaves, Ser Jorah fled to the East. He fled as far away as Vaes Dothrak, where he came to appreciate the ways of the Dothraki.

A practical man, Ser Jorah adapted as best he could to his new life in exile. When he first encountered the Dothraki, he thought of them as wild, half-naked barbarians who could never stand up to trained knights. Ser Jorah maintained an open mind, however, and came to recognise the savage power of the Dothraki. Although a careful fighter himself, Ser Jorah realised that the Dothrakis' reckless abandon makes them fearsome, unflinching warriors. Since then, Ser Jorah has taken the time to learn their language and become familiar with their customs. He is well aware that the Dothraki do things differently from those in the rest of the world. Those who would deal with them must be patient and respectful of their ways.

The Dothraki call Ser Jorah "the Andal" with grudging respect, though they mock his practice of wearing armour – a custom they find both cowardly and impractical in the fierce heat of their land. In other ways, he has completely embraced their culture. He favours their mode of dress (outside of battle), though his skin and bald head are often burnt by the harsh sun.

Pragmatic and philosophical, Ser Jorah is a tortured man who was wounded by love and the loss of his second wife. He longs for his old home of Bear Island in the Seven Kingdoms and wishes that his life had taken a different turn. Ser Jorah is full of self-loathing for his tragedy and exile, yet he still despises Eddard Stark's justice, a code that has cost him so much. Tortured by his memories, Jorah seeks to find a way to return to the Seven Kingdoms. His efforts reach the ears of Varys, who puts him to work as a spy reporting on the activities of the Targaryens in exchange for a future reprieve from the king.

Initially, he swears to serve Viserys Targaryen – likely as a way to spy from close at hand – and earn Viserys's trust and confidence. He immediately sees through Viserys, dismissing him as a fool who will never rule. He slowly grows to fall for Viserys's sister Daenerys, however, and so takes a place in her household.

Ser Jorah acts as a counsellor for both of the Targaryens while they abide among the Dothraki, advising them on how to deal with their new people. Only Dany has the wisdom to learn from him, though. Ser Jorah is a bridge between the two worlds for her, knowing far more about both her Targaryen history and her new life as *khaleesi* than she does. He is happy to talk with her and becomes a trusted confidante. Ser Jorah's wedding gift to Dany are several books of histories and songs of the Seven Kingdoms, a gift she treasures greatly. His advice to her, such as telling her to ride the silver filly, helps give her the knowledge and self-assurance that Viserys never imparted.

Ser Jorah is drawn to Daenerys, who resembles his second wife. He is forced to choose between Viserys and Daenerys after an incident at the edge of the Dothraki sea, when Viserys orders Mormont to strike Daenerys and kill her guards. It is not a hard decision to make; Ser Jorah sees Daenerys as his *khaleesi* and his Queen, while he considers Viserys to be less than a shadow of a snake. He turns against Viserys and allies himself with Dany.

Ser Jorah hates himself for swearing to serve Viserys, especially for the false purpose of spying for King Robert. By abandoning one more oath and following Daenerys directly, he may be emerging from darkness to a cause he can truly believe in once again.

At Daenerys's side, Ser Jorah grows to love her as a subject loves his Queen. He also yearns for her as a lover, though, and burns with the unrequited love a man feels for a woman he cannot have. He turns from spy to loyal follower, staunch defender, and wise (though jealous) counsellor.

When Khal Drogo is near death and Daenerys's labour pains threaten her own life, Ser Jorah is desperate to save her. He takes her to the healer, Mirri Maz Duur, disturbing her terrible ritual to save Khal Drogo. In doing so, he inadvertently sacrifices Daenerys's unborn child to save her, an act for which he bears a terrible guilt when the child is delivered stillborn. When Daenerys forms her own *khalassar*, Jorah binds himself to her destiny, pledging to defend her to the death as the first of her Queensguard. In reward for his loyalty, she promises him a dragon-forged sword of Valyrian steel.

Stark, Rickon

1st Level (Noble 1)

Rickon had refused to come down. He was up in his chamber, red-eyed and defiant. "No!" he'd screamed when Bran had asked if he didn't want to say farewell to Robb. "NO farewell!"

"I told him," Bran said. "He says no one ever comes back."

— Rickon and Bran Stark, *A Game of Thrones*

Rickon is a very little boy when Eddard Stark goes south. He may only be three years old, but no one who meets him can claim he is a blank slate of a child waiting for experience to give him a personality. Rickon's wolf pup is Shaggydog, and the two of them are very alike: fierce, wild, and threatening to be entirely uncontrollable when they grow up. The similarities between Shaggydog and Rickon are strongly pronounced, but then the link between them is subtly different from the other wolf/child relationships at Winterfell. All the other children are surrogate parents to the orphaned wolf pups they choose. Rickon and Shaggydog grow from uncomprehending babyhood together; in fact, Shaggydog has a slight advantage, since he reaches maturity much sooner. Shaggydog loves the pack and Rickon loves his family; neither seem to differentiate between the two groups and both will attack an assumed enemy without a thought. Rickon is the wildest of the Starks, and only the gods know what will become of him.

As a young child, Rickon is the beloved baby of the family. He is born into a close, loving group that includes not only his older brothers and sisters but also parents who love one another deeply and a host of individuals who care for him as if he were their own. Rickon's world quickly crumbles, however, after the king comes to Winterfell.

At such a tender age, Rickon is not capable of understanding anything outside his immediate experiences. He can't be reasoned with or made to realise why the things he has known should change. He simply isn't able to comprehend it yet. Within the span of a few short weeks, his father and sisters depart for the south, his older brother Jon leaves for the Wall, and Bran suffers a devastating injury and falls into a coma. His mother has no time for him and refuses to see him, and Robb is too busy keeping the household together to spare much time for his baby brother. Worst of all, no one can tell Rickon why any of this is happening – nor do they seem willing to try. It is a small wonder why he grows so deeply attached to his wolf, the one thing he loves that will never leave him behind.

When Catelyn sees her sister Lysa's little boy, Robert, she is shocked by his weakness of mind and body. The Lord of the Vale is a fretful, fearful little creature. She makes the mental comparison to Rickon who, at half her nephew's age, is ferociously independent and strong willed. The riot of Rickon's personality is not without explanation. He is lonely, bored, and angry, with no way to express his feelings or relieve his sorrow.

Rickon has great strength of heart, and his love for his ruined father is as deep and yearning as Shaggydog's mournful howls for Lady. He is enough of a Stark to feel the sorrow of what is happening to them, enough of a wolf to feel the pain of the pack, but too young to do anything about it other than mourn and howl to anyone who would listen. He has the feelings, the ideas and the powerful connection to the wilds of Winterfell, but he has neither the language nor the physical power to express any of it. Without Shaggydog, Rickon would be alone in a way even Bran could never understand.

Like Bran, Rickon has a true dream on the night of Eddard Stark's death. Whether or not he will fully develop this ability over time is uncertain. In Rickon's dream, Eddard tells him that he is coming home and to wait for him in the crypt. The meeting place alone is all too ominous. Whether Eddard really reached out and touched his son's thoughts, or whether Rickon just "knew" Eddard's fate the way the wolves know is beyond explanation. The important thing is that, faced with the hope of seeing his father again, Rickon is perfectly ready to brave the loneliness and darkness of the crypt as long as Shaggydog is with him. Moreover, he will fight to stay there, to do what father says and wait for when he arrives. Rickon knows loneliness, anger, and sorrow, but there is very little he actually fears. Perhaps he is used to Shaggydog's protection, or it may be that the wolf at the heart of Stark grows fiercer in Rickon with every loved one he loses.

The losses Rickon has suffered have turned him into an intractable and stubborn child alongside an intractable and savage direwolf. It would be easy to dismiss the youngest of the Starks as being of no importance, but this would be a mistake. When playing the game of thrones, a skilled negotiator would see Rickon as a potential heir to Winterfell, possibly a hostage of great value, and certainly a bargaining chip. In the long term, Rickon has the makings of an extraordinary man with a heart as hot as his head and loyalties running too deep for time to erase. Of course, a childhood filled with abandonment and anger could instead turn him down a dark path as well, a possibility his family should consider if given the chance.

Targaryen, Viserys III

"Beggar King" (Prince)

4th Level (Noble 4)

He lay on the ground, sucking in air noisily, red-faced and sobbing. He was a pitiful thing. He had always been a pitiful thing. Why had she never seen that before?

— A Game of Thrones

Some people are born failures, some achieve failure, and some have failure thrust upon them. Viserys is an extraordinary compound of all three. The murder of Rhaegar's children left Viserys the heir to the Iron Throne, though as a child of eight, he had no way of defending his claim. He was forced to flee and has been running ever since. Viserys sustains a healthy paranoia about the pursuit of his enemies. Perhaps he is right to do so. With their violet eyes and silver hair, he and his sister Daenerys are all too obviously descended from the royal blood of Old Valyria. It is impossible to disguise the children of the Dragon.

Unfortunately, along with his distinctive colouring, Viserys inherits a less salubrious characteristic of his family. The Targaryen tradition has always been to marry brother to sister, a breeding habit that may preserve lilac eyes and platinum hair, but does nothing to enhance mental stability. Viserys is the product of many centuries' close inbreeding, and his wild rages and high nervous laughter bode ill for his house.

Viserys can neither make practical plans nor put them into action. Entirely subsidised by Magister Illyrio of Pentos, Viserys demands to be treated deferentially but has no power to command such respect. He wants to be honoured for what he is rather than what he does, because he does nothing. Without money or arms, his situation smacks more of the vagrant than the monarch, and the guttersnipes of Pentos speak too true when they call him the Beggar King.

Fortunately for Viserys, Illyrio is patient as well as shrewd. Seeing the potential usefulness of the last Targaryens, it is his idea to marry Daenerys to Khal Drogo, the leader of a mighty Dothraki khalasar, in exchange for the use of the Khal's troops in the retaking of Westeros, and the promise of a golden crown. Viserys's enthusiastic response to the idea reveals a lot about him. There is something odd about the way Viserys lets Illyrio broker this deal without getting more involved in it. It is his crown and country after all, his over-riding passion, but he never works at making it real. His idea seems to be a vague assumption that someone else will do everything and give him the crown, which he will then keep because it is his right.

Even coming from a culture used to arranged marriages, Viserys is remarkably ready to give his sister to a complete stranger. A lot of this comes down to Viserys's attitude towards Daenerys. He has always resented her because of the death of their mother. Conversely, he also sees her as his possession, his wife if he wishes it, his commodity if need be, but most of all, his slave. Deeply inadequate as an heir to his house, Viserys seems only able to command his sister. "Waking the wrath of the Dragon" is Viserys's own delusional phrase for bullying his sister, a little boy tormenting an even smaller girl. He never considers whether Daenerys will be respected or even well treated. On a subconscious level, this is the last thing he wants, because he could not bear her to be his equal. The peak of her success must always level out beneath his feet. Though he demands that his sister look like a princess, he is selling her as a sex toy – a position he makes clear to her in lurid terms.

Viserys misjudges the situation, though. To have his sister used by Khal Drogo would be acceptable, but he is not prepared to see her become a real queen: confident, happy, and central as he waits on the sidelines. He keeps trying to make her ashamed of her status, trying to remind her of her "true" self rather than her new self. In her old life, he was special; in the new life he is not, so the old is good and the new is bad. His sense of ego is so fragile that the only way he can maintain it is through disdain of all around him.

Viserys decides the Dothraki are savages, and so he learns neither their language nor their customs. He feels frustrated because Khal Drogo has not yet gone to war for him, but both Illyrio and Jorah Mormont tell him that the Dothraki, while trustworthy, do things in their own time. He grows increasingly impatient at the delay, though his rages are never directed at Khal Drogo; for all his fury, Viserys lacks physical courage. Instead, he tries unsuccessfully to take it out on his sister. Each of these confrontations brings Viserys closer to ruin. First, he is reduced to walking – a great insult among the Dothraki riders. He is then seated in a cart, a status that is even more ignominious to the Dothraki. By the time Viserys commits the final mistakes of brandishing a steel blade in the holy city where such things are forbidden and threatening Daenerys and her unborn child with it, his hosts are more than sick of him. Even Daenerys finds little more than pity in her heart for him when they "crown" him with a cooking pot full of boiling gold.

Varys

"The Spider"

14th Level (Knave 5 / Spy 9)

The man who stepped through the door was plump, perfumed, powdered, and as hairless as an egg. He wore a vest of woven gold thread over a loose gown of purple silk, and on his feet were pointed slippers of soft velvet ... The title was but a courtesy due to him as a council member; Varys was lord of nothing but the spiderweb, the master of none but his whisperers.

— A Game of Thrones

If few trust Littlefinger, then no man has a good word to say of Varys the eunuch, master of whisperers and called by some "the King's Spider." It seems somewhat unjust at first. Varys is no more self-seeking than any average courtier and a lot less ready to shed blood than most. He appears to have done nothing to deserve his sinister reputation. It is hard to fear a man so soft and flaccid. Varys plays up to the stereotype of a eunuch, primped and powdered, complete with girlish giggle and fluttering, nervous fingers. Nonetheless, Varys is greatly feared at court for one very good reason – he knows far too much.

If knowledge is power, then Varys may well be the most formidable man in all the Seven Kingdoms and beyond. It is bad enough that he knows so much, but worse still that no one can work out how he learns it. Catelyn Stark swears he employs some dark art, but he just smiles and says he listens to "little birds." No one can identify his whisperers or even guess at the extent of his information network The spider's web is wider and more intricate than any dare to imagine.

Of all the unlikely people, it is Arya Stark who blunders into a tiny corner of that web and escapes. She accidentally overhears two men talking. One of them has a curious accent and a forked yellow beard, the other is oddly familiar, though Arya can't pinpoint why. His face is scarred and stubbled, his armour is plain mail over leather. Arya doesn't have any idea who this might be, and there are few clues given except one. The man seems to walk without making a sound, his feet gliding noiselessly over the stones. Whether in boots or in slippers, Varys treads too quietly. Ironically, the very silence of his footfall becomes a sure way of identifying him.

What Arya sees is a prime example of how Varys weaves his web. Taken apart, it shows how the master spy maintains his position despite his personal unpopularity and the shifting allegiances of the small council. Varys and Magister Illyrio of Pentos are plotting. Illyrio intends to fund the Dothraki/Targaryen invasion of the Sunset Isles. The invasion is more likely to be successful if the land is torn apart by civil war. His problem is that Daenerys Targaryen is now pregnant and Khal Drogo will not move towards Westeros until his child is born. He wants the outbreak of hostilities between Stark and Lannister delayed until the Khal is ready to move. Illyrio will pay Varys for information and Varys's efforts in keeping the political situation from detonating before time.

Though this satisfies Illyrio, the story does not end there. Varys then goes to the king and gives him the valuable information he has just learned: that Daenerys Targaryen is pregnant. At the King's behest, he arranges to have her assassinated.

King Robert and Magister Illyrio are both Varys's customers. He serves each of them efficiently, gives both of them accurate, useful information, tells neither of them everything, betrays both of them to some minor degree, gets paid by both, and in the end will have proved himself indispensable to whichever of them wins the game of thrones. This is how a web can span kingdoms and seas.

Multiplied many times over, this method is Varys's entire technique for survival. Knowledge may be his greatest strength, but it is also his only strength. The work he does makes him despised by those who consider it demeaning and detested by those with too much to hide. He has no friends, no noble House, no power base except in the service he provides, so it follows that the service must be reliable, invaluable, and above all, available for all payers. A customer with only one patron is vulnerable.

Varys's craft lies in espionage, but his skill is in knowing how to leak enough crucial information to individuals to make them all want more from him. Once given, the power of information can never be taken back so he is careful never to give quite enough. For a man no one trusts, Varys is remarkably competent at making others depend upon him. From King Robert to Magister Illyrio, from Ned Stark to Petyr Baelish, they all believe he is reliable – or at least under control. To some extent, Varys plays everybody off against everybody else, but really, he is just covering all bases. He understands too well the insecurity of his position. "They sing no songs for spiders," he says.

Varys is a useful though dangerous contact. Working with him is easier if one understands what he really wants from any transaction. He does not betray out of a need for revenge or the pure pleasure of out-thinking others. He is a highly skilled professional, working where Littlefinger plays and learning where Littlefinger speculates. He may say that his price is gold or gain, but inevitably the real fee he exacts is information to trade elsewhere. Those who are careless around him will pay him dearly in his preferred coin, whether they realise it or not.

Minor Characters

The minor characters from *A Game of Thrones* are summarised herein.

Aemon (Maester)

17th Level (Maester 12 / Noble 3 / Night's Watch Steward 2)

Once part of the Targaryen family, Aemon took an unusual path, far apart from that of his kingly relatives. Named for the Dragonknight, he was far down the line of succession. His grandfather, King Daeron II, sent him to the Citadel as a boy, and once he took his vows, he remained true to this destiny.

When his father, King Maekar I, died, the throne was quietly offered to Aemon by the Great Council, but he refused, even though the High Septon offered to absolve his vows. It passed instead to his younger brother, and rather than let the court nobles use him against the king, Aemon went to the Wall. He serves the Night's Watch at Castle Black, aiding in the defence of the realm and advising the Lord Commander of the Night's Watch. Even when his family was overthrown by the usurper Robert Baratheon, Aemon remained at the Wall, despite his sorrow and concern.

Over 100 years old now, the venerable and blind Maester Aemon is soft-spoken and canny. He has milk-white eyes and is tiny, wrinkled, and bald. As Aemon has aged, he has shrunk somewhat – and now his maester's collar, with its many links of sundry metals, hangs loose at his throat. Aemon is attended by two stewards of the Night's Watch and cares for the ravens of Castle Black. He is very intelligent, perceptive, and quick-witted, despite his extremely advanced age. Loyal to the oath he took, Aemon has placed the Night's Watch before love, family, and even revenge.

Arryn, Jon (Lord)

10th Level (Noble 6 / Commander 2 / Knight 2)

Jon Arryn was once one of the most powerful men in the Seven Kingdoms: Head of House Arryn, Lord of the Eyrie, Defender of the Vale, Warden of the East, and Hand of the King. He was foster-father to both Eddard Stark and Robert Baratheon, and went to war against Aerys Targaryen II, the Mad King, rather than surrender his wards. Once Robert took the throne, Jon carried much of the weight of the kingdom for a decade and a half, despite Robert's inattention and carousing and the plotting of vipers.

Though married three times, Jon was childless until his third marriage. 15 years ago, he and Eddard wed Lysa and Catelyn Tully, respectively, father and adopted son becoming good brothers. Jon became the Hand to King Robert, and later, Lysa bore him a son whom he named Robert in honour of his former ward and liege lord. Jon Arryn was researching the king's genealogy and bastard offspring, when he was struck suddenly of a mysterious malady and died. His sigil was the moon and falcon.

Arryn, Lysa (Lady)

4th Level (Noble 4)

Youngest daughter of Lord Hoster Tully and sister to Catelyn (Stark) and Edmure Tully, Lysa married Jon Arryn after the death of his second wife, and is the mother of his only son, Robert. Numerous stillbirths and miscarriages unhinged her mentally, and made her overprotective of her only living child. After Jon's death, she fled with Robert to the Eyrie, mad with grief and suspicion.

Unwilling to lose anything else, Lysa clings to her son Robert with all her might and refuses to let him foster with another family. Although she sends a coded message to her sister, accusing the Lannisters of poisoning Jon Arryn, she refuses to call the swords. Instead she

Maester Aemon

Lysa Arryn

Robert Arryn

chooses to remain in the Eyrie with the soldiers she can still command, daring anyone to try to attack her there.

Lysa's madness has cost her much of her once-great beauty. She has grown thick-bodied and pale-skinned, and her watery-blue eyes dart from side to side. Her auburn hair is still rich and cascades to her waist, though, the tresses untouched by her distress. She entertains numerous suitors, most of whom wish to wed her solely for her lands and title. She chooses no one, however, enjoying the attention courtship brings to her. Lysa and Catelyn were close as children, and had a secret language that Lysa still remembers.

Arryn, Robert (now Lord)

1st Level (Noble 1)

Lord of the Eyrie, and Defender of the Vale. The only son of Lord Jon Arryn, he is six years of age and a sickly child. His mother's manias have affected him, leaving him babyish and whiny. Lady Lysa keeps him by her constantly, alternately spoiling him and manipulating him. Robert is pale and thin, small for his age, and often taken with the shaking illness. He has his mother's large blue eyes and his father's brown hair. Lord Jon was to have him fostered at Dragonstone, apparently believing he needed time away from his mother, but Lysa refused to carry through with the arrangement after Jon's death.

Robert's namesake is King Robert Baratheon, who is sworn to protect him. Upon the death of his father, Robert Arryn became Lord of the Eyrie and inherited all of his father's titles, save one: Warden of the East, a claim the Arryns have held for 300 years. Unwilling to give it to a child, King Robert gave the title to his brother-in-law Ser Jaime Lannister, shaming the Arryns. Members of Robert Arryn's household have been ordered to call him the True Warden of the East, though they say it without conviction.

Baratheon, Myrcella (Princess)

1st Level (Noble 1)

Myrcella is the eight-year-old daughter of Queen Cersei Lannister and her brother Jaime, though she is officially considered to be King Robert Baratheon's offspring. She is a small wisp of a girl, with her family's characteristic golden curls. When the king's party visits Winterfell, she is paired with Robb Stark, for whom she develops a small crush.

Myrcella is kinder and gentler than Joffrey, and braver and smarter than Tommen. The princess likes dolls, stitchwork, and other activities common to young noblewomen. She is being groomed as a potential bride to whichever nobleman will provide the best alliance to the Lannisters.

Baratheon, Renly (Lord)

9th Level (Noble 6 / Knight 3)

Renly is the Lord of Storm's End and the youngest brother of King Robert Baratheon. He serves as Master of Laws under Robert, but defects upon Joffrey's ascension to the throne. Charming and handsome, and keenly aware of both of these qualities, he has a pleasing, genial temper and a mocking wit.

Renly is a vision of Robert at the prime of his youthful vigour and appearance. He has long, jet-black hair and a clean-shaven face, and his blue-green eyes sparkle with laughter. He is quite likeable and men flock easily to his banner, though he has neither the wisdom of his brother Stannis nor Robert's force of will. Renly makes much of his appearance, and spends considerable amounts of gold to stay clad in the height of finery. His colours are forest green and gold, and his helm bears golden antlers.

Robert granted Renly dominion over the traditional Baratheon estate of Storm's End and its incomes when he took the throne, slighting his brother Stannis. After Robert's death, Renly marries Margaery Tyrell, sister of his close friend and confidante, Ser Loras Tyrell. He proclaims himself the new King, ignoring both Joffrey's and Stannis's claims.

Myrcella Baratheon

Renly Baratheon

Stannis Baratheon

Baratheon, Stannis (Lord)

11th Level (Man-at-arms 2 / Noble 3 / Commander 4 / Knight 2)

Stannis Baratheon is the Lord of Dragonstone and Master of Ships for his brother, King Robert Baratheon. Middle of the Baratheon brothers, Stannis lacks the charisma of his siblings. Stannis has been called stern, humourless, and unforgiving with a grim sense of duty. Robert is a free spirit, fond of wine, women, and song; Stannis conversely is prim, stiff, and disapproving. Only a year younger than Robert, they were rivals as boys, but Robert always won, giving rise to pent-up envy in Stannis.

Though he is more cunning and a better tactician than Renly or Robert, Stannis is the least liked of the three brothers; his dour and taciturn personality turns would-be followers away, especially given the constant comparisons to his siblings. His tenacity is outstanding, however, as proven when he withheld a year-long siege against Storm's End, eating rats and boiled boot leather to survive while his enemies feasted within sight of his walls.

Tall, broad-shouldered, and lean, Stannis appears tough as iron, and dour as old leather. His eyes are blue and he is balding, with but a fringe of hair around the back of his head. He has a dark beard, though, that he wears cropped close to his chin.

Stannis is married to the Lady Selyse of House Florent, with whom he has a young daughter named Shireen. Stannis feels slighted by Robert's gift of Dragonstone, especially since Renly was made master of the Baratheon's' hereditary estate of Storm's End. When King Robert dies, Stannis begins hiring mercenaries and building ships, and, according to rumour, hires a shadowbinder from Asshai upon learning of Joffrey's illegitimate birth in order to press his own claim to the throne.

Baratheon, Tommen (Prince)

1st Level (Noble 1)

The youngest son of King Robert Baratheon, Tommen is actually another of Cersei and Jamie Lannister's incestuous offspring. Seven years old, he is plump, with long white-blonde hair and green eyes. Given his parentage, his temperament is surprisingly sweet and harmless. Because he is a second son, Prince Tommen is little more than a tool for his family. Raised as a noble, he is destined to be married off to cement a potential political alliance when he comes of age. He is quite valuable as the next-in-line to the throne after Joffrey, and consequently is a powerful piece in the game of thrones.

Blount, Boros (Ser)

12th Level (Noble 3 / Knight 3 / Kingsguard 6)

One of Robert's Kingsguard, Ser Boros is loyal only to Queen Cersei and her allies among the Lannister family. Stolid and unimaginative, he is also cruel and capable of violence against the innocent and weak. He is bald and ugly, with a flat face and unattractive jowls. His figure is also uninspiring, his broad-chested torso paired with short, bandy legs. He is grey-haired and well into his forties.

Boros does little credit to his noble order. When Robert dies, he is quick to partake in the childish brutality the new King demands, especially when it comes to beating and humiliating Sansa Stark. Ser Boros also has a craven streak, and would hesitate to take on any knight he thinks more capable than himself.

Tommen Baratheon

Roose Bolton

Bronn

Bolton, Roose (Lord)

10th Level (Man-at-arms 2 / Noble 6 / Commander 2)

Roose Bolton is Lord of the Dreadfort and the head of House Bolton. Though he is plain-faced and average in build, he unnerves most who encounter him. He has a quiet yet compelling voice, sinister and emotionless. His eyes are pale blue in colour, combining with his dispassionate expressions to give him an icy, inhuman gaze. He commonly wears black ring mail, and a cloak of pink spotted with red.

Despite Roose's status as a loyal bannerman to Winterfell, his folk were once enemies of the Starks. Their sigil is a flayed man, depicting their ancient custom of wearing the skins of their enemies. A cunning military commander, he is ruthless and without pity. Ultimately, Bolton is an opportunist, who strikes when he senses weakness. Many of his own folk fear him, for Roose Bolton is rumoured to carry on the traditions of his forefathers.

Bronn

10th Level (Man-at-arms 10)

Bronn is a sellsword, formerly partnered with another mercenary named Chiggen. Bronn has no higher calling than profit, though he is loyal enough while the odds are in his favour. At the crossroads north of the Trident, he and his partner volunteer to assist Catelyn Stark in her arrest of Tyrion Lannister. His shrewd sense of opportunity alerts him to possible future profit in this venture, though a twist of fate makes him as Tyrion's champion, not hers.

Bronn is as cunning and hungry in spirit as he is lacking compassion. He killed his wounded companion, Chiggen, in cold blood and switched loyalties from Catelyn Stark to her prisoner Tyrion without a second thought. After winning a duel on Tyrion's behalf, Bronn becomes the Imp's right-hand man.

A seasoned warrior, Bronn is lean, thin, and tough, with black hair and black eyes. He moves like a panther, the grace of his movement making up for the dismal appearances of his plainly crafted sword. He is brutally effective in combat, and able to fight with a sword in each hand.

Cassel, Jory

5th Level (Man-at-arms 5)

The captain of the Starks' household guard, Jory is the son of Eddard Stark's onetime retainer Martyn Cassel. He is also the nephew to Ser Rodrik Cassel, master-at-arms of Winterfell. Jory is loyal to the Starks and is beloved by them, a favourite of the Stark children. Friendly and patient, he is a capable warrior and competent guard captain. Eddard Stark takes Jory with him when he relocates to the Red Keep in King's Landing, trusting Jory with the safety of the Sansa and Arya, as well as his own well-being. Jory is killed by Lannister guardsmen at the command of Ser Jaime Lannister, who seeks to teach Eddard Stark a lesson.

Cassel, Rodrik (Ser)

10th Level (Man-at-arms 5 / Commander 2 / Knight 3)

The Master-at-Arms of Winterfell, Rodrik is old but still formidable. Father to Beth, brother to Martyn, and uncle to Jory, Rodrik has been loyal to the Starks for decades. His entire family learned that loyalty, and all have served the Starks honourably.

Rodrik is thick-bodied, with a keg-like trunk and a fringe of magnificent white chin-whiskers (that he shaves off while accompanying Catelyn on a secret mission to King's Landing). Though he is old and somewhat weary, he is tenacious and cautious, offering solid counsel when asked and seeing to it that the Stark boys are trained well in the arts of combat. Rodrik has a red hound at Winterfell on which he dotes.

Colemon (Maester)

5th Level (Maester 5)

Colemon was counsellor to Lord Jon Arryn, and journeyed with Lord Arryn to the Red Keep where he served the Hand for many years. He left King's Landing with Lady Lysa, and is now tutor to Jon's son, Robert. Maester Colemon is young and somewhat inexperienced, though he has a close relationship with the leader of his order, Grand Maester Pycelle. Thin and nervous, Maester Colemon has thinning hair and a dour face, and the chains of his order hang low on his long, slender neck.

Maester Colemon tended to Jon Arryn as he lay dying but was sent away by Grand Maester Pycelle, who felt Colemon did not understand the frailties of the aged. He returned to the Eyrie upon Jon's death and now serves as maester to his pupil, Robert, new Lord of the Eyrie.

Duur, Mirri Maz (Godswife, Maegi)

10th Level (Godswife 5 / Maester 2 / Maegi 3)

Mirri is a thick-bodied, flat-nosed woman in her forties. She is one of the Lhazareen, the Lamb Men who live south of the Dothraki Sea, and one of many victims of the marauding Dothraki.

As a former temple godswife, Mirri has skill in the healing arts and is considered a holy woman among her people. Her temple and home are sacked by Khal Drogo's *khalasar*, but Daenerys saves her life. Mirri claims to know "all of the songs and spells most pleasing to the Great Shepherd, and how to make the sacred smokes and ointments from leaf and root and berry." Though she is loathe to use the word, Mirri is also a *maegi* – a practitioner of dark and secret magics. The Dothraki say that women with those skills lay with demons and drain men of their life-force, and are thus wary and superstitious of such folk.

Mirri learned much from her own people, but then travelled to further her studies. She journeyed as far as Asshai, where she learned birthing songs from a moonsinger, crop magic and horse tending from the Dothraki, and healing arts from a Westerosi maester. She also apprenticed with a bloodmage from the Shadow Lands, whose secrets she carefully guards; she can summon ancient and terrible powers if need be. She carries a small wooden box with medical tools, and also has an ancient bronze knife.

Mirri becomes Daenerys's trusted servant for a time, at least until the ritual that was to save Drogo destroys his mind and costs Daenerys her unborn son. At that point, Mirri Miz Duur reveals that her actions were revenge against the Dothraki, who took everything from her but her life. In response, Daenerys orders Mirri bound and staked out in the sun, and finally burns her alive in Khal Drogo's funeral pyre.

Egen, Vardis (Ser)

8th Level (Noble 4 / Knight 4)

Captain of the guard to House Arryn in the Eyrie, Ser Vardis was captain of Lord Jon Arryn's guard in the Red Keep while Arryn was the King's Hand. Upon his Lord's sudden and mysterious death, Vardis escorted the Lady Lysa Arryn and her son Robert back to the Eyrie, where he resumed his household position.

Vardis is stocky and silver-haired, with a bluff, square face that is fringed with a chin-beard. He is humourless and stolid, but his loyalty and devotion to his Lord and Lady are without fault. Vardis wears a sky-blue cloak. Vardis is chosen by Lysa to serve as her champion in Tyrion Lannister's trial by combat and dies ignominiously at the hands of the sellsword Bronn.

Forel, Syrio

15th Level (Knave 1 / Man-at-arms 6 / Water Dancer 8)

A "dancing master" hired by Lord Eddard Stark, Syrio tutors Arya Stark in the ways of the water dancers – a school of Braavosi fencing. Syrio was once the first sword to the Sealord of Braavos. When he lost his office (as all first swords do, eventually), he travelled widely, eventually ending up in King's Landing where he became a fencing instructor. His methods are unorthodox to the sensibilities of the folk of Westeros, but his teaching is sound and practical, giving Arya a good foundation upon which to build.

Syrio is clever and observant, and teaches Arya the importance of independent thinking and its uses in combat and life. Slight and bald-headed, Syrio has a great hook-nose, a sharp voice, and a sardonic, yet charming manner. He speaks with a thick Braavosi accent. In combat, Syrio moves with blinding speed and grace. He is apparently killed by Ser Meryn Trant when the Lannisters order an attack on the Stark household at the Red Keep, though Syrio's valiant stand against a squad of armed and armoured guardsmen buys Arya time to escape.

Frey, Walder (Lord)

12th Level (Noble 8 / Commander 2 / Knight 2)

Lord of the Crossing, head of House Frey, and bannerman to House Tully, Lord Walder Frey is now 90 years old. He is wizened and gout-ridden, with a bald spotted head, and confined to a chair or couch, travelling only in a small litter. This has not stopped or slowed his ability to father children, however; he has a multitude of living sons, grandsons, great-grandsons, and just as many daughters, grand daughters, great-grand daughters, and bastard children.

The Freys are a relatively young noble house. They derived their riches from charging a toll on the river crossing, which they control from the Twins – two stout towers that overlook the span. Many older houses look down upon them because of this, feeding Lord Walder's resentments.

Walder has outlived seven wives, and is currently married again to a thin wisp of a girl named Joyeuse. His sons and heirs have nearly lost hope of ever advancing, as their father has outlived many of them. Walder is prickly and proud, and thinks that he has been slighted by the more noble Tullys; as his strategic tardiness to the battle on the Trident earned him the title "The Late Lord Frey," a nickname he misunderstands and resents, thinking it a curse against his stubbornly long lifespan. Lord Frey's sigil is two towers.

Miir Maz Dur

Syrio Forel

Walder Frey

Gendry

2nd Level (Artisan 2)

An apprentice armourer to Tobho Mott on the Street of Steel, Gendry is actually one of King Robert Baratheon's many bastard children. His mother worked in an alehouse, where she caught Robert's lustful and roving eye. When Gendry came of age, his apprenticeship was paid for by a mysterious noble who swore Tobho Mott to secrecy. At about 14 years of age, Gendry looks much like his father: thick with muscle, with shaggy jet-black hair, sullen blue eyes, and a defiant streak. He is a skilled apprentice and fledgling armoursmith, having crafted a quality helm in the likeness of a bull's head. He is drawn into the game of thrones when both of the King's Hands, Jon Arryn and Eddard Stark, seek him out while investigating Robert's genealogy and offspring.

Hodor

3rd Level (Commoner 3)

A stableboy of Winterfell and great-grandson to Old Nan, Hodor is simple-minded and kind. Though a giant in stature and incredibly strong, he is childishly friendly and smiles all the time. The only word he seems capable of saying is "Hodor," so he has come to be called that ... though Old Nan once mentioned his real name is Walder. Shaggy headed and genial, he smells of the stables. Hodor has become Bran Stark's feet, carrying the crippled young noble on a basket affixed to his back. He fears combat, and curls up on the ground if threatened. He uses "Hodor" as a general answer to any questions, and as an all-purpose exclamation.

Lannister, Kevan (Ser)

11th Level (Noble 5 / Commander 2 / Knight 4)

Lord Tywin Lannister's only surviving brother and oldest sibling, Ser Kevan is Tywin's closest ally. He is a counsellor to his brother and a staunch supporter. Many in the family think Kevan lacks the force of character to do anything other than agree with Lord Tywin and do his brother's bidding. Although seen as a follower, not a leader, he is known to be solid, competent, diligent, and thorough – the ideal second-in-command. He fulfils that role admirably in House Lannister, and is a seasoned knight and war-leader in his own right.

Kevan is portly and balding, with the yellow-gold hair of the Lannisters and a close-cropped yellow beard that follows his thick jaw. Kevan is married to Dorna of House Swyft, and is father to Lancel, the young twins Willem and Martyn, and an infant daughter, Janei.

Luwin (Maester)

9th Level (Maester 9)

The maester was a small grey man. His eyes were grey, and quick, and saw much. His hair was grey, what little the years had left him. His robe was grey wool, trimmed with white fur, the Stark colours. Its great floppy sleeves had pockets hidden inside. Luwin was always tucking things into those sleeves and producing other things from them: books, messages, strange artefacts, toys for the children.

— A Game of Thrones

Maester Luwin is the maester of Winterfell, and a loyal servant of House Stark. He is skilled in medicines and lore, and has been the physician for the royal family for all of their lives, as well as tutor to the Stark children and counsel to the Lord and Lady Stark. In his role as maester, he is also the chamberlain of Winterfell and the keeper of the ravens. He is compassionate with his youthful charges, and wears a maester's collar forged of many links

Hodor (with Bran)

Kevan Lannister

Maester Luwin

of various metals, to symbolise his role as a many-skilled servant. Luwin was one of the few maesters to study the higher mysteries, or "magic," at the Citadel, earning a link of Valyrian steel. He learned its theories and history, although he believes it has long fled the world.

Marillion

3rd Level (Artisan 3)

Marillion is a young singer who encounters the Lady Catelyn Stark when she arrests Tyrion Lannister on the Kingsroad and accompanies her through the Vale to the Eyrie. Near 18 years old, he is a glib liar, eminently self-important and self-absorbed. Despite this, he plays a woodharp well, has a large repertoire of songs, and is a capable composer of new ballads. Handsome and fastidious, Marillion is no fighter and is cowardly when blood is spilled. He is also lecherous, an accomplished flatterer, and a seducer with an eye for the ladies. After Lady Stark leaves the Eyrie, Marillion remains behind to become a member of Lady Lysa Arryn's retinue.

Mopatis, Illyrio (Magister)

12th Level (Noble 3 / Spy 6 / Water Dancer 3)

Magister Illyrio was a dealer in spices, gemstones, dragonbone, and other, less savoury things. He had friends in all of the Nine Free Cities, it was said, and even beyond, in Vaes Dothrak and the fabled lands beyond the Jade Sea. It was also said that he'd never had a friend he wouldn't cheerfully sell for the right price.

— A Game of Thrones

One of the ruling council of merchant-princes of Pentos, Magister Illyrio Mopatis is a massive, yet light-footed man. In his youth, he was an accomplished bravo and water dancer. He sports rings on every finger, and often is heavily perfumed to cover his odour. He is pallid-skinned, with a forked beard that is dyed bright yellow. His teeth are yellow and crooked, and he is a schemer and flatterer.

Though slavery is outlawed in the Free Cities, Illyrio's household has many slaves. Hungry for power, he gave refuge to Viserys and Daenerys Targaryen and arranged their connection with Khal Drogo and the Dothraki. At her wedding, Illyrio gives Daenerys the fateful bride-gift of three dragon eggs. He is involved in a complex conspiracy, working alongside Varys the Spider towards some secret goal and undoubtedly scheming for more power and riches.

Mordane (Septa)

4th Level (Godsworn 4)

Septa Mordane serves as tutor to the Stark girls, Sansa and Arya. Her primary duties involve teaching the two girls the gentle arts and turning them into noblewomen.

Septa Mordane is sharp-eyed, with a bony face and a thin, near-lipless mouth, often set in a frown. She finds Sansa to be a delightful student, but is often exasperated with Arya's antics and rebellion. She goes south to King's Landing with Lord Stark to be part of his household in the Red Keep, and is executed along with all of the Stark retinue upon Joffrey's ascension to the throne.

Mormont, Dacey (Lady)

5th Level (Noble 1 / Man-at-arms 4)

Oldest daughter of the Lady Maege Mormont, Dacey is the heir to Bear Island, for there are no other males in the household to assume a traditional line of inheritance. Like her mother Maege, Lady Dacey is an unconventional woman of the Seven Kingdoms, having been trained to bear arms like a knight. The Mormonts have a long tradition of raising warrior women.

Magister Illyrio Mopatis

Dacey Mormont

Jeor Mormont

As a girl, Dacey was given a morningstar instead of a doll, and was raised alongside her house's men-at-arms. She is six feet tall and willowy, and remarkably pretty when she dresses like a woman. She keeps her hair cropped short, and wears mail and rides a horse with as much skill as any male knight her age.

Mormont, Jeor "The Old Bear" (Lord Commander)

13th Level (Man-at-arms 2 / Noble 4 / Commander 3 / Night's Watch Steward 4)

Jeor Mormont is Lord Commander of the Night's Watch and leader of the black brothers at Castle Black. He is a gruff old man with an immense bald head. His jaw is fringed with a shaggy grey beard, and his eyes are dark and intelligent, giving him an intimidating presence.

Though he is old, Mormont is still strong and hardy, able to lead the men of the Night's Watch into battle if need be. As Lord Commander, Mormont is responsible for protecting the Seven Kingdoms from the threats that may come over the Wall. His time is spent meeting with his rangers, planning repairs and recoveries to the Wall, and overseeing the training and assignments of the new recruits.

Mormont is wise and cunning, both practical and willing to listen to any man who serves under him, no matter how experienced or green. He picks Jon Snow to be his personal steward, grooming the lad to eventually assume a position of authority within the Night's Watch. It is unknown what circumstances led Mormont to take the black, but he was later shamed when his son and heir, Ser Jorah Mormont, disgraced their house by selling slaves.

When Ser Jorah fled Bear Island in exile, he left behind the family sword, Longclaw. Mormont gave the blade to Jon as a token of his respect and thanks for saving his life. He has a pet raven that he keeps for company rather than for messages. It often caws words aloud, sometimes repeating words from a conversation, sometimes offering unpredictable insight. House Mormont's sigil is a black bear, and it is for this (along with his temperament and fierceness) that he is called the Old Bear.

Mormont, Maege (Lady)

8th Level (Man-at-arms 4 / Noble 3 / Commander 1)

"Maege is a hoary old snark, stubborn, short-tempered, and willful."

— Lord Commander Mormont to Jon Snow, *A Game of Thrones*

Lady of Bear Island and head of House Mormont, Lady Maege Mormont is a loyal ally and sworn sword to House Stark. Sister to the Lord Commander Mormont and aunt to Ser Jorah, Maege took over the governance of Bear Island after Jorah's dishonour and self-imposed exile. She has worked hard to regain the family's noble name and to help the estate recover from the state of near-poverty Jorah left behind. Stout and grey-haired, she dresses in mail, carries a spiked mace, and leads troops into battle with as much competency and fervour as any man.

Nan, "Old"

5th Level (Commoner 5)

Old Nan has been a house-keeper and wet-nurse at Winterfell and servant to House Stark's children for generations. Ancient and wrinkled, and nearly blind and bald, her first charge long ago was a child named Brandon Stark – though her mind is not clear on exactly which Brandon it was. Her two sons were killed during the siege of King's Landing, and her grandson died fighting against Balon Greyjoy's rebellion. Old Nan's daughters moved on and married, and the only living kin she has left in Winterfell is the simple-minded stableboy, Hodor, who is either her grandson or great-grandson.

Old Nan is a fount of folk-tales and superstitions, filling the children's ears with tales of monsters, old heroes, knaves, and others from the Age of Heroes. Most adults discount her peasant-wisdom and folk-tales as quaint and superstitious, though.

Noye, Donal

10th Level (Artisan 5 / Man-at-arms 2 / Night's Watch Steward 3)

The armourer of Castle Black, Noye is widely-travelled and experienced, having fought and smithed in wars across Westeros. He forged the famous warhammer that Robert Baratheon put to use killing Rhaegar Targaryen. Noye once smithed for Lord Stannis Baratheon, and lost his arm at the siege of Storm's End. After his wound, Noye took the black of the Night's Watch and came to Castle Black to help guard the north against threats from beyond the Wall. Though he lacks an arm, he is still a formidable man, thick-bodied and muscular, unshaven and rough. Noye is tough and fair, demonstrating wisdom and gruff compassion towards the boys and men he outfits.

Payne, Ilyn (Ser)

9th Level (Man-at-arms 5 / Knight 4)

His face was pockmarked and beardless, with deep set eyes and hollow cheeks. Though he was not an old man, only a few wisps of hair remained to him, sprouting above his ears, but those he had grown long as a woman's. His armour was iron-grey chain mail over layers of boiled leather, plain and unadorned, and it spoke of age and hard use. Above his right shoulder, the stained leather hilt of the blade strapped to his back was visible; a two-handed greatsword, too long to be worn at his side.

— *A Game of Thrones*

Ser Ilyn is the King's Justice and royal executioner to King Robert, and later, King Joffrey. Years ago, he served as captain of the guards to Lord Tywin Lannister. He is a grim, gaunt man, haunting and unpleasant in appearance, silent and appropriately deathlike in demeanour. He has pale colourless eyes, and his gaze is cold and disturbing. A mute, Ilyn's tongue was torn from his mouth 14 years past by King Aerys Targaryen II.

Ser Ilyn has no love for man, woman, beast, or even life. The little pleasure he derives from his existence comes from his grim duty. When Lord Eddard Stark is arrested, his ancient Valyrian greatsword Ice is given to Ilyn. The first use that Payne puts it to is to sever Eddard Stark's head.

Pycelle (Grand Maester)

12th Level (Maester 12)

Wispy strands of white hair fringed the bald dome of his forehead above a kindly face. His maester's collar was no simple metal choker such as Luwin wore, but two dozen heavy chains wound together into a ponderous metal necklace that covered him from throat to breast. The links were forged of every metal known to man: black iron and red gold, bright copper and dull lead, steel and tin and pale silver, brass and bronze and platinum. Garnets and amethysts and black pearls adorned the metalwork, and here and there an emerald or ruby.

— A Game of Thrones

Maester to King Robert Baratheon, Pycelle has been Grand Maester to the kings of Westeros for 40 years. The Grand Maester is appointed by the Citadel at Oldtown, and Pycelle has entrenched himself in the Red Keep and on the king's small council. Quite old yet still cunning and mentally acute, he has a broad stomach and a magnificent white beard. Sworn to serve the realm and the king, most of the lords and ladies of King's Landing assume he is the queen's or Vary's creature. In truth, Lord Tywin won him over during his years as Hand. Pycelle is primarily loyal to Lord Tywin Lannister, although this is a secret loyalty.

Selmy, Barristan (Ser) "The Bold"

16th Level (Man-at-arms 1 / Noble 3 / Knight 2 / Kingsguard 10)

A great knight and Lord Commander of the Kingsguard, Selmy owes his allegiance to the realm. He was once loyal to Jaehaerys, then Aerys, and then to King Robert Baratheon. Old and legendary in his battle-prowess, Ser Barristan Selmy is regarded as everything to which a noble knight can aspire. Polite and honourable, he is a good and honourable man, but perhaps too straightforward to be wise. A soldier, not a scholar, Ser Barristan is considered a paragon of knightly virtue. He is white-haired, yet strong and graceful in appearance, and has a nobility of spirit that is apparent to any who meet him.

Barristan became a White Sword at the age of 23 and gave up all claim to his ancestral keep and the love of his betrothed for the love of his king. He is relieved of his duty by the newly crowned King Joffrey Baratheon – an unprecedented act, for brothers of the Kingsguard are sworn to their duties for life. Insulted, Barristan leaves King's Landing for parts unknown, killing the guards sent to detain him. His house is sworn to Storm's End, though his loyalty was always to the king.

Shae

2nd Level (Artisan 2)

Shae is a camp follower in the Lannister campaign against the uprisings following King Robert's death who becomes Tyrion Lannister's concubine. Slim and attractive, dark-haired, and no more than 18, Shae is doe-eyed and wicked in temperament. She looks innocent, but clearly isn't. Little is known about her, save that she is good at what she does. Shae is adept at knowing what men want, and quickly comes to understand how to play on Tyrion's ego and bind him to her. She gives every indication that she will be faithful to the Imp, who has told her that he may take her to King's Landing.

Ilyn Payne

Grand Maester Pycelle

Barristan Selmy

Shagga, Son of Dolf

6th Level (Raider 6)

Massive and slow and strong he seemed, dressed all in skins, with a club in his right hand and an axe in his left.

— A Game of Thrones

Shagga, son of Dolf, is a clansman of the Stone Crows, who joined Tyrion Lannister's personal force. He is giant in stature and strength, rivalling Greatjon Umber in size. He prefers axes to any other weapon, and uses his immense strength to fight with one in each hand, clashing them together as a show of force. Crude and slow-witted, he makes up for his lack of intelligence with ferocity and bodily stench. In battle, his berserk ferocity makes him nearly invulnerable, and he barely notices the stings of arrows or blades. Shagga has a single threat for his enemies: cutting their manhood off and feeding it to crows, goat, or the fire, depending on his mood.

Slynt, Janos (Lord)

7th Level (Man-at-arms 6 / Commander 1)

Janos Slynt is commander of the gold cloaks, the City Watch of King's Landing. An ugly man, stout with jowls and a bald pate, Janos has little in the way of charisma. He is a corrupt man, taking bribes and skimming gold from funds allocated to the City Watch. Yet he knows how to take care of his men as well, and many follow him through a sense of purchased loyalty. To the lords above, he is an accomplished lickspittle, always willing to be useful.

In recognition for his betrayal of Lord Stark, Janos is made a Lord by the Lannisters and given domain over the contested keep of Harrenhal. This move by the newly-crowned King Joffrey Baratheon is an unpopular one, as the existing nobles find it insulting to see such a commoner raised to their level. Lord Slynt, as he is now known, has three sons and a daughter, and has taken a bloody gold spear on a black field as his sigil.

Stark, Benjen "Ben" (First Ranger)

13th Level (Hunter 1 / Man-at-arms 2 / Noble 3 / Night's Watch Ranger 7)

First Ranger of the Night's Watch, Ben is Lord Eddard Stark's younger brother and uncle to the Stark children. When Eddard inherited the family name and estate as the eldest surviving Stark, rather than remain at his family's estate and live in his brother's shadow, Ben went where he would do the most good – the Wall.

Ben took the black and became a member of the Night's Watch to help defend Winterfell and the north from the threats beyond the Wall. Skilled and respected by the men of the Night's Watch, Ben has become First Ranger. He is tall and friendly, and gaunt with the Stark features showing the blood of the First Men. Despite the weight of his duty, Ben often has a hint of laughter behind his blue-grey eyes, and is an affable, friendly leader, earning respect through duty and service. He disappears while ranging northwards beyond the Wall. Though some of his men are found dead near the godsgrove next to the Wall, no word of Ben's current whereabouts has made its way back to Castle Black.

The Stark Direwolves

"Direwolves," Bran said. Still half-grown, they were as large as any wolf he had ever seen, but the differences were easy to spot, if you knew what to look for. Maester Luwin and Farlen the kennelmaster had taught him. A direwolf had a bigger head and longer legs in proportion to its body, and its snout and jaw were markedly leaner and more pronounced. There was something gaunt and terrible about them as they stood there amidst the gently falling snow.

— Bran Stark, *A Game of Thrones*

Shae

Shagga

Samwell Tarly

Legends have it the blood of the skinchangers, or wargs, runs in the veins of the First Men. The children of Lord Eddard Stark find a litter of five direwolf pups and one, the pups' mother dead with an antler in her throat. The Stark children adopt these fierce little beasts, as it is clearly an omen, for the Stark family sigil is the direwolf.

The children grow to form special bonds with each of the direwolf pups, and these animals become crucial to the ongoing story of the Stark household. As the children grow and mature, so do their direwolves, shaped alike by experience and tragedy. When they are first discovered, the pups are barely a handful, dependent entirely on the Starks for survival. As the direwolves develop, however, they become powerful companions and extensions of the Starks' spirits. The direwolves and children are extremely sensitive to one another, and much can be read in their behaviour.

Ghost — Jon's Direwolf

"He must have crawled away from the others," Jon said. "Or been driven away," their father said, looking at the sixth pup. His fur was white, where the rest of the litter was grey. His eyes were as red as the blood of the ragged man who had died that morning. Bran thought it curious, that this pup alone would have opened his eyes while his brothers were still blind.

— Jon Snow and Eddard Stark, *A Game of Thrones*

Jon Snow's direwolf Ghost matures faster than his siblings. Like Jon, he is the first to leave the safety of Winterfell and venture into the outside world. On the Wall, the wolf is his closest companion; the Black Brothers allow Jon to keep Ghost at his side, and to share his quarters. Ghost is extremely protective of Jon, and canny enough to recognise friend from foe. He has a preternatural ability to sense danger and warn Jon, such as when the wight is loose at the Wall.

Ghost is highly independent and often ranges on his own for days at a stretch, hunting and exploring the northern lands. While Summer may be smarter, Grey Wind a stronger fighter, and Shaggy Dog more ferocious, Ghost is perhaps the most spiritual of the wolves. Ghost knows it is Jon's place to stay at the Wall and helps him be true to his oath.

Grey Wind — Robb's Direwolf

"Grey Wind was restless too," Robb said. His auburn hair had grown shaggy and unkempt, and a reddish stubble covered his jaw, making him look older than his fifteen years. "Sometimes I think they know things ... sense things ...."

— Robb Stark to Bran Stark, *A Game of Thrones*

Grey Wind was first of the direwolf pups found by Robb Stark, and the pup bonded immediately with the boy. Robb named him Grey Wind because he ran like the wind. Of all of the direwolves, Grey Wind is perhaps the greatest fighter, sitting at Robb's side and ready to defend him in a heartbeat.

Grey Wind is Robb's constant companion. While Ghost will roam and hunt for long stretches, Grey Wind is like a loyal escort who rarely leaves his lord's presence. Shaggy Dog may be more ferocious, but Grey Wind quickly becomes more familiar with the way men fight. Grey Wind is accustomed to horses and war-craft, and fights fiercely alongside Robb on the battlefield – much to the dismay of the Lannister armies.

Lady — Sansa's Direwolf

He left the room with his eyes burning and his daughter's wails echoing in his ears, and found the direwolf pup where they chained her. Ned sat beside her for a while. "Lady," he said, tasting the name. He had never paid much attention to the names the children had picked, but looking at her now, he knew that Sansa had chosen well. She was the smallest of the litter, the prettiest, the most gentle and trusting. She looked at him with bright golden eyes, and he ruffled her thick grey fur.

— Eddard Stark, *A Game of Thrones*

Smallest and most delicate of the direwolves, Lady is a perfect counterpart to Sansa. Pretty and well-behaved, Lady insinuates herself to Sansa's side, whether at the breakfast table or amongst the courtiers. Lady is as protective of her mistress as any of the wolves, growling at Ser Ilyn Payne and the Hound as if warning Sansa of these men.

Both Stark and direwolf are united in suffering an undeserved fate. When Cersei demands a direwolf be slain, Eddard Stark is forced to slay Lady in Nymeria's place. Eddard at least sees honour done to Lady, however; rather than give the body to Cersei as a trophy, the direwolf's carcass is returned to the North and buried at Winterfell, in the lichyard beneath the shadow of the First Tower.

Nymeria — Arya's Direwolf

Nymeria nipped eagerly at her hand as Arya untied her. She had yellow eyes. When they caught the sunlight, they gleamed like two golden coins. Arya had named her after the warrior queen of the Rhoyne, who had led her people across the narrow sea.

— *A Game of Thrones*

Since Arya is the most adventuresome spirit of the Stark children, she names her own direwolf for an ancient heroine, Nymeria. She is perhaps the most headstrong of the direwolf pups. When Arya packs to go south, Nymeria helps as best she can, sensing Arya's innermost turmoil in leaving Winterfell. On the road, they are constant companions, even though Nymeria rarely does as Arya bids – much like the girl with her mentors. While stubborn and free willed, Nymeria is there to protect Arya when she is threatened by Joffrey; yet even in the haze of fury, Nymeria obeys when she must, reluctantly heeling when Arya calls her off.

When Cersei calls for Nymeria's pelt, Arya drives her direwolf away with stones, until she finally flees into the lands near the Neck. Presumably, Nymeria remains there, waiting for the return of her companion, Arya.

Shaggydog — Rickon's Direwolf

Shaggydog ran at his heels, spinning and snapping if the other wolves came too close. His fur had darkened until he was all black, and his eyes were green fire.

— *A Game of Thrones*

Though no one can tell which of the direwolves is the youngest, the almost-supernatural pairing of Stark to direwolf suggests that Shaggydog, given to Rickon, was the lastborn. Unlike the others of the litter, Shaggydog's fur turns almost black when he matures, while his eyes are bright and green. He is also the most temperamental of the direwolves, as much pup as wolf still, even after the others are full grown. Whether Shaggydog would have grown up differently under a different hand is academic – the wolf is like his master, a young boy caught in a confusing and often frightening world.

When the pack is broken up, two to the south, one to the north, and one away to war, he acts out violently against his keepers; Rickon is barely able to keep him under control, and perhaps does not want to, for the wolf howls with Rickon's uncomprehending fury. When news of Eddard's death is forthcoming, Shaggydog haunts the crypts beneath Winterfell with Rickon, and is quick to attack both friend and foe.

Summer — Bran's Direwolf

Bran's Summer came last. He was silver and smoke, with eyes of yellow gold that saw all there was to see. Smaller than Grey Wind, and more wary. Bran thought he was the smartest of the litter.

— A Game of Thrones

One of the most likable of the direwolves, Summer is perfectly suited for young Brandon Stark. Golden eyed and grey-furred, Summer is Bran's friend before Bran is crippled and his defender when the young Stark lies stricken and comatose. While Bran sleeps, it is Summer who howls the young man back to wakefulness. Summer is the first of the Stark direwolves to kill a human, when he slays the assassin sent to kill Bran in his sleep. Fittingly, it is Summer that growls first at Tyrion Lannister when he visits Winterfell after Bran's accident.

When Bran emerges from his sleep, Summer acts as his proxy, playing and enjoying the freedom that Bran cannot. Of all the pairings of direwolf and Stark, the union of Bran and Summer is the deepest. As Bran's prophetic dreams begin to affect him and hint at his true nature, the bond between him and Summer tightens, the pair of them inseparable in spirit as well as form.

Stark, Lyanna

3rd Level (Noble 3)

Lyanna Stark is deceased, the daughter of Lord Rickard Stark and younger sister to Brandon and Eddard. Lyanna was betrothed to Robert Baratheon before he became king. Despite this, she had no illusions of Robert's fidelity.

After a tournament at Harrenhal, Rhaegar Targaryen, the Dragon Prince, favoured Lyanna with the crown of beauty rather than presenting it to his wife, Elia. Shortly after this, Lyanna was abducted by Rhaegar.

Lyanna died after her abduction, though before her death she made her brother Eddard promise some great favour, of which he will not speak and will never forsake. Robert avenged Lyanna's death by killing Rhaegar, and he continued to cling to her memory for the rest of his life. In life, Lyanna was strong-willed, beautiful, and independent. Eddard spoke of her wild streak, saying she had the "wolf blood." She was fond of flowers, especially blue roses, and her brothers loved her dearly.

Targaryen, Rhaegar (Prince)

12th Level (Noble 6 / Commander 2 / Knight 4)

Onetime heir to the Iron Throne and first son of King Aerys II Targaryen, Rhaegar was brother to Viserys and Daenerys Targaryen. Though married to Elia Martell and father to their two children, Rhaegar crowned Lyanna Stark the Queen of Love and Beauty after the tournament at Harrenhal. Later, she was spirited away by Rhaegar and died shortly thereafter. Robert Baratheon swore vengeance against Rhaegar for this, for Lyanna was to be his bride. Robert killed him not long thereafter in the waters of the Trident, fighting for the woman he loved. His wife Elia and his children, Rhaenys and Aegon, were brutally slain at the Sack of King's Landing which followed Robert's victory on the Trident.

In life Rhaegar was an excellent jouster, and wore glimmering black plate armour with a three-headed dragon set out in rubies upon the breastplate. Folks still comb the shallows of those waters, looking for stray rubies broken free from that armour by Robert's warhammer.

Tarly, Samwell "Sam"

3rd Level (Noble 2 / Night's Watch Steward 1)

Sam Tarly is a young recruit in the Night's Watch, hopelessly fat and easily frightened. Formerly from Horn Hill and onetime heir to House Tarly, Samwell is fond of music, songs, fine clothing, good food, books, kittens, dancing. He is afraid of blood and violence, and thus was not the heir his father wanted.

Lord Randyll tried to turn Sam into a more vigorous son, but gave up in favour of Sam's younger brother, Dickon. On Samwell's fifteenth name day, Randyll took his son out on a hunting trip and gave him a choice: be hunted, or take the black and forsake his inheritance.

At the Wall, Sam becomes fast friends with Jon Snow, who protects him from the japes and cruelty of the other boys and the master-at-arms, Ser Alliser Thorne. Bookish and well-read, he is clever and able to do math and accounting – rare skills at the Wall. After his training, Sam becomes a steward of the Night's Watch, assistant to Maester Aemon and keeper of the library and rookery.

Tully, Brynden "The Blackfish" (Ser)

10th Level (Noble 4 / Commander 2 / Knight 4)

Brynden Tully is the Knight of the Gate of the Eyrie, and uncle to Edmure Tully, Catelyn Stark, and Lysa Arryn. Brynden is the younger brother (by five years) of Hoster Tully. He and Hoster had a tempestuous relationship, and when Lysa wed Jon Arryn, Brynden left his home and took up service with the Arryns in the Eyrie.

Despite this apparent desertion of the family estate, Brynden is still beloved by his nieces and nephew. It was to Brynden, not Hoster, that the children ran when they wanted comfort and support. Grey-eyed, with bushy eyebrows and a craggy-face, Brynden's eyes crinkle with frequent smiles and laughter. His voice is hoarse, smoky, and vibrant. He is blunt in speech and sensible in judgement, and has never taken a wife despite his brother's insistence. When Hoster called him the black goat of the house, Brynden instead turned the family's leaping trout into a black fish as his personal sigil. He wears a device of a leaping black fish, wrought in gold and obsidian. After Catelyn's visit to the Eyrie, Brynden returns to Riverrun with her, home again for the first time in many years.

Tully, Edmure (Ser)

6th Level (Noble 4 / Knight 2)

The only son of Lord Hoster Tully and heir to Riverrun, Edmure is the youngest of Hoster's three children. He is fond of his older sisters, Catelyn Stark and Lysa Arryn, and was close with his uncle, Brynden, before the Blackfish left Riverrun. With Hoster's illness, the burden of leading Riverrun has fallen to Edmure's shoulders, and the young knight is struggling with the weight of it. In a short while, he will be Lord of Riverrun, a title he would gladly relinquish if it would restore his father's health.

Edmure is stocky, with a fiery beard and a shaggy head of auburn hair. His eyes are deep blue and his mouth is often set in a smile. Though he is a fair and generous man, he despises singers as one once stole a woman he fancied. When Gregor Clegane begins raiding Riverrun holdings, Edmure takes the field against them and is wounded and captured, then later rescued by Lord Blackwood and the Greatjon after Ser Jaime Lannister's defeat at Whispering Wood. His sigil is that of Riverrun, a leaping silver trout on a field rippling with blue and red.

Tully, Hoster (Lord)

11th Level (Noble 6 / Commander 2 / Knight 3)

Hoster Tully is Lord of Riverrun and father to Edmure, Catelyn, and Lysa. As a younger man, Hoster had been proud and restless. Well-travelled, he took his children with him on voyages across their lands and other parts of Westeros. Hoster also took Petyr Baelish as ward, raising the young noble alongside his own children.

Due to his pride, Hoster is estranged from his brother Brynden, having not spoken his brother's name since the man left Riverrun to take service with the Arryns in the Eyrie. As a young man, Hoster was tall and broad-chested, who grew a bit portly in later years. Now ill and near death, he is barely coherent and his grip on reality is weak. He lays on his deathbed, emaciated and aged by disease, with white-hair and only a wisp of a beard. The duties of running his realm have been taken over by his son Edmure. His house's sigil is the leaping trout.

Tyrell, Loras "Knight of Flowers" (Ser)

8th Level (Man-at-arms 1 / Noble 3 / Knight 4)

The youngest son of Mace Tyrell, Loras is only 16 years old but already an excellent knight. He is quite charming, with curly brown hair and warm brown eyes, and the ladies of the court regard him as stunningly handsome. Though he is coveted by many, he does not show undue interest in any woman, except to recognise the beauty of Sansa Stark.

Loras styles himself as the Knight of Flowers, a romantic title that suits his youth and general temperament. His armour and garments are always wrought with flower motifs. He frequently wears garlands of flowers, spending extravagant amounts on his wardrobe and armour.

Though a talented combatant, Loras is not above using cunning to win, as evidenced by use of a mare in heat when facing Ser Gregor Clegane in the Hand's Tournament. Though he is loyal to King Robert Baratheon, Loras is eager to pursue vengeance against the Lannisters and support his close friend Renly's claim to the throne when Joffrey succeeds Robert.

Umber, Jon "Greatjon" (Lord)

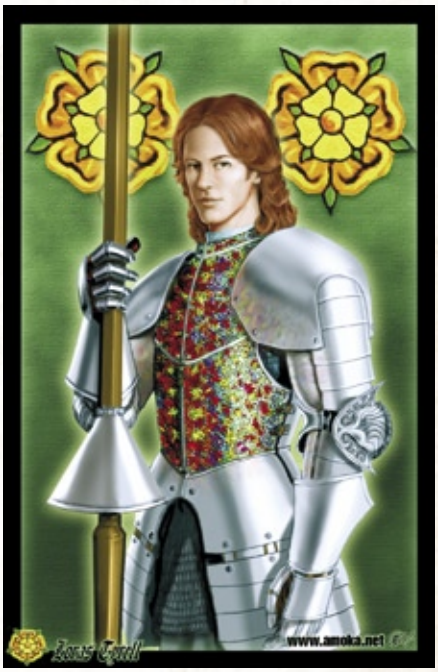
11th Level (Man-at-arms 8 / Noble 3)

Jon Umber is a loyal bannerman to Winterfell and a valuable ally to the Starks, as the Lord of House Umber and master of the northern Last Hearth. He is a giant of a man, perhaps seven feet tall, broad-chested, and barrel-bellied; for this reason, he is called the Greatjon (this also helps distinguish him from his son and heir, Jon, called the Smalljon).

Proud and boisterous, the Greatjon is a bear of a man, rough and impetuous, and impressed only by those who earn his respect. He uses a giant, ugly greatsword in battle and rides a huge horse. When Robb Stark becomes the head of House Stark, Greatjon protests and draws his sword to threaten the young lordling. In return, Robb's direwolf, Grey Wind, bites off two of Jon's fingers. Instead of being angry, the Greatjon is impressed at the show of force and renews his loyalty to Winterfell, becoming their staunchest supporter and fiercest ally. House Umber's sigil is a roaring giant in shattered chains.

Brynden Tully

Edmure Tully



Loras Tyrell

Yoren

8th Level (Man-at-arms 3 / Night's Watch Steward 5)

A old black brother of the Night's Watch, Yoren is dark and sinister, and suffers a twisted shoulder. Since he cannot fight well anymore, he travels the land, collecting prisoners and others who would take the black and escorting them to Castle Black for training. He is hard and grim, and has little patience for fools. His coarse and ugly features are hidden behind a thick and matted black beard. He is lice-ridden and smells foul, wearing garments that are tattered and long since faded to grey.

Despite his crude demeanour, however, Yoren is a good man who is loyal to the Night's Watch and those he is sworn to protect. He accompanies Tyrion Lannister along the road from the Wall towards King's Landing, developing a rough friendship with the dwarf, but steps aside and allows Catelyn to arrest Tyrion at the Crossroads. Later, in King's Landing, Yoren seizes Arya Stark immediately after her father's execution, calling her "boy" and dragging her away to an unknown fate.

Reading Character Sheets

The full character write-ups are presented as intuitively as possible, but these notations should help make even the most complex entries obvious.

CLASS: The character's total levels, organised alphabetically by class, then prestige class (not chronologically).

BACKGROUND: The character's Background.

HOUSE AFFILIATION: What noble house the character hails from, if any. Note that noble ladies who marry will have their married house noted in parentheses.

SOCIAL STATUS: The character's Rank, plus any significant modifiers.

WEALTH: The character's Wealth Rank, plus any significant modifiers.

REPUTATION: The character's Reputations, plus any bonus Points.

INFLUENCES: A list of the character's personal and organisational Influences. Organisational Influences are described in this manner: (Base Influence Points + personal Influence Points +/- any other modifiers) +Total Influence. For example, Ser Jaime has:

Kingsguard (20+25-5) +35 – he gains 20 Influence from his Social Status as a member of the Kingsguard. He has invested 25 personal Influence Points (from Class Levels), but suffers a -10 Influence because of a Stigma Defect.

Lannister (0+10) +10 – Jaime has no Base Influence over his House because it was lost due to his appointment to the Kingsguard. He has, however, invested 10 Points from his personal Influence (from Class Levels).

Tywin Lannister +5 – Jaime has spent 5 personal Influence Points on his lord father.

Note that noble ladies who marry will have free Base Influence Points over two noble houses – their own House Affiliation, and the house that they married into.

AGE: The character's age. See page 51 for Age modifiers (which are already factored into the Abilities).

ABILITIES: A character's Ability Scores, modified for Age and Character Level bonuses.

SAVES: A character's Saving Throws, modified by constant (not circumstantial) bonuses/penalties.

ARMOUR CLASS: The character's Armour Class. When a character defends, this value is added to a d20 roll.

ATTACK: The character's most common attack, with his or her most common modifiers.

SKILLS: A character's list of Skills. The formula for Skills is: Skill Name (Specialisation; Ranks + Ability Mod + Bonuses). For example, Ser Jaime has the Skills – Perform: Oratory (High Society; 2+3) +5, Ride (Heavy War Horse; 15+3+5) +23, Sense Motive (Body Language; 7+0) +7. He gains 2 free Ranks in Perform from his Class Ability, Noble Education, but these are actual Skill Ranks, not bonuses. This is modified by +3 from his Charisma. His Ride Skill has 15 Ranks, +3 from Dex, +5 bonus from his Knight's Training Class Ability. Finally, his Sense Motive Skill has 7 Ranks, and is modified by his Wis, thus he only gains a +0. All Ability Score modifiers are listed, even if the value is +0. Since all Skill synergies (page 231) are situational, they are not included in the bonuses.

FEATS: A list of the character's Feats, including bonus Feats from Class Level, or from Bonus Points.

SPECIAL ABILITIES: An alphabetical list of Class Special Abilities.

OTHER: Bonuses or modifiers not normally considered Class Special Abilities, such as bonuses from Background. Source is noted in parentheses.

DEFECTS: A list of the character's Defects, with significant notations in parentheses, followed by the number of Bonus Points.

POSSESSIONS: A list of common possessions and notable items carried or owned by the character.

* Note: Many characters have an asterisk * noting certain Special Abilities and occasionally Feats. This is to indicate a constant (not circumstantial) bonus that is already factored in as appropriate. For example, Noble Education* provides several bonus Skill Ranks – these are already included in the character's Skills.

Jon "Greatjon" Umber

Yoren

Baelish, Petyr

"Littlefinger" (Lord)

10th Level

Class:	Knave 2 / Noble 3 / Spy 5
Background:	Vale of Arryn
House Affiliation:	Baelish
Note:	As House Baelish is not covered in this book, it is suggested that the House Feats include: Blood of the Andals, Keen Mind, Noble Spirit, and Tradesman.
Social Status:	Rank 3 (Heir, Head of House)
Wealth:	3 (See Note under Defects)
Reputation(s):	Master of Coin +7 (+2 Fame)
Influence(s):	Kingdom (20+5+15) +40, Baelish (20+5+5) +30, City Watch +10, Lady Lysa Arryn +20, Lord Commander Janos Slynt +20, Queen Cersei +5, Catelyn Stark +4 (20 Points spread over various spies and agents)
Age:	Adult
Abilities:	Str 10 (+0), Dex 15 (+2), Con 10 (+0), Int 17 (+3), Wis 17 (+3), Cha 17 (+3)
Saves:	Fort +2, Ref +9, Will +10
Hit Points:	19
Shock Value:	5
Initiative:	+2 (+2 Dex)
Movement:	30 ft.
Armour Class:	9 (+7 Defence Bonus, +2 Dex)
Armour:	None
Base Attack/Grapple:	+5/+5
Attack:	Dagger +5 melee (1d4)
Full Attack:	Dagger +5 melee (1d4)

Designer's Note: Unofficial Stats

While the following game values represent our best attempts to numerically represent and delineate the primary characters from *A Game of Thrones,* differences of opinion will inevitably crop up. Additionally, while the characters' stats were scrutinised with the help of Westeros.org, they do not have George R.R. Martin's official stamp. George recognises the need to provide gamers with such values, but does not want to be restricted by what we present here if, in a future novel, he needs to present contradictory information. Thus these values are the best we could determine but will change as new information is presented. Finally, GMs are encouraged to personalise these NPCs by changing their stats in order to better suit their campaign.

Skills

Appraise (Exotic Objects; 5+3) +8, Balance (Slippery Surface; 5+2) +7, Bluff (Misdirection; 13+3+4) +20, Climb (Walls; 4+0) +4, Craft: Domestic Arts (Household Affairs; 5+3) +8, Decipher Script (Code Cracking; 4+2) +6, Diplomacy (Nobility; 13+3) +16, Disguise (Costume; 2+3+4) +9, Gather Information (Contacts; 13+3) +16, Hide (Skulking; 8+2) +10, Intimidate (Diplomatic; 7+3) +10, Knowledge: History (Literature; 4+3) +7, Knowledge: Local Area (King's Landing; 8+3) +11, Knowledge: Nobility (Etiquette; 5+3) +8, Knowledge: Stewardship (Finances; 11+3) +14, Knowledge: Underworld (Local Area; 4+3) +7, Listen (Eavesdropping; 9+3) +12, Move Silently (Soft Step; 8+2) +10, Perform: Oratory (High Society; 2+3) +5, Ride (Light Horse; 3+2) +5, Search (Irregularities; 4+3) +7, Sense Motive (Speech; 11+3) +14, Speak Languages (Free Cities Valyrian; read, write, speak) +2, Spot (Tailing; 7+3) +10

Feats

Combat Expertise; Fame; Favoured (Lysa Arryn); Fortune's Favour; Gold Breeder; Head of House; Heir; Literacy; Raised Status (Master of Coin; Kingdom); Wealth

Weapon and Armour Proficiencies

Simple weapons and shortbow and shortsword; light armour

Special Abilities

Bird Watching; Bonus Class Skills: Hide, Move Silently; Contact (Janos Slynt, Chataya); Courtly Spy; Dissembler +4*; Fortune's Favour (1/day); Illicit Barter; Little Birds +2/-2, Mandate +1; Noble Education*; Noble Standing (+4 Influence Points), Web of Contacts

Other

Favoured Skill: Climb (Vale of Arryn); +2 Balance and Diplomacy checks (Vale of Arryn); +2 Reflex Saves and Balance, Climb, Survival checks while in Mountains terrain (Vale of Arryn)

Defects

Dark Secret (Knowledge of Jon Arryn's death) 3 BP; Poor (2 Ranks) 6 BP

Note: House Baelish is a poor house, and thus only provides Wealth Rank 1 to its members. However, as Head of House, Lord Petyr has +1 Rank. Additionally, his skill as a moneymaker gives him the Feat Wealth, and thus his final Wealth Rank is 3.

Possessions

Petyr Baelish is quite wealthy, and has access to a well-appointed manse in King's Landing, considerable financial resources, and excellent property of all make and manner. He dresses in fine clothing and carries a jewelled dagger at his belt.

Baratheon, Cersei

(Queen)

10th Level

Class:	Noble 10
Background:	The Westerlands
House Affiliation:	Lannister (Great House) (Married into Baratheon)
Social Status:	Rank 5 (Raised Status)
Wealth:	5
Reputation(s):	Dangerous Beauty +12 (+2 Fame)

Influence(s): Kingdom (30+5+15) +50, Baratheon (20) +20, Lannister (20+10) +30, Ser Jaime Lannister +20, Grand Maester Pycelle +12, Prince Joffrey +20, Ser Meryn Trant +20, Sandor Clegane +10, Varys +5, Janos Slynt +5, Petyr Baelish +2 (10 Unassigned Points, regained at the death of Robert Baratheon)
Age: Adult
Abilities: Str 10 (+0), Dex 12 (+1), Con 13 (+1), Int 14 (+2), Wis 14 (+2), Cha 17 (+3)
Saves: Fort +4, Ref +4, Will +12
Hit Points: 36
Shock Value: 7 (+1 Stubborn)
Initiative: +1 (+1 Dex)
Movement: 30 ft.
Armour Class: 8 (+7 Defence Bonus, +1 Dex)
Armour: None
Base Attack/Grapple: +7/+7 (see Note)
Attack: Dagger +7 melee (1d4)
Full Attack: Dagger +7/+2 melee (1d4)

Skills

Bluff (Seduction; 13+3+1) +17, Craft: Domestic Arts (Entertaining; 10+2) +12, Diplomacy (Nobility; 13+3+3) +19, Forgery (Handwriting; 2+2) +4, Gather Information (Contacts; 8+3+1) +13, Intimidate (Diplomatic; 10+3+1) +14, Knowledge: Foreign Culture – Dorne (Nobility; 5+2) +8, Knowledge: Foreign Culture – Free Cities (Nobility; 4+2) +6, Knowledge: Foreign Culture – Iron Islands (Nobility; 2+2) +4, Knowledge: History (Literature; 4+2) +6, Knowledge: Local Area (Casterly Rock; 4+2) +6, Knowledge: Local Area (King's Landing; 7+2) +9, Knowledge: Nobility (House Lannister; 10+2) +12, Knowledge: Stewardship (Hospitality; 7+2) +9, Listen (Eavesdropping; 7+2) +9, Perform: Oratory (High Society; 10+3+1) +14, Ride (Light Horse; 2+1) +3, Sense Motive (Body Language; 4+2) +6, Spot (Tailing; 4+2) +6

Feats

Authority, Blood of the Andals (Cha), Literacy, Political Connections (+8 Influence Points), Fame, Favoured (Tywin Lannister), Fortune's Favour, Iron Will, Raised Status (Kingdom), Stubborn

Weapon and Armour Proficiencies

Simple weapons

Special Abilities

Bonus Class Skills: Listen, Spot; Command +4; Mandate +3; Noble Education *; Noble Standing (+12 Influence Points)

Other

Favoured Skill: Profession (The Westerlands); +2 Appraise and Diplomacy checks (The Westerlands)*; +4 Bluff or Sense Motive checks dealing with money (The Westerlands)

Defects

Dark Secret (Incestuous relationship with Jaime, children born of incest) 3 BP

Note

In many campaigns, Cersei should have the Inept Attack Defect at 6-9 BP

Possessions

Fine garments. As Queen of Westeros and a Lannister by birth, Cersei Baratheon has access to almost any item or funding she requires, within reason.

Baratheon, Joffrey

(King)

3rd Level

Class: Noble 3
Background: King's Landing
House Affiliation: Baratheon (Great House)
Social Status: Rank 5 (Heir, Head of House)
Wealth: 6
Reputation(s): Charming Prince +4 (+1 Authority)
Influence(s): Kingdom (30) +30, Baratheon (20+5+0) +25, Lannister (0+10) +10, Cersei Baratheon +10, Sandor Clegane +14
Age: Young Adult
Abilities: Str 10 (+0), Dex 12 (+1), Con 10 (+0), Int 12 (+1), Wis 9 (-1), Cha 14 (+2)
Saves: Fort +1, Ref +2, Will +4
Hit Points: 12
Shock Value: 5
Initiative: +1 (+1 Dex)
Movement: 30 ft.
Armour Class: 3 (+2 Defence Bonus, +1 Dex)
Armour: 0 (No armour, see possessions)
Base Attack/Grapple: +2/+2
Attack: Longsword +2 (1d8)
Full Attack: Longsword +2 (1d8)

Skills

Appraise (Weapons; 3+1) +4, Bluff (Bravado; 6+2+1) +9, Diplomacy (Nobility; 4+2) +6, Gather Information (Contacts; 3+2+2) +7, Handle Animal (Horses; 3+2) +5, Intimidate (Diplomatic; 3+2) +5, Knowledge: History (Military; 4+1) +5, Knowledge: Legends (Legends; 3+1) +4, Knowledge: Local Area (King's Landing; 5+1) +6, Knowledge: Nobility (House Baratheon; 3+1) +4, Knowledge: Stewardship (Leadership; 2+1) +3, Move Silently (Soft Step; 2+1) +3, Perform: Oratory (High Society; 5+2) +7, Ride (Light War Horse; 5+1) +6, Sense Motive (Speech; 6+1+2) +7

Feats

Authority, Head of House; Heir; Iron Will*; Literacy; Mounted Warrior; Weapon Proficiency (Martial – Longsword)*

Weapon and Armour Proficiencies

Simple weapons, longsword; light armour

Special Abilities

Bonus Class Skills: Handle Animal and Move Silently; Mandate +1, Noble Education*; Noble Standing (+4 Influence Points)

Other

+2 Fort Save vs. disease (King's Landing); +2 Gather Information and Sense Motive checks (King's Landing)*; Favoured Skill: Knowledge: Underworld (King's Landing); +1 to Bluff*, Climb, and Hide checks (Young Adult)

Defects

Blind Fury (Hurt by weaker foe) 1 BP, Dark Secret (Illegitimate child of incest, albeit unaware of this fact) 3 BP, Madness (Violent mood swings) 2 BP

Possessions

As King of Westeros, Joffrey is heir to Robert Baratheon's wealth; he also has limited access to the Lannister fortunes. He has anything he could possibly want, within reason.

Baratheon, Robert

(King)

14th Level

Class: Man-at-Arms 4 / Noble 5 / Commander 3 / Knight 2
Background: Stormlands
House Affiliation: Baratheon (Great House)
Social Status: Rank 5 (Heir, Head of House)
Wealth: 6
Reputation(s): Mighty Warrior +6, Carousing King +3
Influence(s): Kingdom (30+20) +50, Baratheon (20+5+10) +35, City Watch +10, Eddard Stark +20, Ser Barristan Selmy +15, Varys +10, Renly +10, Stannis +10 (11 Points assigned to various allies, guards, and servants; 20 Unassigned Points, which were regained at Jon Arryn's death)
Age: Middle Age
Abilities: Str 20 (+5), Dex 13 (+1), Con 14 (+2), Int 13 (+1), Wis 12 (+1), Cha 16 (+3)
Saves: Fort +13, Ref +7, Will +10
Hit Points: 68
Shock Value: 7
Initiative: +1 (+1 Dex)
Movement: 30 ft.
Armour Class: 10 (+9 Defence Bonus, +1 Dex)
Armour: 10 (8 Masterwork plate, +2 Armour Compatibility)
Base Attack/Grapple: +11/+16
Attack: Masterwork Maul +19 (2d6+11); War Lance +12 (1d8+5)
Full Attack: Masterwork Maul +19/+14/+9 (2d6+11)

Skills

Bluff (Seduction; 8+3) +11, Craft: Blacksmithing (Weaponsmithing; 2+5) +7, Diplomacy (Nobility; 8+3) +11, Gather Information (Contacts; 1+3) +4, Handle Animal (Horse; 4+3) +7, Intimidate (Combat; 11+3) +14, Knowledge: Foreign Culture – Dorne (Trade; 3+1) +4, Knowledge: Foreign Culture – Free Cities (Trade; 2+1) +3, Knowledge: Foreign Culture – Iron Islands (Nobility; 3+1) +4, Knowledge: History (Military; 8+1+4) +13, Knowledge: Local Area (Stormlands; 6+1) +7, Knowledge: Local Area (King's Landing; 6+1) +7, Knowledge: Local Area (Vale of Arryn; 3+1) +4, Knowledge: Nobility (Heraldry; 10+1+4) +15, Knowledge: Stewardship (Leadership; 10+1) +11, Knowledge: Warfare (Tactics; 8+1+6) +13, Listen (Detection; 6+1) +7, Perform: Oratory (High Society; 7+3) +8, Ride (Heavy War Horse; 8+1+1) +10, Sense Motive (Speech; 5+1+2) +8, Spot (Ambush; 5+1) +6

Feats

Brute (Maul), Giant's Blood; Head of House; Heir; Literacy; Mounted Warrior; Noble Spirit (Eddard Stark); Ours Is The Fury; Power Attack; Ride-By Attack; Spirited Charge; Weapon Focus (Maul); Weapon Specialisation (Maul)

Special Abilities

Armour Compatibility +2; Bonus Class Skills: Craft: Blacksmith and Spot; Command +2; Knight Training Lance +1; Knight Training: Ride +1*; Mandate +2; Military History +4*; Noble Education*; Noble Standing (+4 Influence Points); Rallying Cry +1; Tactician +1

Weapon and Armour Proficiencies

Simple and martial weapons; light, medium, and heavy armours, shields

Other

+1 Spot or Listen checks to detect ambushes (Stormlands); Favoured Skill: Knowledge: Warfare (Stormlands)*; +1 to Fort Saves* and +1 Fort Save for extended physical activity (Stormlands); +2 to Sense Motive checks (Stormlands)*

Defects

Blind Fury (Besmirching Lyanna Stark's memory) 1 BP; Debauched (Overindulgence in food, drink, and womanising) 2 BP, Debt (Lannisters and others) 2 BP, Ignoble (Womaniser) 1 BP, Nemesis (Enemies of the king) 3 BP

Possessions

When armed for war, Robert had: masterwork maul forged by Donal Noye (+2 attack, +1 damage); masterwork plate armour (reduce armour check penalty by -1, +1 Max Dex Bonus); and a heavy warhorse. As King of Westeros and head of House Baratheon, Robert had ready access to almost anything in his kingdom that he desired. Additionally, he was willing to go as deep into debt to the Lannisters and other creditors as Master of Coin Petyr Baelish was able to arrange.

Clegane, Gregor

The Mountain that Rides" (Ser)

10th Level

Class: Man-at-Arms 6 / Knight 4
Background: The Westerlands
House Affiliation: Clegane
Note: As House Clegane is not covered in this book, it is suggested that the House Feats include: Able Body, Blood of the Andals, Giant's Blood, and Stubborn.
Social Status: Rank 3 (Greater Landed Knight)
Wealth: 3
Reputation(s): Mountain that Rides +6
Influence(s): House Clegane (15+15) +30, Lannister +3, Lord Tywin Lannister +2 (14 Points assigned to various men in the service of House Clegane, 1-3 Points each)
Age: Adult
Abilities: Str 24 (+7), Dex 10 (+0), Con 20 (+5), Int 11 (+0), Wis 9 (-1), Cha 8 (-1)
Saves: Fort +16, Ref +6, Will +3

Hit Points: 89
Shock Value: 11 (+1 Tough)
Initiative: +0/+2 (+2 Quick to Saddle)
Movement: 30 ft., 20 ft. in armour
Armour Class: 7/15 (+7 Defence Bonus/+8 Large Wooden Shield)
Armour: 10/6 (20 HP) (8 Full Plate, +2 Armour Compatibility/Large Wooden Shield)
Base Attack/Grapple: +10/+17
Attack: Greatsword +17 (2d6+11); Fist +19 (1d6+7 nonlethal); War Lance +12 (1d8+9)
Full Attack: Greatsword +17/+12/+7 (2d6+11)

Skills

Intimidate (Combat; 13-1) +13, Knowledge: Local Area (Westerlands; 4+0) +4, Knowledge: Nobility (Heraldry; 3+0) +3, Knowledge: Warfare (Logistics; 8+0) +8, Listen (Detection; 4-1) +3, Profession (Kennel Master; 3-1) +2, Ride (Heavy War Horse; 12+0+2) +15, Spot (Ambush; 4-1) +3

Feats

Brawl; Brute (Attack; Greatsword); Cleave; Cleave (Great); Endurance; Giant's Blood; Great Fortitude; Mounted Warrior; Power Attack; Spirited Charge; Stern Visage; Tough; Weapon Focus (Lance); Weapon Specialisation (Lance)

Weapon and Armour Proficiencies

Simple and martial weapons; light, medium, and heavy armours, and shields

Special Abilities

Armour Compatibility +2; Armour Mastery +1; Knight's Training: Greatsword +1; Knight's Training: Lance +1; Knight's Training: Ride +2*; Quick to the Saddle

Other

Favoured Skill: Profession (Kennel Master) (The Westerlands); +2 Appraise and Diplomacy checks (The Westerlands); +4 Bluff and Sense Motive checks dealing with money (The Westerlands)

Defects

Blind Fury (Being humbled, thwarted, or shamed) 3 BP, Dark Secret (Rape and murder of Princess Elia, and murder of her children) 3 BP, Debauched (Drinks heavily and uses milk of the poppy) 1 BP, Ignoble (Dark rumours and sinister reputation of murders and rape) 3 BP, Nemesis (Sandor Clegane) 1 BP, Sickly (Suffers from blinding headaches) 1 BP

Possessions

Ser Gregor wears a suit of dull, unadorned steel full plate that is sized appropriately. He carries a greatsword in one hand, and favours the largest war horses he can find. He is master of the lands and holdings of House Clegane.

Clegane, Sandor

"The Hound"

13th Level

Class: Man-at-arms 12 / Brother of the Kingsguard 1
Background: The Westerlands
House Affiliation: Clegane (Landed Knights)
Note: As House Clegane is not covered in this book, it is suggested that the House Feats include: Able Body, Blood of the Andals, Giant's Blood, and Stubborn.
Social Status: Rank 4 (Brother of the Kingsguard; formerly Rank 2, House Retainer)
Wealth: 2 (Kingsguard appointment, wholly supported by the crown; +1 Wealth)
Note: Before Sandor was appointed to the Kingsguard, his Social Status was Rank 2, sworn to House Lannister and Prince Joffrey, with a Wealth of Rank 2 provided for by the Lannisters. Now he is In Service to the Kingsguard, and has +1 Wealth due to winning the champion's purse at the Hand's tourney.
Reputation(s): Sworn Shield +6
Influence(s): Kingsguard (20+10) +30, House Lannister (0+10) +10, Prince Joffrey +15, Queen Cersei +10, Sansa Stark +7
Age: Adult
Abilities: Str 19 (+4), Dex 14 (+2), Con 16 (+3), Int 11 (+0), Wis 15 (+2), Cha 10 (+0)
Saves: Fort +13, Ref +8, Will +6
Hit Points: 85
Shock Value: 8
Initiative: +2 (+2 Dex)
Movement: 30 ft., 20 ft. in armour
Armour Class: 15/23 (+9 Defence Bonus, +2 Dex, +4 Brute/+8 Large Wooden Shield)
Armour: 10/6 (20 HP) (8 Full Plate, +2 Armour Compatibility/Large Wooden Shield)
Base Attack/Grapple: +13/+17
Attack: Longsword +19 (1d8+6)
Full Attack: Longsword +19/+14/+9 (1d8+6)

Skills

Climb (Walls; 2+4) +6, Escape Artist (Restraints; 2+2) +4, Gather Information (Rumourmongering; 3+0) +3, Handle Animal (Horses; 4+0) +4, Hide (Skulking; 2+2) +4, Intimidate (Combat; 14+0) +14, Knowledge: Local Area (King's Landing; 4+0) +4, Knowledge: Local Area (Westerlands; 2+0) +2, Knowledge: Underworld (Black Market; 3+0) +3, Knowledge: Warfare (Tactics; 5+0) +5, Ride (Heavy War Horse; 15+2) +17, Spot (Ambush; 8+2) +10

Feats

Accuracy; Aware; Brute (Attack; Longsword); Critical (Improved; Longsword); Brute (Defence; Longsword); Favoured (King Joffrey); Mounted Warrior; Power Attack; Ride-By Attack; Spirited Charge; Stern Visage; Weapon Focus (Longsword); Weapon Focus (Greater; Longsword); Weapon Specialisation (Longsword); Wealth

Weapon and Armour Proficiencies

Simple and martial weapons; light, medium, and heavy armours, and shields

Special Abilities

Armour Compatibility +2; Armour Mastery +1

Other

Appointed to the Kingsguard (Brother of the Kingsguard), Favoured Skill: Profession (The Westerlands); +2 Appraise and Diplomacy checks (The Westerlands); +4 Bluff and Sense Motive checks dealing with money (The Westerlands)

Defects

Fear (Fire) 3 BP, In Service (Kingsguard) 3 BP, Marked (Burned face) 2 BP, Nemesis (Gregor Clegane) 1 BP

Possessions

Sandor wears dull grey plate and chain armour with a dog-faced helm. He wields a longsword, and often carries a large wooden shield. As a member of the Kingsguard, he wears one of their snowy cloaks, and while his personal wealth is nominal, royal connections make nearly anything available at need. He did just recently win the Hand's Tourney, however, and took the champion's purse of 40,000 gold dragons.

Drogo

(Khal)

13th Level

Class: Raider 10, Commander 3
Background: Dothraki Sea
House Affiliation: No House
Social Status: 3 (Heir, Head of House)
Wealth: 4
Reputation(s): Undefeated Warrior +7 (+2 King of the Plains)
Influence(s): Khalasar (20+20) +40, Cohollo +15, Haggo +15, Qotho +15, Daenerys Targaryen +13
Age: Adult
Abilities: Str 18 (+4), Dex 15 (+2), Con 15 (+2), Int 13 (+1), Wis 14 (+2), Cha 16 (+3)
Saves: Fort +12, Ref +10, Will +8
Hit Points: 71
Shock Value: 8 (+1 Tough)
Initiative: +4 (+2 Dex, +2 Danger Sense)
Movement: 40 ft. (+10 Fast Movement)
Armour Class: 19/21 (+9 Defence Bonus, +2 Dex, +4 Brute, +2 Parry, +2 Plains Man/Mounted: +1 King of the Plains, Dothraki Born)
Armour: None
Base Attack/Grapple: +12/+16
Attack: Arakh +17 (1d6+6)
Full Attack: Arakh +17/+12/+7 (1d6+6)

Skills

Diplomacy (Dothraki; 6+3) +9, Handle Animal (Horse; 10+3+2) +15, Intimidate (Combat; 12+3) +15, Jump (High; 2+2) +4, Knowledge: History (Military; 2+1+4) +7, Knowledge: Legends (Legends; 3+1) +4, Knowledge: Local Area (Dothraki Sea; 9+1) +10, Knowledge: Nature (Cycles; 3+1+2) +6, Knowledge: Navigation (Stars; 3+1+2) +6, Knowledge: Warfare (Tactics; 8+1+4) +13, Listen (Wilderness; 7+2+2) +11, Move Silently (Wilderness; 3+2) +5, Ride (Light War Horse; 16+2+14) +32, Speak Language (Common) +1, Spot (Movement; 9+2+2) +13, Survival (Hunting; 12+2) +14

Feats

Brute (Attack; Arakh); Brute (Defence; Arakh); Combat Expertise, Dothraki Born; Head of House, Heir, Mounted Archery; Mounted Warrior; Parry (Arakh); Ride-by Attack; Tough; Weapon Focus (Arakh); Weapon Specialisation (Arakh)

Weapon and Armour Proficiencies

Simple and martial weapons (including whips)

Special Abilities

Armour Compatibility +1; Danger Sense +2; Fast Movement; Foe Hunter (Rival Dothraki); King of the Plains; Military History +4; Plains Man +2*; Rallying Cry +1; Sons of the Plains +2*; Stealthy Movement; Tactician +1; Terrible Presence

Other

Favoured Skill: Ride (Dothraki); +1 Handle Animal (Horse) checks (Dothraki); +1 attack on horseback (Dothraki); +1 Reflex Saves (Dothraki)

Defects

Beyond Your Station (Does not gain Armour Proficiency: Light and Medium nor Shield Proficiency nor Armour Compatibility) 12 BP, Fear (Black Salt Water) 2 BP

Possessions

As *khal* of a mighty *khalasar*, Drogo has access to all that he would desire, from fine equipment to wonderful riches. He has exquisite weapons (that he gives to his bloodriders), a herd of fabulous horses, and his own great red stallion.

Duur, Mirri Maz

(Godswife, Maegi)

10th Level

Class: Godswife 5 / Maester 2 / Maegi 3
Background: Dothraki Sea (Lhazareen)
Note: As the Lhazareen people are not covered in this book, it is suggested that the Dothraki Sea Background be used instead, and substitute Favoured Skill: Handle Animal.
House Affiliation: No House
Social Status: 3/-1 (Godswife, Maegi/Outcast)
Wealth: -1 (Outcast)
Reputation(s): Maegi +5
Influence(s): Daenerys Targaryen +16 (15 Unassigned Points, lost when her village was destroyed)
Age: Middle Age
Abilities: Str 9 (-1), Dex 10 (+0), Con 14 (+2), Int 17 (+3), Wis 16 (+3), Cha 10 (+0)
Saves: Fort +12, Ref +3, Will +16
Hit Points: 35
Shock Value: 8 (+1 Stubborn)
Initiative: +0
Movement: 30 ft.
Armour Class: 4 (+4 Defence Bonus)
Armour: None
Base Attack/Grapple: +4/+3
Attack: Ancient bronze knife +4 (1d4-2)
Full Attack: Ancient bronze knife +4 (1d4-2)

Skills

Appraise (Exotic Objects; 6+3) +9, Craft: Alchemy (Poppycraft; 10+3) +13, Craft: Domestic Arts (Cooking; 8+3) +11, Decipher Script (Runes; 4+3) +7, Diplomacy (Merchants; 6+0) +6, Gather Information (Rumourmongering; 8+0) +8, Handle Animal (Sheep; 7+0+3) +10, Heal (Physic ; 10+3+4) +17, Intimidate (Old Blood; 8+0) +8, Knowledge: Arcana (Rituals; 13+3+4) +20, Knowledge: Foreign Culture – Asshai (Trade; 2+3) +5, Knowledge: Legends (Myth; 10+3) +13, Knowledge: Local Area (Dothraki Sea; 5+3) +8, Knowledge: Nature (Plants; 10+3+2) +15, Knowledge: Navigation (Stars; 5+3) +8, Knowledge: Religion (Great Shepherd; 10+3) +13, Listen (Wilderness; 3+3) +6, Profession (Godswife; 10+3) +13, Sense Motive (Body Language; 5+3), Speak Language (Common, Free Cities Valyrian) +2, Spot (Hidden Objects; 5+3) +8, Survival (Guide; 5+3) +8

Feats

Dreams; Endurance; Fortune's Favour; Great Fortitude; Hard Luck; Iron Will; Leechcraft; Literacy; Powers Old and Dark; Skill Mastery; Stubborn

Weapon and Armour Proficiencies

Simple weapons

Special Abilities

Blessings 1/day; Bonus Class Skill: Survival; Co-ordinate +2; Faith +2; Folklore*; Lost Art: Higher Mysteries; Maegi's Wisdom: Birthing Songs +4*; Magic of Corn and Grass; Mastery: Superior Leechcraft; Prayer: Defend the Flock; Prayer: Heal the Flock; Prayer; Rookery; Star-Gazing +4

Other

Favoured Skill: Handle Animal (Lhazareen); +1 Handle Animal checks (Lhazareen); +1 Reflex Saves (Lhazareen)

Defects

Ignoble (Maegi) 3 BP, Outcast (Slave) 6 BP

Possessions

After her temple is destroyed, Mirri Maz Duur has only a few items, including a small wooden box with medicinal implements, and an ancient bronze knife.

Forel, Syrio

15th Level

Class: Knave 1 / Man-at-arms 6 / Water Dancer 8
Background: Free Cities
House Affiliation: No House
Social Status: Rank 2 (Formerly First Sword of Braavos Rank 3, now In Service to House Stark)
Wealth: 2
Reputation(s): First Sword +6
Influence(s): House Stark +4, Arya Stark +10 (75 Unassigned Points, returned when Syrio left his post in Bravos)
Age: Adult
Abilities: Str 13 (+1), Dex 20 (+5), Con 14 (+2), Int 17 (+3), Wis 16 (+3), Cha 14 (+2)
Saves: Fort +9, Ref +15, Will +12
Hit Points: 70
Shock Value: 7
Initiative: +10 (+5 Dex, +3 Swift as a Deer, +2 Quick as a Snake)
Movement: 40 ft. (+10 ft. Swift as a Deer)
Armour Class: 26 (+13 Defence Bonus, +5 Dex, +1 Dodge, +2 Parry, +5 Braavosi blade)
Armour: 3 (2 Leather, +1 Armour Compatibility)
Base Attack/Grapple: +14/+15
Attack: Braavosi blade +23 melee (1d6+3, target's Shock Value at -2)
Full Attack: Braavosi blade +23/+18/+13 melee (1d6+3, target's Shock Value at -2)

Skills

Appraise (Common Objects; 2+3) +5, Balance (Loose Ground; 14+2) +16, Bluff (Misdirection; 6+2+2) +10, Climb (Natural Surfaces; 9+1) +10, Diplomacy (Nobility; 5+2+2) +9, Escape Artist (Grappling; 4+5+2) +16, Hide (Tailing; 6+5+6) +17, Intimidate (Combat; 10+2) +12, Jump (High; 6+1) +7, Knowledge: Foreign Culture: Westeros (Customs; 3+3+2; Cross-Class Skill) +8, Knowledge: Local Area (Braavos; 6+3; Cross-Class Skill) +9, Knowledge: Local Area (King's Landing; 2+3) +5, Knowledge: Nobility (Etiquette; 5+3) +8, Knowledge: Stewardship (Raising Troops; 3+3) +6, Knowledge: Warfare (Tactics; 16+3) +19, Listen (Detection; 9+3+4) +16, Move Silently (Soft Step; 6+5+4) +15, Ride (Light War Horse; 2+5+2) +9, Search (Irregularities; 7+3+4) +14, Sense Motive (Body Language; 10+3) +13, Speak Language (Common) +1, Spot (Ambush; 9+3+4) +16, Swim (Speed; 6+1) +7, Tumble (Combat; 11+5+2) +18

Feats

Accuracy; Accuracy (Improved); Combat Agility; Combat Expertise; Dodge; Finesse (Attack; Braavosi blade); Finesse (Defence; Braavosi blade); Parry (Braavosi blade); Tactics (Attack; Braavosi blade); Veteran; Weapon Focus (Braavosi blade); Weapon Specialisation (Braavosi blade); Whirlwind Attack

Weapon and Armour Proficiencies

Simple and martial weapons, and the Braavosi blade; light and medium armour, and shields

Special Abilities

Armour Compatibility +1; Bravo's Dance +2; Calm as Still Water; Eyes See True +4*; Fear Cuts Deeper than Swords; Fierce as a Wolverine; Illicit Barter; Light as a Feather +2*; Quick as a Snake; Quiet as a Shadow; Strong as a Bear; Swift as a Deer*

Other

Favoured Skill: Bluff (Free Cities); +2 Diplomacy and Knowledge: Foreign Culture checks* (Free Cities); +1 Will Saves (Free Cities)*

Defects

In Service (House Stark) 3 BP

Possessions

Syrio Forel appears to have limited resources, although he clearly has access to training weapons and equipment. After he agrees to serve House Stark as a weapons master, he likely has access to any reasonable equipment he requires. Syrio favours a Braavosi blade and leather armour.

Greyjoy, Theon

4th Level

Class: Hunter 1 / Man-at-arms 1 / Noble 2
Background: The North
Note: Because Theon was taken as a ward at an early age, and has lived with the Starks for many years, he has been given the North Background.
House Affiliation: Greyjoy (Great House)
Social Status: Rank 4 (Heir)
Wealth: Rank 4
Reputation(s): Rake +2
Influence(s): House Greyjoy (20+5+0) +25, House Stark (0+10) +10, Robb Stark +10, Eddard Stark +5, Catelyn Stark +5
Age: Adult
Abilities: Str 11 (+0), Dex 16 (+3), Con 13 (+1), Int 15 (+2), Wis 9 (-1), Cha 12 (+1)
Saves: Fort +5, Ref +5, Will +1
Hit Points: 19
Shock Value: 6
Initiative: +3 (+3 Dex)
Movement: 30 ft.
Armour Class: 4/6 (+1 Defence Bonus, +3 Dex/+2 Native Terrain)
Armour: 3 (3 Ringmail)
Base Attack/Grapple: +3/+3
Attack: Longsword +3 melee (1d8); Longbow +4 range (1d8+1) (+1 attack and damage at close range)
Full Attack: Longsword +3 melee (1d8); Longbow +4 range (1d8+1) (+1 attack and damage at close range)

Skills

Bluff (Seduction; 3+1) +4, Climb (Natural Surfaces; 3+0) +3, Craft: Fletcher (Arrow making; 4+2) +6, Diplomacy (Nobility; 3+1) +4, Gather Information (Gossip; 3+1) +4, Handle Animal (Horses; 3+1+2) +6, Hide (Skulking; 3+3) +6, Intimidate (Combat; 2+1+2) +5, Knowledge: Foreign Culture – Westeros (Nobility; 3+2) +5, Knowledge: History (Military; 2+2) +4, Knowledge: Local Area (The North; 4+2) +6, Knowledge: Nature (Animals; 3+2+2) +7, Knowledge: Nobility (House Stark; 3+2) +5, Knowledge: Stewardship (Raising Troops; 2+2) +4, Knowledge: Underworld (Local Area; 1+2) +3, Knowledge: Warfare (Strategy; 2+2) +4, Perform: Oratory (High Society; 2+2) +4, Ride (Heavy War Horse; 3+3) +6, Sense Motive (Speech; 3-1) +2, Spot (Movement; 4-1+2) +5, Survival (Hunting; 7-1+2) +8, Swim (Speed; 7+0) +7

Feats

Heir (Greyjoy); Literacy; Point Blank Shot; Precise Shot; We Do Not Sow; Weapon Focus (Longbow)

Weapon and Armour Proficiencies

Simple and martial weapons, net and trident; light and medium armour, and shields

Special Abilities

Bonus Class Skills: Handle Animal, Knowledge: Nature; Native Terrain (Cold Forest)*; Noble Education*; Noble Standing (+4 Influence Points)

Other

Favoured Skill: Survival (The North); +2 Handle Animal and Intimidate checks* (The North); +2 Fort Saves vs. cold (The North)

Defects

None

Possessions

As a member of a great house, Theon has reasonable access to any items he might need on a day-to-day basis. Although removed from his family as a ward to House Stark, he is still treated according to his station. Theon keeps a longbow and a quiver of arrows at the ready whether hunting game or enemies.

Lannister, Jaime

"Kingslayer" (Ser; later Lord Commander of the Kingsguard)

14th Level

Class: Man-at-arms 1 / Noble 3 / Knight 3 / Brother of the Kingsguard 7
Background: Westerlands
House Affiliation: Lannister (Great House)
Social Status: Rank 4 (Brother of the Kingsguard)
Wealth: 2 (Reduced by Kingsguard appointment, wholly supported by the crown; Command)
Reputation(s): Lion of Lannister +12 (+2 Fame)
Influence(s): Kingsguard (20+25-10) +35, Lannister (0+10) +10, Tywin Lannister +5, Cersei Lannister +20, Tyrion Lannister +18 (39 Unassigned Points, lost amongst men killed at the battle of Whispering Wood)
Age: Adult
Abilities: Str 16 (+3), Dex 17 (+3), Con 15 (+2), Int 12 (+1), Wis 10 (+0), Cha 16 (+3)
Saves: Fort +13, Ref +12, Will +6
Hit Points: 73
Shock Value: 7
Initiative: +3/+5 (+3 Dex/+2 Defender's Vigilance)
Movement: 30 ft., 20 ft. in armour
Armour Class: 12/20 (+9 Defence Bonus, +3 Dex/+8 Large Wooden Shield; +2 Guardian bonus for one defence for his ward)
Armour: 10/6 (20 HP) (8 Masterwork Plate, +2 Armour Compatibility/ Large Wooden Shield)
Base Attack/Grapple: +13/+16
Attack: Longsword (Golden) +18 melee (1d8+6, opponent's Shock Value at -2)
Full Attack: Longsword (Golden) +18/+12/+7 melee (1d8+6, opponent's Shock Value at -2)

Skills

Bluff (Misdirection; 3+3) +6, Diplomacy (Nobility; 5+3) +8, Handle Animal (Horse; 8+3) +11, Intimidate (Combat; 12+2) +14, Knowledge: Foreign Culture – Dorne (Nobility; 2+1) +3, Knowledge: History (Military; 10+1) +11, Knowledge: Local Area (King's Landing; 6+1) +7, Knowledge: Local Area (Westerlands; 6+1) +7, Knowledge: Nobility (House Lannister; 7+1) +8, Knowledge: Stewardship (Leadership; 7+1) +8, Knowledge: Warfare (Tactics; 13+1) +14, Perform: Oratory (High Society; 2+3) +5, Ride (Heavy War Horse; 15+3+5) +23, Sense Motive (Body Language; 6+0) +6, Spot (Ambush; 10+0) +10

Feats

Accuracy, Aware, Blood of the Andals (Dex), Brute (Attack; Longsword), Command (Kingsguard), Hear Me Roar, Heir (Lost when appointed to Kingsguard), Hero's Effort, Favoured (King), Literacy, Mounted Warrior, Power Attack, Spirited Charge, Veteran, Wealth (Lost when appointed to Kingsguard), Weapon Focus (Longsword), Weapon Specialisation (Longsword)

Weapon and Armour Proficiencies

Simple and martial weapons; light, medium, and heavy armour, and shields

Special Abilities

Armour Compatibility +2; Bonus Class Skills: Handle Animal, Spot; Defender's Retribution; Defender's Vigilance +2; Guardian +2; Knight's Training: Lance +3; Knight's Training: Longsword +2*; Knight's Training: Ride +5*; Mandate +1; Noble Education *; Noble Standing (+4 Influence Points); Protector

Other

Appointed to the Kingsguard (Brother of the Kingsguard), Favoured Skill: Profession (Westerlands); +2 Appraise and Diplomacy checks (Westerlands)*; +4 Bluff or Sense Motive checks dealing with money (Westerlands)

Defects

Dark Secret (Incestuous relations with Cersei, father of her children) 3 BP, Ignoble (Kingslayer) 3 BP, In Service (Kingsguard) 3 BP, Stigma (Kingslayer, loss of Influence over Kingsguard) 6 BP

Possessions

Ser Jaime has a fine war horse, and carries a masterwork golden longsword (+1 attack, +1 damage), and a large wooden shield. He has a suit of beautifully crafted masterwork golden armour (Max Dex Bonus +3), complete with lion's head helm, and the snowy cloak of the Kingsguard. As a Sworn Brother, he has access to almost anything he might need.

Lannister, Tyrion

"The Imp"

9th Level

Class:	Noble 7, Spy 2
Background:	Westerlands
House Affiliation:	Lannister (Great House)
Social Status:	Rank 4
Wealth:	5 (+1 Wealth)
Reputation(s):	Quick Witted and Cunning +5, The Imp of Lannister +4
Influence(s):	Lannister (20+5) +25, Mountain Clans +10, Ser Jaime Lannister +15, Bronn +10, Shagga +5, Chella +5, Gunthor +5, Timmett +5, Podrick Payne +4, Shae +2 (30 Unassigned Points)
Age:	Adult
Abilities:	Str 8 (-1), Dex 11 (+0), Con 10 (+0), Int 19 (+4), Wis 14 (+2), Cha 14 (+2)
Saves:	Fort +2, Ref +5, Will +10
Hit Points:	22
Shock Value:	5
Initiative:	+2 (+2 Wis)
Movement:	20 ft. (Dwarf)
Armour Class:	6 (+6 Defence Bonus)
Armour:	None
Base Attack/Grapple:	+6/+5
Attack:	Battleaxe +6 melee (1d8-1)
Full Attack:	Battleaxe +6/+1 melee (1d8-1)

Skills

Appraise (Historical Objects; 2+4) +6, Bluff (Fast Talk; 12+2+2) +16, Decipher Script (Ancient Languages; 7+4) +11, Diplomacy (Nobility; 12+2) +14, Forgery (Documents; 5+4) +9, Gather Information (Research; 12+2) +14, Hide (Concealment; 8+0) +8, Intimidate (Diplomatic; 8+2) +10, Knowledge: Foreign Culture – Dorne (Nobility; 3+4) +7, Knowledge: Foreign Culture – Free Cities (Nobility; 3+4) +7, Knowledge: Foreign Culture – Iron Islands (Nobility; 2+4) +6, Knowledge: History (Westeros; 10+4) +14, Knowledge: Local Area (Casterly Rock; 6+4) +10, Knowledge: Local Area (King's Landing; 3+4) +7, Knowledge: Nobility (House Lannister; 8+4) +12, Knowledge: Stewardship (Finances; 8+4) +12, Knowledge: Underworld (Behaviour; 4+4) +8, Knowledge: Warfare (Logistics; 2+4) +6, Listen (Eavesdropping; 5+2) +7, Move Silently (Soft Step; 6+0) +6, Perform: Oratory (High Society; 2+2) +4, Profession (Steward; 4+2) +6, Ride (Light Horse; 2+1) +3, Search (Detail Work; 2+4) +6, Sense Motive (Speech; 8+2) +10, Speak Language (High Valyrian; speak, read, write) +2, Speak Language (Free Cities Valyrian; speak, read, write) +2, Spot (Hidden Objects; 4+2) +6; Tumble (Acrobatic; 7+0) +7

Feats

Blood of the Andals (Int), Combat Expertise, Fame, Fortune's Favour, Hard Luck, Hear Me Roar, Literacy, Quick Witted, Wealth, Weapon Proficiency (Martial – Battleaxe)

Weapon and Armour Proficiencies

Simple weapons and shortsword and shortbow, battleaxe; light armour

Special Abilities

Bonus Class Skills: Hide, Move Silently; Command +2; Contact; Cultured*; Dissembler +2*; Mandate +3; Noble Education *; Noble Standing (+8 Influence Points)

Other

Favoured Skill: Profession (Westerlands); +2 Appraise and Diplomacy checks (Westerlands)*; +4 Bluff or Sense Motive checks dealing with money (Westerlands)

Defects

Dwarf 3 BP, Ignoble ("The Imp") 1 BP, Marked 3 BP, Sickly (Aching Joints) 1 BP, Stigma (Looked down upon by Tywin) 3 BP

Possessions

Fine garments, a suit of fitted heavy plate at Casterly Rock, a special saddle for his horse. As a son of the wealthiest house in the land, Tyrion has access to much finery.

Lannister, Tywin

(Lord)

16th Level

Class: Noble 8 / Commander 5 / Knight 3
Background: The Westerlands
House Affiliation: Lannister (Great House)
Social Status: Rank 4 (Heir, Head of House)
Wealth: 6 (Head of House, +1 Wealth)
Reputation(s): Golden Lion +14
Influence(s): Kingdom (30+15) +45, Lannister (20+5+25) +50, Grand Maester Pycelle +20, Ser Kevan Lannister +20, Ser Jaime Lannister +15, Cersei Lannister +15, Tyrion Lannister +9, Lord Leo Lefford +10, Ser Gregor Clegane +10, Ser Addam Marbrand +10, Joffrey Baratheon +8, Ser Tytos Brax +6, Ser Benedict Broom +6, Ser Amory Lorch +6
Age: Old Age
Abilities: Str 13 (+1), Dex 12 (+1), Con 13 (+1), Int 19 (+4), Wis 17 (+3), Cha 16 (+3)
Saves: Fort +10, Ref +7, Will +14
Hit Points: 57
Shock Value: 6
Initiative: +1 (+1 Dex)
Movement: 30 ft., 20 ft. in armour
Armour Class: 12 (+11 Defence Bonus, +1 Dex)
Armour: 10 (8 Masterwork Plate, +2 Armour Compatibility, Max Dex Bonus +1, Armour Check Penalties reduced by 2)
Base Attack/Grapple: +12/+13
Attack: Longsword +13 melee (1d8+1)
Full Attack: Longsword +13/+8/+3 melee (1d8+1)

Skills

Appraise (Common Objects; 5+4) +9, Bluff (Misdirection; 10+3) +13, Decipher Script (Code Cracking; 4+4) +8, Diplomacy (Nobility; 15+3) +18, Forgery (Detection; 5+4) +9, Gather Information (Contacts; 10+3) +13, Handle Animal (Horse; 5+3) +8, Intimidate (Diplomatic; 10+3) +13, Knowledge: Foreign Culture – Dorne (Nobility; 5+4) +9, Knowledge: Foreign Culture – Free Cities (3+4) +7, Knowledge: Foreign Culture – Iron Islands (3+4) +7, Knowledge: History (Military; 15+4) +19, Knowledge: Local Area (Westerlands; 15+4) +19, Knowledge: Local Area (King's Landing; 10+4) +14, Knowledge: Legends (Folktales; 2+4) +6, Knowledge: Nobility (House Lannister; 15+4) +19, Knowledge: Religion (The Seven; 4+4) +8, Knowledge: Stewardship (Expanding Holdings; 16+4) +20, Knowledge: Warfare (Strategy; 14+4) +18, Listen (Eavesdropping; 3+3) +6, Perform: Oratory (High Society; 10+3) +13, Ride (Heavy War Horse; 12+1) +13, Search (Detail Work; 2+4) +6, Sense Motive (Speech; 5+3) +8, Speak Language (High Valyrian) +1, Spot (Ambush; 5+3) +8

Feats

Blood of the Andals (Int); Goldbreeder; Head of House; Hear Me Roar; Heir; Literacy; Mounted Warrior; Spirited Charge; Wealth; Weapon Focus (Longsword)

Weapon and Armour Proficiencies

Simple and martial weapons; light, medium, and heavy armour, and shields

Special Abilities

Armour Compatibility +2; Bonus Class Skills: Listen, Spot; Command +4; Knight's Training: Lance +1; Knight's Training: Longsword +1*; Knight's Training: Ride +2*; Mandate +3; Military Advisor +2; Military History +4; Noble Education*; Noble Standing (+8 Influence Points); Rallying Cry +1; Tactician +1

Other

Favoured Skill: Profession (The Westerlands); +2 Appraise and Diplomacy checks (The Westerlands)*; +4 Bluff or Sense Motive checks dealing with money (The Westerlands)

Defects

None

Possessions

As the richest lord in the Seven Kingdoms, Lord Tywin can have anything that has a price. He wears resplendent masterwork plate armour and carries a bejewelled sword. He is lord of Casterly Rock, and commands its legions and navies.

Mormont, Jorah

(Ser)

10th Level

Class: Man-at-arms 3 / Noble 3 / Knight 4
Background: The North
House Affiliation: Mormont (Minor House)
Note: As House Mormont is not covered in this book, it is suggested that the House Feats include: Able Body, Blood of the First Men, Stubborn, and Tradesman.
Social Status: Rank -1 (Outcast, formerly Heir, Head of House)
Note As Khaleesi Daenerys establishes her new *khalasar*, Ser Jorah's Social Status will rise.
Wealth: Rank -1 (Outcast)
Reputation(s): Fierce Bear +6
Influence(s): Khalasar +10, Daenerys Targaryen +20, Varys +2, Magister Illyrio +3 (35 Unassigned Points, which were lost when Ser Jorah fled into exile)
Age: Middle Age
Abilities: Str 15 (+2), Dex 12 (+1), Con 16 (+3), Int 13 (+1), Wis 13 (+1), Cha 13 (+1)
Saves: Fort +11, Ref +7, Will +7
Hit Points: 63
Shock Value: 9 (+1 Stubborn)
Initiative: +1/+3 (+1 Dex/+2 Quick to the Saddle)
Movement: 30 ft., 20 ft. in armour
Armour Class: 11 (+7 Defence Bonus, +2 Dex, +2 Longsword)
Armour: 7 (5 Chainmail, +2 Armour Compatibility)
Base Attack/Grapple: +9/+11
Attack: Longsword +12 melee (1d8+4)
Full Attack: +12/+7 melee (1d8+4)

Skills

Diplomacy (Nobility; 3+1) +4, Gather Information (Contacts; 2+1) +3, Handle Animal (Horse; 6+1+2) +9, Intimidate (Combat; 6+1+2) +9, Knowledge: Architecture (Field Fortifications; 4+1) +5, Knowledge: Foreign Culture: Dothraki (Customs; 8+1) +9, Knowledge: Foreign Culture: Pentos (Trade; 5+1) +6, Knowledge: History (Literature; 5+1) +6, Knowledge: Legends (Myth; 3+1) +4, Knowledge: Local Area (The North; 7+1) +8, Knowledge: Local Area (Dothraki Sea; 4+1) +5, Knowledge: Nature (Plants; 2+1) +3, Knowledge: Nobility (Mormont; 5+1) +6, Knowledge: Religion (The Seven; 1+1) +2, Knowledge: Stewardship (Hospitality; 3+1) +4, Knowledge: Warfare (Tactics; 5+1) +6, Perform: Oratory (High Society; 2+1) +3, Ride (Heavy War Horse; 8+1+2) +11, Sense Motive (Speech; 3+1) +4, Speak Language (Dothraki) +1, Spot (Tailing; 3+1) +4, Survival (Hunting; 3+1) +4, Swim (Endurance; 3+2) +5

Feats

Brute (Attack; Longsword); Combat Expertise; Critical (Improved); Head of House (Lost when he fled into exile); Heir (Lost when he fled into exile); Literacy; Mounted Warrior; Power Attack; Ride-By Attack; Spirited Charge; Stubborn; Tactics (Defence; Longsword); Weapon Focus (Longsword); Weapon Specialisation (Longsword)

Weapon and Armour Proficiencies

Simple and martial weapons. Light, medium, and heavy armours, and shields.

Special Abilities

Armour Compatibility +2; Armour Mastery +1; Bonus Class Skills: Handle Animal, Knowledge: Nature; Knight's Training: Lance +1; Knight's Training: Ride +2; Knight's Training: Sword +1; Mandate +1; Noble Education*; Noble Standing (+4 Influence Points); Quick to the Saddle

Other

Favoured Skill: Survival* (The North); +2 Handle Animal and Intimidate checks* (The North); +2 Fort Saves vs. cold (The North)

Defects

Dark Secret (In service to Varys) 3 BP, Outcast (Exiled from Westeros for slavery) 6 BP

Possessions

As an exiled knight, Ser Jorah has a suit of serviceable chainmail, a longsword, and his horse. Beyond this, he must rely upon Daenerys's generosity for he serves her as a sworn sword, the first of her Queensguard.

Snow, Jon

"Lord Snow"

4th Level

Class: Man-at-arms 2 / Noble 1 / Night's Watch Steward 1
Background: The North
House Affiliation: Stark (Great House)
Social Status: Rank 1 (Brotherhood)
Wealth: Rank 0 (Brotherhood)
Reputation(s): Tough and Determined +2
Influence(s): Night's Watch (5+5) +10, Robb Stark +5, Arya Stark +5, Sam Tarly +5, Lord Commander Mormont +2 (6 Unassigned Points)
Age: Young Adult
Abilities: Str 13 (+1), Dex 16 (+3), Con 14 (+2), Int 15 (+2), Wis 16 (+3), Cha 14 (+2)
Saves: Fort +7, Ref +3, Will +7
Hit Points: 24
Shock Value: 7
Initiative: +3 (+3 Dex)
Movement: 30 ft.
Armour Class: 7 (+1 Defence Bonus, +3 Dex, +3 Bastard sword)
Armour: 3 (3 Ringmail)
Base Attack/Grapple: +2/+3
Attack: Bastard sword (Longclaw) +9 melee (1d10+4, halves target's Armour Rating)
Full Attack: Bastard sword (Longclaw) +9 melee (1d10+4, halves target's Armour Rating)

Skills

Bluff (Misdirection; 4+2) +6, Climb (Natural Surfaces; 3+1+1) +5, Craft: Domestic Arts (Cooking; 4+2) +6, Diplomacy (Nobility; 2+2) +4, Gather Information (Gossip; 2+2) +4, Handle Animal (Direwolf; 7+2+2) +11, Hide (Tailing; 2+3+1) +6, Intimidate (Combat; 6+2+2) +10, Knowledge: Foreign Culture (Wildlings; 1+2) +3, Knowledge: History (Military; 3+2) +5, Knowledge: Local Area (Castle Black; 4+2) +6, Knowledge: Nature (Animals; 1+2) +3, Knowledge: Nobility (House Stark; 3+2) +5, Knowledge: Stewardship (Raising Troops; 4+2) +6, Knowledge: Warfare (Tactics; 7+2) +9, Perform: Oratory (High Society; 2+2) +4, Ride (Heavy War Horse; 5+3) +8, Sense Motive (Mannerisms; 2+3) +5, Spot (Ambush; 3+3) +6, Survival (Hunting; 3+3) +6,Swim (Speed; 2+1) +3

Feats

Animal Companion (Ghost, direwolf); Blood of the North; Canny (Attack; Bastard sword); Canny (Defence; Bastard sword); Literacy; Weapon Focus (Bastard sword); Weapon Proficiency (Exotic; One-handed bastard sword)

Weapon and Armour Proficiencies

Simple and martial weapons, and bastard sword (see Feats); light and medium armour, and shields

Special Abilities

Bonus Class Skills: Handle Animal, Spot; Brotherhood*; Noble Education*

Other

Favoured Skill: Survival (The North); +2 Handle Animal and Intimidate checks* (The North); +2 Fort Saves vs. cold (The North); +1 Hide*, +1 Climb*, +1 Bluff (Young Adult)

Defects

Bastardy (Eddard Stark's bastard) 3 BP, Crippled (Burned right hand) 1 BP, In Service (Night's Watch) 3 BP

Possessions

As a man of the Night's Watch, Jon's basic equipment is provided for. In addition, he carries Longclaw, a Valyrian steel bastard sword that was a gift from Lord Commander Mormont. His Direwolf, Ghost, accompanies him at all times.

Ghost

Ghost is a young direwolf with the following differences: +2 Con, +3 Wis, +4 Hide, +5 Listen, +4 Move Silently, +5 Spot. See page 336 for complete Young Direwolf stats.

Hit Dice: 3d10+6 (22 HP), Shock Value 7
Initiative: +1 (Dex)
Speed: 40 ft.
AC: 2 (+1 Dex, +1 Dodge)
DR: 0
Base Attack/Grapple: +3/+4
Attack: Bite +3 melee (1d6+1)
Full Attack: Bite +3 melee (1d6+1)
Special Attacks: Trip (+1 check)
Special Qualities: Low-light Vision, Scent
Saves: Fort +5, Ref +4, Will +3
Abilities: Str 12, Dex 12, Con 14, Int 2, Wis 15, Cha 10
Skills: Hide +8, Listen +8, Move Silently +8, Spot +8, Survival +2 (+6 track by scent)
Feats: Dodge, Weapon Focus (Bite)

Stark, Arya

2nd Level

Class: Knave 1 / Noble 1
Background: The North
House Affiliation: Stark (Great House)
Social Status: Rank 4/-1 (Outcast)
Wealth: Rank 4/-1 (Outcast)
Reputation(s): Wolf Girl +1
Influence(s): Jon Snow +5 (8 Unassigned Points, regained at the death of her lord father)
Age: Child
Abilities: Str 9 (-1), Dex 18 (+4), Con 12 (+1), Int 14 (+2), Wis 10 (+0), Cha 12 (+1)
Saves: Fort +1, Ref +6, Will +2
Hit Points: 11
Shock Value: 6
Initiative: +8 (+4 Dex, +4 Improved Initiative)
Movement: 30 ft.
Armour Class: 5 (+1 Defence Bonus, +4 Dex)
Armour: None
Base Attack/Grapple: +0/-1
Attack: Braavosi Blade +0 (1d6-1)
Full Attack: Braavosi Blade +0 (1d6-1)

Skills

Balance (Shaking Surface; 5+4) +9, Bluff (Fast-talk; 2+1) +3, Climb (Walls; 4.1) +3, Craft: Domestic Arts (Needlework; 1+1) +2, Disguise (Costume; 1+1) +2, Escape Artist (Grappling; 5+4) +9, Hide (Skulking; 4+4) +8, Jump (Long; 2.1) +1, Knowledge: History (The North; 2+2) +4, Knowledge: Legends (Folktales; 4+2) +6, Knowledge: Local Area (Winterfell; 2+2) +4, Knowledge: Nobility (Stark; 3+2) +5, Knowledge: Stewardship (Finances; 3+2) +5, Move Silently (Soft Step; 5+3) +8, Perform: Oratory (High Society; 2+1) +3, Ride (Light Horse; 4+4) +8, Spot (Hidden Objects; 4+0) +4; Swim (Endurance; 4.1) +3

Feats

Animal Companion (Lost when she drives her direwolf, Nymeria, away); Blood of the First Men; Finesse (Attack; Braavosi blade); Literacy, Hard Luck (Replaces Animal Companion), Improved Initiative*

Weapon and Armour Proficiencies

Simple weapons, shortswords and shortbows; light armour

Note

Due to her Class Levels, Arya does not have a high enough Base Attack Bonus to take the Weapon Proficiency (Exotic) Feat. In order to represent her training with Syrio, she was instead assigned Finesse (Braavosi Blade), which she technically qualifies for, even though she is not proficient with it.

Special Abilities

Bonus Class Skills: Balance and Spot; Illicit Barter, Noble Education*

Other

+2 Handle Animal and Intimidate checks (The North); +2 Fort Save vs. cold (The North); +2 Bluff, +2 Climb*, +4 Hide (Child)

Defects

Outcast (Outlaw, cut off from House) 6 BP

Possessions

Before they leave the North, Arya has her own direwolf, Nymeria, but she is forced to drive the wolf away on the journey south. Prior to Eddard's fall, Arya possesses all the resources available to the daughter of the King's Hand and the member of a major house. After Cersei's treachery, she only possesses her Braavosi blade, Needle (which bears Mikken's mark), and the clothes on her back.

Nymeria

Nymeria is a young direwolf with the following differences: +1 Dex, +2 Wis, +4 Hide, +3 Listen, +4 Survival. See page 336 for complete Young Direwolf stats.

Hit Dice: 3d10+3 (19 HP), Shock Value 6
Initiative: +1 (Dex)
Speed: 40 ft.
AC: 2 (+1 Dex, +1 Dodge)
DR: 0
Base Attack/Grapple: +3/+4
Attack: Bite +3 melee (1d6+1)
Full Attack: Bite +3 melee (1d6+1)
Special Attacks: Trip (+1 check)

Special Qualities: Low-light Vision, Scent
Saves: Fort +4, Ref +4, Will +2
Abilities: Str 12, Dex 13, Con 12, Int 2, Wis 14, Cha 10
Skills: Hide +8, Listen +6, Move Silently +4, Spot +3, Survival +6* (+10 track by scent)
Feats: Dodge, Weapon Focus (Bite)

Stark, Brandon

"Bran"

1st Level

Class: Noble 1
Background: The North
House Affiliation: Stark (Great House)
Social Status: Rank 4
Wealth: Rank 4
Reputation(s): Good-hearted +1
Influence(s): Stark (20+3) +23, Catelyn Stark +2, Robb Stark +2, Hodor +3, Osha +1
Age: Young Child
Abilities: Str 8 (-1), Dex 14 (+2), Con 7 (-2), Int 14 (+2), Wis 16 (+3), Cha 16 (+3)
Saves: Fort -2, Ref +2, Will +5
Hit Points: 6
Shock Value: 3
Initiative: +0 (+2 Dex when applicable, see Crippled)
Movement: 30 ft.
Armour Class: 0 (+2 Dex when applicable, see Crippled)
Armour: None
Base Attack/Grapple: +0/-1
Attack: Dagger +0 (1d4-1)
Full Attack: Dagger +0 (1d4-1)

Skills

Climb (Walls; 5-1+2) +6**, Diplomacy (Nobility; 4+3) +6, Jump (Long; 2-1) +1**, Knowledge: History (The North; 3+2) +5, Knowledge: Legends (Legends; 4+2) +6, Knowledge: Local Area (The North; 1+2) +3, Knowledge: Local Area (Winterfell; 4+2) +6, Knowledge: Nobility (Stark; 3+2) +5, Knowledge: Religion (Old Gods; 3+2) +5, Knowledge: Stewardship (Leadership; 3+2) +5, Perform: Oratory (High Society; 2+3) +5, Ride (Light Horse; 2+2) +4**, Search (Irregularities; 3+2) +5, Sense Motive (Speech; 3+3) +6, Survival (Natural Hazards; 3+3) +6, Swim (Endurance; 3-1) +2**

** These Skills were developed prior to Bran's injury. Any use of these Skills after his fall, assuming they can be used at all, receives a -4 to -8 penalty, as appropriate. Note: the Ride Skill can be used at no penalty but requires the use of a special harness and specially trained horse.

Feats

Animal Companion (Summer, direwolf); Blood of the First Men; Dreams; Literacy; Winter Is Coming

Weapon and Armour Proficiencies

Simple weapons. Light armour.

Special Abilities

Bonus Class Skills: Climb, Listen; Noble Education*

Other

Favoured Skill: Survival (The North); +2 Handle Animal and Intimidate checks (The North); +2 Fortitude Saves vs. cold (The North) +4 Hide, +2 Climb*, +2 Bluff (Young Child)

Defects

Crippled (Bran's legs are shattered and he can no longer walk) 6 BP, Madness (Amnesia concerning his fall) 1 BP

Possessions

Bran possesses all the resources due a noble son of House Stark. Additionally he has a custom-made saddle and a specially trained horse, Dancer, trained to respond to voice, rein, and touch.

Summer

Summer is a young direwolf with the following differences: +2 Dex,+1 Int, +1 Cha, +2 Hide, +3 Listen. See page 336 for complete Young Direwolf stats.

Hit Dice: 3d10+3 (19 HP), Shock Value 6
Initiative: +2 (Dex)
Speed: 40 ft.
AC: 3 (+2 Dex, +1 Dodge)
DR: 0
Base Attack/Grapple: +3/+4
Attack: Bite +3 melee (1d6+1)
Full Attack: Bite +3 melee (1d6+1)
Special Attacks: Trip (+1 check)
Special Qualities: Low-light Vision, Scent
Saves: Fort +4, Ref +4, Will +2
Abilities: Str 12, Dex 14, Con 12, Int 3, Wis 12, Cha 11
Skills: Hide +6, Listen +6, Move Silently +4, Spot +3, Survival +2* (+6 track by scent)
Feats: Dodge, Weapon Focus (Bite)

Stark, Catelyn

"Cat" (Lady)

5th Level

Class: Noble 5
Background: Riverlands
House Affiliation: Tully (Great House) (Married into Stark)
Social Status: Rank 4
Wealth: Rank 4

Reputation(s): Practical Lady +5
Influence(s): House Stark (20+20) 40, House Tully (20+5) +25, Robb Stark +10, Ser Brynden Tully +4 (15 Unassigned Points, which were regained at Eddard Stark's death)
Age: Adult
Abilities: Str 10 (+0), Dex 10 (+0), Con 12 (+1), Int 12 (+1), Wis 16 (+3), Cha 14 (+2)
Saves: Fort +2, Ref +1, Will +8
Hit Points: 21
Shock Value: 7 (+1 Stubborn)
Initiative: +0 (+0 Dex)
Movement: 30 ft.
Armour Class: 3 (+3 Defence Bonus)
Armour: None
Base Attack/Grapple: +3/+3
Attack: Dagger +3 melee (1d4)
Full Attack: Dagger +3 melee (1d4)

Skills

Bluff (Misdirection; 8+2) +10, Craft: Domestic Arts (Household Affairs; 8+1+2) +11, Decipher Script (Tully code; 4+1) +5, Diplomacy (Nobility; 8+2) +10, Gather Information (Contacts; 2+2) +4, Intimidate (Diplomatic; 3+2) +5, Knowledge: Foreign Culture – Iron Islands (Customs; 2+1) +3, Knowledge: History (Literature; 2+1) +3, Knowledge: Legends (Ballads; 3+1) +4, Knowledge: Local Area (The Riverlands; 4+1) +5, Knowledge: Local Area (Winterfell; 4+1) +5, Knowledge: Nobility (Tully; 3+1) +4, Knowledge: Religion (The Seven; 7+1) +8, Knowledge: Stewardship (Hospitality; 8+1) +9, Perform: Oratory (High Society; 2+2) +4; Profession (Sailor; 1+3+2) +6, Sense Motive (Body Language; 4+3+1) +8, Swim (Rough Waters; 4+0+2) +6, Use Rope (Knots; 2+0) +2

Feats

Authority; Blood of the Andals (Wis); Literacy; Pious; Stubborn

Weapon and Armour Proficiencies

Simple weapons.

Special Abilities

Bonus Class Skills: Profession (Sailor), Use Rope; Command +2; Mandate +2; Noble Education*; Noble Standing (+4 Influence Points)

Defects

Crippled (Fingers cut by Valyrian dagger) 2 BP

Note

In many campaigns, Catelyn should have the Inept Attack Defect at 3 BP

Other

Favoured Skill: Swim(The Riverlands); +2 Craft: Domestic Arts and Profession (Sailor) (The Riverlands); +2 Fort Save vs. cold water and drowning (The Riverlands)

Possessions

Catelyn possesses all the resources due a lady of a major house, including fine garments (with a preference for quality over fashion), riding steeds, house funds, etc.

Stark, Eddard

"Ned" (Lord; King's Hand)

14th Level

Class: Man-at-arms 3 / Noble 5 / Commander 6
Background: The North
House Affiliation: Stark (Great House)
Social Status: Rank 4 (Heir, Head of House)
Wealth: Rank 5
Reputation(s): Shield of Honour +10
Influence(s): Kingdom (30) +30, House Stark (20+5+25) +50, House Tully +10, House Greyjoy +5, Catelyn Stark +20, Robert Baratheon +10, Theon Greyjoy +8, Varys +3, Ser Helman Tallhart +5, Lord Rickard Karstark +5, Lord Jon Umber +8, Galbart Glover +5, Lord Wyman Manderly +5, Lady Maege Mormont +5, Lord Roose Bolton +3 (15 Unassigned Points, which were returned at Jon Arryn's death)
Age: Middle Age
Abilities: Str 15 (+2), Dex 14 (+2), Con 15 (+2), Int 16 (+3), Wis 16 (+3)**, Cha 15 (+2)
** see Note under Defects
Saves: Fort +12, Ref +6, Will +13
Hit Points: 65
Shock Value: 7
Initiative: +2 (+2 Dex)
Movement: 30 ft. (20 ft. in armour)
Armour Class: 14 (+9 Defence Bonus, +2 Dex, +3 Greatsword)
Armour: 7 (5 Chainmail, Armour Compatibility +2)
Base Attack/Grapple: +10/+12
Attack: Greatsword (Ice) +17 melee (2d6+6, halve target's Armour Rating, target's Shock Value at -2)
Full Attack: Greatsword (Ice) +17/+12 melee (2d6+6, halve target's Armour Rating, target's Shock Value at -2)

Skills

Diplomacy (Nobility; 9+2) +11, Gather Information (Research; 7+3) +10, Handle Animal (Direwolf; 2+2+2) +6, Hide (Concealment; 4+2) +6, Intimidate (Diplomatic; 9+2+2) +13, Knowledge: Architecture (Castles; 5+3) +8, Knowledge: Foreign Culture: Dorne (Nobility; 4+3) +7, Knowledge: Foreign Culture: Iron Islands (Nobility; 4+3) +7, Knowledge: History (Military; 14+3+4) +21, Knowledge: Legends (Myth; 3+3) +6, Knowledge: Local Area (The North; 12+3) +17, Knowledge: Local Area (The Vale of Arryn; 5+3) +8, Knowledge: Nobility (Stark; 14+3+4) +21, Knowledge: Religion (Old Gods; 7+3) +10, Knowledge: Stewardship (Leadership; 13+3) +16, Knowledge: Warfare (Strategy; 17+3+4) +24, Perform: Oratory (High Society; 6+2) +8, Ride (Heavy War Horse; 12+2) +14, Search (Irregularities; 3+3) +6, Sense Motive (Speech; 4+3) +7, Spot (Ambush; 6+3) +9, Survival (Natural Hazards; 4+3+2) +9, Swim (Endurance; 3+2) +5

Feats

Armour Proficiency (Heavy), Blood of the First Men, Canny (Attack; Greatsword), Combat Expertise, Heir, Head of House, Literacy, Mounted Warrior, Noble Spirit (Howland Reed), Tactics (Defence; Greatsword), Veteran (Greatsword), Weapon Focus (Greatsword), Winter Is Coming

Weapon and Armour Proficiencies

Simple and martial weapons. Light, medium, and heavy armours, and shields.

Special Abilities

Armour Compatibility +2; Bonus Class Skills: Handle Animal, Survival; Command +4; Mandate +2; Military Advisor +2; Military History +4*; Noble Education*; Noble Standing (+4 Influence Points); Rallying Cry +1; Tactician +2

Other

Favoured Skill: Survival* (The North); +2 Handle Animal and Intimidate checks* (The North); +2 Fort Saves vs. cold (The North)

Defects

Dark Secret (Knowledge of Cersei's incest, and parentage of Robert's children) 3 BP, Dark Secret (Lyanna's promise) 1 BP, Nemesis (Petyr Baelish, Lannisters) 3 BP, Nemesis (Honour) 3 BP

Note

Eddard Stark is one of the wisest characters in *A Game of Thrones* , until the right course runs contrary to that of his personal honour. In these cases, Eddard is his own worst enemy, and suffers a -4 on all relevant Wis checks.

Possessions

As lord of a great house, and then as Hand of the King, Eddard Stark has all the resources due one of his station. Additionally, Eddard possesses Ice, a Valyrian greatsword.

Stark, Robb

(Later Lord, then King in the North)

5th Level

Class: Man-at-arms 2 / Noble 2 / Commander 1
Background: The North
House Affiliation: Stark (Great House)
Social Status: Rank 4 (Heir, Head of House)
Wealth: Rank 5
Reputation(s): Young Wolf +4
Influence(s): King in the North (30) +30, House Stark (20+5+10) +35, Catelyn Stark +10, Greatjon Umber +15 (6 Unassigned Points, regained upon Lord Eddard's death)
Age: Young Adult
Abilities: Str 15 (+2), Dex 14 (+2), Con 15 (+2), Int 16 (+3), Wis 14 (+4), Cha 13 (+1)
Saves: Fort +7, Ref +2, Will +9
Hit Points: 28
Shock Value: 7
Initiative: +2 (+2 Dex)
Movement: 30 ft. (20 ft. in armour)
Armour Class: 4/12 (+2 Defence Bonus, +2 Dex, +8 Large Wooden Shield)
Armour: 5/6 (20 HP) (5 Chainmail, Large Wooden Shield)
Base Attack/Grapple: +3/+5
Attack: Longsword +7 melee (1d8+2)
Full Attack: Longsword +7 melee (1d8+2)

Skills

Bluff (Misdirection; 4+1) +5, Climb (Natural Surfaces; 2+2+1) +5, Diplomacy (Nobility; 8+1) +9, Gather Information (Research; 3+1) +4, Handle Animal (Direwolf; 8+1+2) +11, Hide (Concealment; 3+2+1) +6, Intimidate (Combat; 8+1+2) +11, Knowledge: History (Military; 7+3+2) +12, Knowledge: Local Area (The North; 4+3) +7, Knowledge: Nobility (House Stark; 4+3+2) +9, Knowledge: Stewardship (Leadership; 5+3) +8, Knowledge: Warfare (Strategy; 8+3+2) +13, Perform: Oratory (High Society; 3+1) +4, Ride (Heavy War Horse; 8+2) +10, Sense Motive (Speech; 3+4) +7, Spot (Movement; 2+4) +6, Swim (Endurance; 2+2) +4.

Feats

Animal Companion (Grey Wind, direwolf); Blood of the North; Favoured (Ignore Commander's BAB requirement); Head of House; Heir; Literacy; Tactics (Attack; Longsword); Weapon Focus (Longsword)

Weapon and Armour Proficiencies

Simple and martial weapons. Light and medium armour, and shields.

Special Abilities

Bonus Class Skills: Handle Animal, Spot; Military History +2*; Noble Education*; Noble Standing (+4 Influence Points); Rallying Cry +1

Other

Favoured Skill: Survival (The North); +2 Handle Animal and Intimidate checks* (The North); +2 Fort Saves vs. cold; +1 Hide*, +1 Climb*, +1 Bluff (Young Adult)

Defects

Nemesis (Tywin Lannister) 3 BP

Possessions

As head of House Stark and proclaimed King in the North, with the support of the houses of the North and the Riverlands, Robb possesses vast resources from which he can draw upon.

Grey Wind

Grey Wind is a young direwolf with the following differences: +2 Str, +2 Dex, +3 Listen, +2 Move Silently, +3 Spot. See page 336 for complete Young Direwolf stats.

Hit Dice: 3d10+3 (19 HP), Shock Value 6
Initiative: +2 (Dex)
Speed: 40 ft.
AC: 3 (+2 Dex, +1 Dodge)
DR: 0
Base Attack/Grapple: +3/+5
Attack: Bite +3 melee (1d6+2)
Full Attack: Bite +3 melee (1d6+2)
Special Attacks: Trip (+1 check)
Special Qualities: Low-light Vision, Scent
Saves: Fort +4, Ref +5, Will +2
Abilities: Str 14, Dex 14, Con 12, Int 2, Wis 12, Cha 10
Skills: Hide +4, Listen +6, Move Silently +6, Spot +6, Survival +2* (+6 track by scent)
Feats: Dodge, Weapon Focus (Bite)

Stark, Rickon

As a three year old boy, Rickon Stark has no official stats. Should the GM require them, Rickon should have Abilities and Skills appropriate to a young noble.

Shaggydog

Shaggydog is a young direwolf with the following differences: +3 Str, +2 Con, +4 Hide. See page 336 for complete Young Direwolf stats.

Hit Dice: 3d10+6 (22 HP), Shock Value 7
Initiative: +1 (Dex)
Speed: 40 ft.
AC: 2 (+1 Dex, +1 Dodge)
DR: 0
Base Attack/Grapple: +3/+4
Attack: Bite +3 melee (1d6+2)
Full Attack: Bite +3 melee (1d6+2)
Special Attacks: Trip (+1 check)
Special Qualities: Low-light Vision, Scent
Saves: Fort +5, Ref +4, Will +2
Abilities: Str 15, Dex 12, Con 14, Int 2, Wis 12, Cha 10
Skills: Hide +8, Listen +3, Move Silently +4, Spot +3, Survival +2* (+6 track by scent)
Feats: Dodge, Weapon Focus (Bite)

Stark, Sansa

2nd Level

Class: Noble 2
Background: The North
House Affiliation: Stark (Great House)
Social Status: Rank 4
Wealth: Rank 4
Reputation(s): True Romantic +4 (Fame)
Influence(s): House Stark (20) +20, Joffrey Baratheon +5, Sandor Clegane +8, Secret Influences (+5x2) +10 (10 Unassigned Points, which were regained at the collapse of Eddard Stark's household in King's Landing)
Age: Child
Abilities: Str 8 (-1), Dex 12 (+1), Con 9 (-1), Int 10 (+0), Wis 10 (+0), Cha 16 (+3)
Saves: Fort -1, Ref +1, Will +3
Hit Points: 8
Shock Value: 4
Initiative: +1 (+1 Dex)
Movement: 30 ft.
Armour Class: 2 (+1 Defence Bonus, +1 Dex)
Armour: None
Base Attack/Grapple: +1/0
Attack: Dagger +1 melee (1d4-2)
Full Attack: Dagger +1 melee (1d4-2)

Skills

Bluff (Misdirection; 2+3) +5, Craft: Domestic Arts (Needlework; 5+0) +5, Diplomacy (Nobility; 5+3) +8, Gather Information (Gossip; 2+3) +5, Handle Animal (Dire Wolf; 2+3+2) +7, Knowledge: Foreign Culture (History; 2+0) +2, Knowledge: History (Literature; 3+0) +3, Knowledge: Legends (Ballads; 5+0) +5, Knowledge: Local Area (The North; 3+0) +3, Knowledge: Nobility (Stark; 5+0) +5, Knowledge: Religion (The Seven; 5+0) +5, Knowledge: Stewardship (Hospitality; 5+0) +5, Perform: Bells (High Society; 3+3) +6, Perform: High Harp (High Society; 3+3) +6, Ride (Light Horse; 3+1) +4

Feats

Animal Companion (Lost when her direwolf, Lady,is killed); Blood of the First Men, Fame (Replaces Animal Companion), Literacy; Political Connections; Skill Mastery

Weapon and Armour Proficiencies

Simple weapons

Special Abilities

Bonus Class Skills: Handle Animal, Listen; Noble Education*; Noble Standing (+4 Influence Points)

Other

+2 Handle Animal* and Intimidate checks (The North); +2 Fort Save vs. cold (The North); +4 Hide, +2 Climb, +2 Bluff (Child)

Defects

None

Possessions

Fine garments, sewing kit. At Winterfell, Sansa had her own direwolf, Lady. Lady is killed on the journey south, however. Prior to the death of Eddard, Sansa has access to any reasonable items the daughter of House Stark might need. Following his death, she only has access to whatever items King Joffrey or the Queen provide her.

Lady

Lady is a young direwolf with the following differences: +1 Int, +1 Wis, +2 Cha, +4 Listen, +2 Spot. See page 336 for complete Young Direwolf stats.

Hit Dice: 3d10+3 (19 HP), Shock Value 6
Initiative: +1 (Dex)
Speed: 40 ft.
AC: 2 (+1 Dex, +1 Dodge)
DR: 0
Base Attack/Grapple: +3/+4
Attack: Bite +3 melee (1d6+1)
Full Attack: Bite +3 melee (1d6+1)
Special Attacks: Trip (+1 check)
Special Qualities: Low-light Vision, Scent

Saves: Fort +4, Ref +4, Will +2
Abilities: Str 12, Dex 12, Con 12, Int 3, Wis 13, Cha 12
Skills: Hide +4, Listen +7, Move Silently +4, Spot +5, Survival +2* (+6 track by scent)
Feats: Dodge, Weapon Focus (Bite)

Targaryen, Daenerys

"Dany" (Princess; Khaleesi; Mother of Dragons)

3rd Level

Class: Noble 3
Background: Free Cities
House Affiliation: Targaryen (Great House)
Social Status: Rank 3 (Raised Status, Command) (Formerly -1, Outcast)
Wealth: Rank 2 (Command, Poor x2)
Reputation(s): Mother of Dragons +3
Influence(s): Khalasar (15+5+20) +40, Ser Jorah Mormont +15, Irri +5, Jhiqui +5, Doreah +2 (10 Points assigned to Khal Drogo were redistributed to the Khalasar at Drogo's death)
Age: Young Adult (-1 Str, -1 Con, +1 Hide, +1 Climb, +1 Bluff)
Abilities: Str 10 (+0), Dex 12 (+1), Con 11 (+0), Int 16 (+3), Wis 14 (+2), Cha 16 (+3)
Saves: Fort +1, Ref +2, Will +6
Hit Points: 12
Shock Value: 5
Initiative: +1 (+1 Dex)
Movement: 30 ft.
Armour Class: 3 (+2 Defence bonus, +1 Dex)
Armour: 2 (2 Leather, partial)
Base Attack/Grapple: +2/+2
Attack: Dagger +2 melee (1d4)
Full Attack: Dagger +2 melee (1d4)

Skills

Bluff (Seduction; 6+3+2) +11, Diplomacy (Free Cities; 4+3+2) +9, Gather Information (Gossip; 3+3) +6, Intimidate (Diplomatic; 5+3) +8, Knowledge: Foreign Culture – Braavos (Customs; 4+3+2) +9, Knowledge: Foreign Culture – Dothraki (Customs; 6+3+2) +11, Knowledge: Foreign Culture – Lys (Customs; 2+3+2) +7, Knowledge: Foreign Culture – Myr (Customs; 2+3+2) +7, Knowledge: Foreign Culture – Norvos (Customs; 2+3+2) +7, Knowledge: Foreign Culture – Pentos (Customs; 4+3+2) +8, Knowledge: History (Literature; 2+3) +5, Knowledge: Legends (Folktales; 3+3) +6, Knowledge: Local Area (Dothraki Sea; 3+3) +6, Knowledge: Nobility (House Targaryen; 3+3) +6, Knowledge: Stewardship (Leadership; 4+3) +7, Knowledge: Warfare (Strategy; 3+3) +6, Listen (Wilderness; 2+2) +4, Perform: Oratory (High Society; 3+3) +6, Ride (Light Horse; 6+1) +7, Search (Detail Work; 2+3) +5, Sense Motive (Mannerisms; 4+2) +6, Speak Language (Dothraki) +1, Speak Language (Free Cities Valyrian; read, write, speak) +2, Speak Language (High Valyrian; read, write, speak) +2

Feats

Animal Companion (Rhaegal, Viserion and Drogon; See Note); Authority; Blood of the Dragon; Command; Dreams; Literacy; Raised Status, Skill Mastery Note: Because individual hatchling dragons are so delicate as to be unhelpful, Daenerys is able to have all three dragons under the mantle of one Feat. As the dragons grow older (and more powerful) she will need to invest in other Feats to maintain the bond to all three. See page 337 for dragon game stats.

Weapon and Armour Proficiencies

Simple weapons; light armour

Special Abilities

Bonus Class Skills: Handle Animal, Listen; Mandate +1; Noble Education*; Noble Standing (+4 Influence Points)

Other

Favoured Skill: Bluff* (Free Cities); +1 Will Saves* (Free Cities); +2 Diplomacy and Knowledge: Foreign Culture checks* (Free Cities)

Defects

Marked (Silver-blonde hair, violet eyes) 1 BP; Nemesis (King Robert Baratheon) 2 BP; Outcast (In Westeros, negated by rise in status among the Dothraki) 0 BP; Poor 6 BP

Possessions

A silver-grey filly (light horse), and the wealth and resources expected of a *khaleesi*. Dany also has access to any goods that her *khalasar* is able to obtain through raiding. After the death of Khal Drogo, the wealth of the *khalasar* is considerably lessened, although her command of it increases.

Targaryen, Viserys III

"Beggar King" (Prince)

4th Level

Class: Noble 4
Background: Free Cities
House Affiliation: Targaryen (Great House)
Social Status: Rank -1 (Outcast)
Wealth: Rank -1 (Outcast)
Reputation(s): Deposed Prince +6
Influence(s): Daenerys +16, Magister Illyrio +10, Ser Jorah +5, Drogo's *khalasar* +5
Age: Adult
Abilities: Str 10 (+0), Dex 11 (+0), Con 12 (+1), Int 11 (+0), Wis 9 (-1), Cha 11 (+0)
Saves: Fort +2, Ref +1, Will +7
Hit Points: 18
Shock Value: 7 (+1 Stubborn)
Initiative: +0
Movement: 30 ft.
Armour Class: 3 (+3 Defence Bonus)
Armour: None

Base Attack/Grapple: +3/+3
Attack: Longsword -1 melee (1d8); Dagger +3 (1d4)
Full Attack: Longsword -1 melee (1d8); Dagger +3 (1d4)

Skills

Appraise (Common Objects; 4+0) +4, Bluff (Bravado; 5+0+2) +7, Diplomacy (Merchants; 7+0+2) +9, Gather Information (Gossip; 6+0) +6, Intimidate (Bullying; 6+0) +6, Knowledge: Foreign Culture – Braavos (Customs; 2+0+2) +4, Knowledge: Foreign Culture – Lys (Customs; 1+0+2) +3, Knowledge: Foreign Culture – Myr (Customs; 1+0+2) +3, Knowledge: Foreign Culture – Norvos (Customs; 1+0+2) +3, Knowledge: Foreign Culture – Pentos (Customs; 4+0+2) +6, Knowledge: History (Military; 3+0) +3, Knowledge: Knowledge: Local Area (Free Cities; 4+0) +4, Knowledge: Nobility (Targaryen; 7+0) +7, Knowledge: Stewardship (Leadership; 2+0) +2, Knowledge: Underworld (Black Market; 3+0) +3, Listen (Eavesdropping; 5+0) +5, Perform: Oratory (High Society; 4+0) +4, Ride (Light Horse; 4+0) +4, Speak Language (High Valyrian; read, write, speak) +2, Speak Language (Free Cities Valyrian; read, write, speak) +2

Feats

Authority; Fame; Fire and Blood; Iron Will; Literacy; Skill Mastery; Stubborn

Weapon and Armour Proficiencies

Simples weapons; light armour

Special Abilities

Bonus Class Skills: Listen, Knowledge: Underworld; Command +2; Mandate +1; Noble Education*; Noble Standing (+4 Influence Points)

Other

Favoured Skill: Bluff* (Free Cities); +1 Will Saves* (Free Cities); +2 Diplomacy and Knowledge: Foreign Culture checks* (Free Cities)

Defects

Blind Fury (Waking the dragon) 2 BP, Debt (Owe Magister Illyrio) 1 BP, Madness (Mood swings) 2 BP, Marked (Silver-blonde hair, lilac eyes) 1 BP, Nemesis (Robert Baratheon) 2 BP

Possessions

Viserys owns a suit of fine cloth, which is rapidly destroyed by life on the Dothraki Sea. He also possesses a longsword with which he is not proficient.

Varys

"The Spider"

14th Level

Class: Knave 5 / Spy 9
Background: Free Cities
House Affiliation: No House
Social Status: Rank 2 (Member of the king's small council)
Wealth: 3 (+1 Wealth)
Reputation(s): Master of Whisperers +5
Influence(s): Kingdom (20+20) +40, Cersei Baratheon +15, Petyr Baelish +15, Ser Jorah Mormont +15, Magister Illyrio +10, Prince Joffrey +5 (40 Unassigned Points to spend amongst a variety of little birds)
Age: Middle Age
Abilities: Str 9 (-1), Dex 12 (+1), Con 12 (+1), Int 17 (+3), Wis 17 (+3), Cha 17 (+3)
Saves: Fort +5, Ref +11, Will +14
Hit Points: 33
Shock Value: 7 (+1 Stubborn)
Initiative: +4 (+1 Dex, +3 Wis)
Movement: 30 ft.
Armour Class: +12 (+11 Defence Bonus, +1 Dexterity)
Armour: None
Base Attack/Grapple: +7/+6
Attack: Dagger +7 melee (1d4-1)
Full Attack: Dagger +7/+2 melee (1d4-1)

Skills

Appraise (Common Objects; 4+3) +11, Balance (Slippery Surface; 5+1) +6, Bluff (Misdirection; 17+3+6) +26, Climb (Ropes; 4+1) +3, Decipher Script (Code Cracking; 8+3) +11, Diplomacy (Nobility; 10+3+2) +15, Disguise (Costume; 17+3+6) +26, Forgery (Handwriting; 4+3) +7, Gather Information (Contacts; 17+3) +20, Hide (Tailing; 10+1) +11, Intimidate (Diplomatic; 7+3) +10, Knowledge: Foreign Culture – Dorne (Nobility; 2+3+2) +7, Knowledge: Foreign Culture – Free Cities (Trade ; 4+3+2) +9, Knowledge: Foreign Culture – Iron Islands (Nobility; 2+3+2) +7, Knowledge: Foreign Culture – Dothraki (Customs; 2+3+2) +7, Knowledge: Local Area (King's Landing; 17+3) +20, Knowledge: Nobility (Etiquette; 4+3) +7, Knowledge: Underworld (Local Area; 17+3) +20, Listen (Eavesdropping; 12+3) +15, Move Silently (Urban; 12+1) +13, Open Lock (Lock Picks; 4+1) +5, Perform (Acting; Street Performance; 4+3) +7, Ride (Light Horse; 3+1) +4, Search (Detail Work; 17+3) +20, Sense Motive (Body Language; 10+3) +13, Sleight of Hand (Palm; 4+1) +5, Speak Language (Free Cities Valyrian; read, write, speak) +2, Speak Languages (High Valyrian; read, write, speak) +2, Spot (Tailing; 7+3) +10, Tumble (Acrobatic; 5+1) +6

Feats

Aware; Dodge; Favoured (Formerly King Robert, now Queen Cersei), Fortune's Favour; Iron Will; Literacy; Quick Witted; Skill Mastery; Stubborn; Wealth

Weapon and Armour Proficiencies

Simple weapons and shortswords and shortbows; light armour.

Special Abilities

Bird Watching, Contact (3), Courtly Spy, Dissembler +6, Eavesdropper, Fortune's Favour (1/day), Illicit Barter, Little Birds (2 targets, +2/-2), Phantom, Sneak Attack +1d6, Web of Contacts

Other

+2 Diplomacy and Knowledge: Foreign Culture checks (Free Cities)*; +1 Will Saves (Free Cities)*

Defects

Crippled (Eunuch) 3 BP, Dark Secret (Many and varied) 3 BP, Ignoble (Spider) 1 BP

Possessions

As a member of the king's small council, and an invaluable source of information for the king, Varys has extensive resources under his command. He possesses any equipment suitable for a person of his station and talents, ranging from fine clothes to extensive disguises.

Sample NPCs

Table 16-1: Sample NPC Characters

Sample NPC	Class Levels
Army Commander	10
Bandit Leader	5
Bandit Thug	1
Citadel Novice	1
City Guard Captain	6
City Guardsman	2
Dothraki Bloodrider	8
Dothraki Raider	3
Free Cities Merchant	3
Hunter Knave	6
Jailor	1
Knight	6
Maester	5
Man-at-arms	6
Master Craftsman	6
Mountain Clan Chief	10
Night's Watch Ranger	11
Noble Lady of Florent	2
Noble Lord of Tyrell	3
Pirate	10
Septa	5
Septon Initiate	1
Slave (Of the Dothraki)	2
Travelling Minstrel	4
Wildling	1

Army Commander

10th Level

Class: Man-at-arms 7, Commander 3
Background: Westerlands
House Affiliation: No House
Social Status: Rank 1 (Sworn Sword)
Wealth: 1
Reputation(s): Strong Tactician +6
Influence(s): (72)
Age: Adult
Abilities: STR 16 (+3), DEX 10 (+0), CON 12 (+1)
INT 12 (+1), WIS 10 (+0), CHA 14 (+2)
Saves: Fort +9, Ref +3, Will +5
Hit Points: 40
Shock Value: 6
Initiative: +0
Movement: 30 ft.
Armour Class: 7/13 (+7 Defence Bonus/+6 Small Steel Shield)
Armour: 5/8 (30 HP) (5 Chainmail/Small Steel Shield)
Base Attack/Grapple: +9/+12
Attack: Longsword +13 (1d8+5)
Full Attack: Longsword +13/+8 (1d8+5)

Skills

Bluff (Misdirection; 3+2) +5, Diplomacy (Nobility; 9+2) +11, Gather Information (Contacts; 9+1) +10, Hide (Tailing; 7+0.5) +2, Intimidate (Combat; 13+3) +16, Knowledge Local Area (Area; 2+1) +3, Knowledge History (Military; 0+1+4) +5, Knowledge Nobility (Heraldry; 0+1+4) +5, Knowledge Warfare (Tactics; 10+1+4) +15, Ride (Light Horse; 2+ 0) +2, Sense Motive (Body Language; 5+0) +5, Spot (Ambush; 5+0) +5

Feats

Authority; Brawl; Brute (Attack; Longsword); Brute (Defence; Longsword); Power Attack; Stern Visage; Weapon Focus (Longsword); Weapon Specialisation (Longsword)

Weapon and Armour Proficiencies

Simple and martial weapons; light and medium armour, and shields

Special Abilities

Armour Compatibility +2, Amour Mastery +1, Military History +4, Rallying Cry +1, Tactician +1

Other

Favoured Skill: Profession (Westerlands); +2 Appraise and Diplomacy checks (Westerlands)*; +4 Bluff or Sense Motive checks dealing with money (Westerlands)

Defects

None

Possessions

Longsword, chainmail, small steel shield

Bandit Leader

5th Level

Class: Raider 5
Background: The North
House Affiliation: No Affiliation
Social Status: Rank 0
Wealth: 0
Reputation(s): Strong Leader +1
Influence(s): (10 Points)
Age: Adult
Abilities: STR 12 (+1), DEX 14 (+2), CON 12 (+1)
INT 10 (+0), WIS 12 (+1), CHA 12 (+1)
Saves: Fort +5, Ref +6, Will +2
Hit Points: 27
Shock Value: 6
Initiative: +10 (+2 Dex, +4 Improved Initiative, +2 Danger Sense, +2 Ferocious Fighter)
Movement: 40 ft.
Armour Class: 5/11 (+3 Defence Bonus, +2 Dex/+6 Small Steel Shield)
Armour: 2/8 (30 HP) (2 Leather/Small Steel Shield)
Base Attack/Grapple: +5/+6
Attack: Longsword +8 melee (1d8+1)
Full Attack: Longsword +8 melee (1d8+1)

Skills

Handle Animal (Horse; 2+1) +3, Hide (Tailing; 5+2) +7, Intimidate (Combat; 6+1) +7, Knowledge Local Area (Native Area; 4+0) +4, Knowledge Warfare (Strategy; 2+0) +2, Listen (Eavesdropping; 5+1) +6, Move Silently (Soft Step; 5+2) +7, Ride (Light Horse; 2+2) +4, Spot (Movement; 5+1), +6, Survival (Guide; 4+1) +5

Feats

Command; Finesse (Attack; Longsword); Improved Initiative; Weapon Focus (Longsword)

Weapon and Armour Proficiencies

Simple and martial weapons; light armour and shields

Special Abilities

Danger Sense; Fast Movement; Ferocious Fighter; Foe Hunter; Stealthy Movement

Other

Favoured Skill: Survival (The North); +2 on Handle Animal and Intimidate checks (The North); +2 on all Fortitude Saves to resist cold (The North)

Defects

None

Possessions

Longsword, leather armour, small steel shield

Bandit Thug

1st Level

Class: Raider 1
Background: The Wild (Mountains of the Moon)
House Affiliation: No House
Social Status: Rank 0
Wealth: 0
Reputation(s): +0
Influence(s): (1)
Age: Adult
Abilities: STR 12 (+1), DEX 16 (+3), CON 12 (+1)
INT 10 (+0), WIS 12 (+1), CHA 9 (-1)
Saves: Fort +3, Ref +5, Will +1
Hit Points: 11
Shock Value: 6
Initiative: +7 (+3 Dex, +4 Improved Initiative)
Movement: 40 ft.
Armour Class: 3/9 (+0 Defence Bonus, +3 Dex/+6 Small Wooden Shield)
Armour: 2/6 (15 HP) (2 Leather/Small Wooden Shield)
Base Attack/Grapple: +1/+2
Attack: Longsword +5 (1d8 +1)
Full Attack: Longsword +5 (1d8 +1)

Skills

Handle Animal (Horse; 2+1) +1, Hide (Tailing; 4+3) +7, Listen (Eavesdropping; 4+1) +5, Move Silently (Soft Step; 4+3) +7, Ride (Light Horse; 2+3) +5, Spot (Movement; 4+1), +5

Feats

Finesse (Attack; Longsword); Improved Initiative; Weapon Focus (Longsword)

Weapon and Armour Proficiencies

Simple and martial weapons; light armour and shields

Special Abilities

Fast Movement

Other

Favoured Skill: Survival (The Wild); +2 Survival and Climb checks (The Wild); +2 Fort Save vs. cold (The Wild)

Defects

None

Possessions

Longsword, leather armour, small wooden shield

Citadel Novice

1st Level

Class: Maester 1
Background: The Reach
House Affiliation: No House
Social Status: Rank 0
Wealth: 0
Reputation(s): Quick Learner +3
Influence(s): (1)
Age: Adult
Abilities: STR 10 (+0), DEX 11 (+0), CON 10 (+0)
INT 14 (+2), WIS 12 (+1), CHA 12 (+1)
Saves: Fort +2, Ref +0, Will +3
Hit Points: 6
Shock Value: 5
Initiative: +0
Movement: 30 ft.
Armour Class: 0
Armour: None
Base Attack/Grapple: +0
Attack: Dagger +0 (1d4)
Full Attack: Dagger +0 (1d4)

Skills

Bluff (Misdirection; 4+1) +5, Craft: Carpentry (Houses; 4+0) +4, Craft: Domestic Arts (Household Affairs; 4+2) +6, Diplomacy (Smallfolk; 4+1) +5, Gather Information (Research; 4+1) +5, Handle Animal (Horses; 4+1) +5, Knowledge: History (Literature; 4+2) +6, Knowledge: Legends (Folktales; 4+2) +6, Knowledge: Local Area (King's Landing; 4+2) +6, Knowledge: Nature (Weather; 4+2) +6, Knowledge: Nobility (Heraldry; 4+2+2) +8, Knowledge: Stewardship (Agriculture; 4+2) +6

Feats

Fame; Fortune's Favour; Literacy; Run

Weapon and Armour Proficiencies

Simple weapons

Special Abilities

Rookery

Other

Favoured Skill: Ride (The Reach); +2 Knowledge: Nobility* and Knowledge: Warfare checks (The Reach); +2 Reflex Save while mounted (The Reach)

Defects

None

Possessions

Dagger, writing material

City Guard Captain

6th Level

Class: Man-at-arms 6
Background: King's Landing
House Affiliation: No House
Social Status: Rank 1 (Sworn Sword)
Wealth: 1
Reputation(s): Good Leader +3
Influence(s): (30)
Age: Adult
Abilities: STR 16 (+3), DEX 10 (+0), CON 12 (+1)
INT 12 (+1), WIS 10 (+0), CHA 13 (+1)
Saves: Fort +6, Ref +2, Will +2
Hit Points: 27
Shock Value: 6
Initiative: +0
Movement: 30 ft.
Armour Class: 4/10 (+4 Defence Bonus/+6 Small Steel Shield)
Armour: 6/8 (30 HP) (5 Chainmail, +1 Armour Compatibility/Small Steel Shield)
Base Attack/Grapple: +6/+9
Attack: Longsword +10 (1d8+5)
Full Attack: Longsword +10/+5 (1d8+5)

Skills

Diplomacy (Smallfolk; cross-class; 3+1) +4, Gather Information (Contacts; 9+1) +10, Hide (Tailing; 7+0) +7, Intimidate (Combat; 8+3) +11, Knowledge: Local Area (Area; 2+1) +3, Knowledge: Underworld (Local Area; 2+1+2) +3, Knowledge: Warfare (Tactics; 2+1) +3, Ride (Light Horse; 2+0) +2, Spot (Ambush; 7+0) +7

Feats

Authority; Brawl; Brute (Attack; Longsword); Brute (Defence; Longsword); Power Attack; Weapon Focus (Longsword); Weapon Specialisation (Longsword)

Weapon and Armour Proficiencies:

Simple and martial weapons; light and medium armour, and shields

Special Abilities

Armour Compatibility +1

Other

Favoured Skill: Underworld (King's Landing); +2 Sense Motive and Gather Information checks (King's Landing); +2 Fort Save vs. disease (King's Landing)

Defects

None

Possessions

Longsword, chainmail, small steel shield

City Guardsman

2nd Level

Class: Man-at-arms 2
Background: King's Landing
House Affiliation: No House
Social Status: 0
Wealth: 0
Reputation(s): Vigilant +1
Influence(s): (4)
Age: Adult
Abilities: STR 18 (+4), DEX 12 (+1), CON 14 (+2)
INT 8 (-1), WIS 8 (-1), CHA 7 (- 2)
Saves: Fort + 5, Ref + 1, Will - 1
Hit Points: 17
Shock Value: 7
Initiative: +1
Movement: 30 ft.
Armour Class: 6/12 (+1 Defence Bonus, +1 Dex, +4 Brute/+6 Small Steel Shield)
Armour: 5/8 (30 HP) (5 Chainmail/Small Steel Shield)
Base Attack/Grapple: +2/+ 6
Attack: Longsword + 7 (1d8+4)
Full Attack: Longsword + 7 (1d8+4)

Skills

Intimidate (Interrogation; 5+4) +9, Knowledge: Local Area (Area; 5-1) +4, Knowledge: Underworld (Local Area; 5-1) +4

Feats

Brawl; Brute (Attack; Longsword); Brute (Defence; Longsword); Weapon Focus (Longsword)

Weapon and Armour Proficiencies

Simple and martial weapons; light and medium armour, and shields

Special Abilities

None

Other

Favoured Skill: Underworld (King's Landing); +2 Sense Motive and Gather Information checks (King's Landing); +2 Fort Save vs. disease (King's Landing)

Defects

None

Possessions

Longsword, chainmail, small steel shield

Dothraki Bloodrider

8th Level

Class: Raider 5, Bloodrider 3
Background: Dothraki Sea
House Affiliation: No House
Social Status: Rank 0 (Rank 2 in the khalasar)
Wealth: 0
Reputation(s): Exceptional Rider +2
Influence(s): (18)
Age: Adult
Abilities: STR 12 (+1), DEX 18 (+4), CON 12 (+1)
INT 10 (+0), WIS 12 (+1), CHA 9 (-1)
Saves: Fort +8, Ref +12, Will +3
Hit Points: 35
Shock Value: 7 (+1 Tough)
Initiative: +8 (+4 Dex, +2 Ferocious Fighter, +2 Danger Sense)
Movement: 40 ft.
Armour Class: 13 (+5 Defence Bonus, +4 Dex. +4 Finesse)
Armour: None
Base Attack/Grapple: +8/+9
Attack: Arakh +12 (1d6+1), Longbow +13 (1d8+1)
Full Attack: Arakh +12/+7 (1d6+1), Longbow +13/+8 (1d8+1)

Skills

Craft: Fletcher (Arrow making; 1+0) +1, Handle Animal (Horse; 6-1) +5, Hide (Skulking; 4+4) +8, Intimidate (Combat; 8-1) +7, Knowledge Local Area (Local; 2+0) +2, Knowledge Nature (Weather; 2+0) +2, Listen (Detection; 7+1) +8, Move Silently (Wilderness; 4+4)+8, Ride (Light War Horse; 6+4+4+3) +17, Speak Language (+1 Dothraki and Common), Spot (Ambush; 7+1), +8, Survival (Tracker; 4+1) +5

Feats

Dothraki Born; Finesse (Attack; Arakh); Finesse (Defence; Arakh); Mounted Archery; Mounted Archery (Improved); Mounted Warrior

Weapon and Armour Proficiencies

Simple and martial weapons

Special Abilities

Danger Sense, Defensive Riding +1, Khalasar's Might +1; Fast Movement, Ferocious Fighter; Foe Hunter, Raised Status; Ride +3; Stealthy Movement, Steer with the Knees; Survivor; Tough; Weapon Focus, Longbow

Other

Favoured Skill: Ride (Dothraki), +1 Handle Animal checks with Horses (Dothraki); +1 Attack from horseback (Dothraki); Whip is considered a martial weapon (Dothraki)

Defects

Beyond Your Station (Does not gain Armour Proficiency: Light or Shield Proficiency Feats) 6BP)

Possessions

Arakh, Double-curved longbow (+1), whip

Dothraki Raider

3rd Level

Class: Raider 3
Background: Dothraki Sea
House Affiliation: No House
Social Status: Rank 0
Wealth: 0
Reputation(s): Fierce Warrior +1
Influence(s): 0
Age: Adult
Abilities: STR 12 (+1), DEX 16 (+3), CON 12 (+1)
INT 10 (+0), WIS 12 (+1), CHA 9 (-1)
Saves: Fort +4, Ref +7, Will +2
Hit Points: 19
Shock Value: 6
Initiative: +9 (+3 Dex, +4 Improved Initiative, +2 Danger Sense)
Movement: 40 ft.
Armour Class: 8 (+2 Defence Bonus, +3 Dex, +3 Finesse)
Armour: None
Base Attack/Grapple: +3/+4
Attack: Arakh +7 (1d8+1), Longbow +6 (1d8)
Full Attack: Arakh +7 (1d8+1), Longbow +6 (1d8)

Skills

Handle Animal (Horse; 2+1) +1, Hide (Skulking; 4+3) +7, Intimidate (Combat; 2+1) +1, Knowledge Local Area (Local; 2+0) +2, Knowledge Nature (Weather; 2+0) +2, Listen (Detection; 4+1) +5, Move Silently (Wilderness; 3+3) +6, Ride (Light War Horse; 2+3+4) +9, Speak Language (+1 Dothraki and Common), Spot (Ambush; 4+1), +5, Survival (Tracker; 4+1) +5

Feats

Dothraki Born; Finesse (Attack; Arakh); Finesse (Defence; Arakh); Improved Initiative; Mounted Warrior

Weapon and Armour Proficiencies

Simple and martial weapons

Special Abilities

Danger Sense, Fast Movement, Foe Hunter; Weapon Focus, Arakh

Other

Favoured Skill: Ride (Dothraki), +1 Handle Animal checks with Horses (Dothraki); +1 Attack from horseback (Dothraki); Whip is considered a martial weapon (Dothraki)

Defects

Beyond Your Station (Does not gain Armour Proficiency: Light or Shield Proficiency Feats) 6BP)

Possessions

Arakh, longbow, whip

Free Cities Merchant

3rd Level

Class: Artisan 3
Background: The Free Cities (Lys)
House Affiliation: No House
Social Status: Rank 0
Wealth: 1 (+1 Wealth)
Reputation(s): Friendly Merchant +1
Influence(s): (24)
Age: Adult
Abilities: STR 8 (-1), DEX 10 (+0), CON 12 (+1)
INT 14 (+2), WIS 13 (+1), CHA 15 (+2)
Saves: Fort +2, Ref +1, Will +5
Hit Points: 9
Shock Value: 6
Initiative: +1 (+1 Dex)
Movement: 30 ft.
Armour Class: 1 (+1 Dex)
Armour: None
Base Attack/Grapple: +2/+1
Attack: Dagger +2 (1d4-1)
Full Attack: Dagger +2 (1d4-1)

Skills

Appraise (Wine; 6+2) +8, Bluff (Fast-talking; 6+2) +8, Craft: Artisan (Wine Making; 6+0+4) +10, Craft: Carpentry (Cooper; 3+0) +3, Diplomacy (Nobility; 6+2+2) +10, Forgery (Wine; 6+2) +8, Gather Information (Gossip; 6+2) +8, Knowledge: Foreign Culture - Westeros (Trade; 6+2+2) +10, Knowledge: History (Viticulture; 4+2) +6, Knowledge: Legends (Myths; 2+2) +4, Knowledge: Local Area (Lys; 6+2) +8, Profession (Wine Merchant; 6+1) +7, Sense Motive (Body Language; 6+1) +7.

Feats

Fortune's Favour; Literacy; Skill Mastery; Wealth

Weapon and Armour Proficiencies

Simple weapons; light armour

Special Abilities

Focus, Fame and Infamy +2/-2

Other

Favoured Skill: Bluff (Free Cities); +2 Diplomacy and Knowledge Foreign Culture checks (Free Cities)*; +1 Will Saves (Free Cities)*

Defects

None

Possessions

Dagger, wines

Hunter Knave

6th Level

Class: Hunter 3/Knave 3
Background: The Riverlands
House Affiliation: No House
Social Status: Rank 1 (Household Servant)
Wealth: 1
Reputation(s): Eyes of the Eagle +2
Influence(s): (21)
Age: Adult
Abilities: STR 13 (+1), DEX 16 (+3), CON 12 (+1)
INT 10 (+0), WIS 12 (+1), CHA 13 (+1)
Saves: Fort +5, Ref +10, Will +3
Hit Points: 21
Shock Value: 6
Initiative: +7 (+3 Dex, +4 Quick To Arms)
Movement: 30 ft.
Armour Class: 8 (+4 Defence Bonus, +3 Dex, +1 Dodge)
Armour: 2 (2 Leather)
Base Attack/Grapple: +5/+6
Attack: Longbow +8 (1d8) (+1 attack and damage at close range); Shortsword +5 (1d6)
Full Attack: Longbow +8 (1d8) (+1 attack and damage at close range)

Skills

Balance (Loose Ground; 6+3) +9, Climb (Trees; 3+1) +4, Craft: Fletcher (Arrows; 4+0) +4, Diplomacy (Nobility; 2+1) +3, Disguise (Costume; 6+1) +7, Gather Information (6+1) +7, Hide (Tailing; 7+3) +10, Knowledge: Nature (Animals; 5+0) +5, Listen (Wilderness; 5+1) +6, Move Silently (Wilderness; 9+3) +12, Sleight of Hand (Palm; 5+3) +8, Spot (Tailing; 5+1) +6, Survival (Hunting; 8+1) +9, Swim (Speed; 3+1) +4, Tumble (Acrobatic; 2+3) +5, Use Rope (Knots; 2+3) +5

Feats

Accuracy; Finesse (Attack; Longbow); Dodge; Point Blank Shot

Weapon and Armour Proficiencies

Simple weapons, handaxe, longbow, net, shortsword, shortbow; light armour

Special Abilities

Illicit Barter; Fortune's Favour 1/day; Native Terrain (Coast); Quick To Arms; Sneak Attack +1d6; Track; Wilderness Stealth

Other

Favoured Skill: Swim (Riverlands); +2 Craft (any) and Profession: Sailor (Riverlands); +2 Fort Save vs. cold water and drowning (Riverlands)

Defects

None

Possessions

Shortsword, longbow, leather armour

Jailor

1st Level

Class: Man-at-arms 1
Background: The Vale of Arryn
House Affiliation: No House
Social Status: 0
Wealth: 0
Reputation(s): 0
Influence(s): (2)
Age: Adult
Abilities: STR 18 (+4), DEX 12 (+1), CON 14 (+2)
INT 8 (-1), WIS 8 (-1), CHA 7 (-2)
Saves: Fort +4, Ref +1, Will -1
Hit Points: 12
Shock Value: 7
Initiative: +1 (Dex)
Movement: 30 ft.
Armour Class: 1/7 (+1 Dex/+6 Small Steel Shield)
Armour: 5/8 (30 HP) (5 Chainmail/Small Steel Shield)
Base Attack/Grapple: +1/+5
Attack: Longsword +6 (1d8+4)
Full Attack: Longsword + 6 (1d8+4)

Skills

Intimidate (Interrogation; 4+4) +8, Knowledge Local Area (Area; 4-1) +3, Knowledge Underworld (Local Area; 4-1) +3

Feats

Brawl (Bonus); Brute (Attack; Longsword); Weapon Focus (Longsword)

Weapon and Armour Proficiencies

Simple and martial weapons; light and medium armour, and shields

Special Abilities

None

Other

Favoured Skill: Climb (Vale of Arryn); +2 Balance and Diplomacy checks (Vale of Arryn); +2 Reflex Saves, Climb checks, Balance checks, and Survival checks in mountainous terrain (Vale of Arryn)

Defects

None

Possessions

Longsword, chainmail, small steel shield

Knight

6th Level

Class: Man-at-arms 4/Knight 2
Background: The Riverlands
House Affiliation: No House
Social Status: Rank 1 (Sworn Sword)
Wealth: 1
Reputation(s): Fierce +2
Influence(s): (20)
Age: Adult
Abilities: STR 16 (+3), DEX 12 (+1), CON 15 (+2)
INT 12 (+1), WIS 10 (+0), CHA 9 (-1)
Saves: Fort +9, Ref +5, Will +1
Hit Points: 42
Shock Value: 7
Initiative: +1 (+1 Dex)
Movement: 30 ft., 20 ft. in armour
Armour Class: 5 (+4 Defence Bonus, +1 Dex)
Armour: 6 (5 Chainmail, +1 Armour Compatibility)
Base Attack/Grapple: +6/+9
Attack: Greatsword +10 (2d6+7); War Lance +7 (1d8+3)
Full Attack: Greatsword +10/+5 (2d6+7)

Skills

Diplomacy (Nobility; 3+1) +2, Intimidate (Combat; 5+1) +4, Knowledge: Local Area (Riverlands; 5+1) +6, Knowledge: Nobility (Heraldry; 3+1) +4, Knowledge: Religion (The Seven; 1+1) +2, Knowledge: Warfare (Logistics; 6+1) +7, Listen (Detection; 4+0) +4, Ride (Heavy War Horse; 9+1+1) +11, Spot (Ambush; 5+0) +5

Feats

Brute (Attack; Greatsword); Brute (Defence; Greatsword); Mounted Warrior; Spirited Charge; Weapon Focus (Greatsword); Weapon Specialisation (Greatsword)

Weapon and Armour Proficiencies

Simple and martial weapons; light, medium, and heavy armours, and shields

Special Abilities

Armour Compatibility +1; Knight's Training: Ride +1; Knight's Training: Lance +1

Other

Favoured Skill: Swim (Riverlands); +2 Craft (any) and Profession: Sailor (Riverlands); +2 Fort Save vs. cold water and drowning (Riverlands)

Defects

None

Possessions

Greatsword, chainmail, war horse

Maester

5th Level

Class: Maester 5
Background: The Reach
House Affiliation: No House
Social Status: Rank 2
Wealth: 0 (-2 Poor)
Reputation(s): Great Healer +5
Influence(s): Citadel +5, Minor House +5, (41 Unassigned)
Age: Adult
Abilities: STR 10 (+0), DEX 10 (+0), CON 11 (+0)
INT 17 (+3), WIS 14 (+2), CHA 15 (+2)
Saves: Fort +4, Ref +1, Will +6
Hit Points: 10
Shock Value: 5
Initiative: +0
Movement: 30 ft.
Armour Class: 0
Armour: None
Base Attack/Grapple: +2/+2
Attack: Dagger +2 (1d4)
Full Attack: Dagger +2 (1d4)

Skills

Bluff (Misdirection; 6+2) +8, Craft: Alchemy (Poisons; 8+3+2) +13, Decipher Script (Ancient Languages; 8+3+2) +13, Diplomacy (Nobility; 8+2) +10, Gather Information (Contacts; 8+2) +10, Heal (Surgery; 8+2) +10, Knowledge: History (Literature; 8+3+2) +13, Knowledge: Legends (Myths; 8+3+2) +13, Knowledge: Local Area (The Reach; 8+3+2) +13, Knowledge: Nature (Plants; 8+3+2) +13, Knowledge: Nobility (Etiquette; 8+3+5) +15, Knowledge: Religion (The Seven; 8+3+2) +13, Sense Motive (Mannerisms; 8+2) +10, Speak Language (High Valyrian; 2+3+2) +7

Feats

Blood of the Andals (Int Skills); Fame; Fast Healer; Fortune's Favour; Leechcraft; Literacy; Political Connections

Weapon and Armour Proficiencies

Simple weapons

Special Abilities

Link in the Chain: Heal*, Logic and Reason* +1/+0, Mastery: Poisoner, Mastery: Superior Leechcraft, Research, Rookery, Star-Gazing

Other

Favoured Skill: Ride (The Reach); +2 Knowledge: Nobility* and Knowledge: Warfare checks (The Reach); +2 Reflex Save while mounted (The Reach)

Defects

Poor 6 BP

Possessions

Dagger, writing material

Man-at-arms

6th Level

Class: Man-at-arms 6
Background: The North
House Affiliation: No House
Social Status: Rank 1 (Sworn Sword)
Wealth: 1
Reputation(s): Quick to Act +3
Influence(s): (30)
Age: Adult
Abilities: STR 13 (+1), DEX 17 (+4), CON 12 (+1)
INT 15 (+2), WIS 10 (+0), CHA 14 (+2)
Saves: Fort + 6, Ref +6, Will +2
Hit Points: 27
Shock Value: 6
Initiative: +4
Movement: 30 ft.
Armour Class: 12/18 (+4 Defence Bonus, +4 Dex, +4 Finesse/+6 Small Steel Shield)
Armour: 4/8 (30 HP) (3 Ringmail, +1 Armour Compatibility/Small Steel Shield)
Base Attack/Grapple: +6/+7
Attack: Longsword +11 (1d8+3)
Full Attack: Longsword +11/+6 (1d8+3)

Skills

Diplomacy (Nobility; cross-class; 3+2) +6, Gather Information (Contacts; 9+2) +11, Hide (Tailing; 7+4) +11, Intimidate (Combat; 8+2+2) +12, Knowledge: Local Area (Area; 2+2) +4, Knowledge: Underworld (Black Market; 2+2) +4, Knowledge: Warfare (Tactics; 5+2) +7, Ride (Light Warhorse; 8+4) +12, Spot (Ambush; 7+0) +7

Feats

Aware; Blood of the First Men; Combat Agility; Combat Expertise; Finesse (Attack; Longsword); Finesse (Defence; Longsword); Weapon Focus (Longsword); Weapon Specialisation (Longsword)

Weapon and Armour Proficiencies

Simple and martial weapons; light and medium armour, and shields

Special Abilities

Armour Compatibility +1

Other

Favoured Skill: Survival (The North); +2 on Handle Animal and Intimidate* checks (The North); +2 on all Fortitude Saves to resist cold (The North)

Defects

Bastardy 3 BP

Possessions

Longsword, ringmail, small steel shield

Master Craftsman

6th Level

Class: Artisan 6
Background: The Riverlands
House Affiliation: No House
Social Status: Rank 0
Wealth: 0
Reputation(s): Exacting Painter +4
Influence(s): Patron +6, (42 Unused)
Age: Adult
Abilities: STR 10 (+0), DEX 10 (+0), CON 12 (+1)
INT 16 (+3), WIS 12 (+1), CHA 12 (+1)
Saves: Fort +3, Ref +2, Will +6
Hit Points: 17
Shock Value: 6
Initiative: +0
Movement: 30 ft.
Armour Class: 3 (+3 Defence Bonus)
Armour: None
Base Attack/Grapple: +4/+4
Attack: Dagger +4 (1d4)
Full Attack: Dagger +4 (1d4)

Skills

Appraise (Paintings; 9+3) +12, Bluff (Acting; 9+1) +10, Craft: Artisan (Painting; 9+0) +9, Diplomacy (Merchants; 9+1) +10, Forgery (Detection; 7+3) +10, Gather Information (Rumourmongering; 7+1) +8, Knowledge: Foreign Culture - Free Cities (Trade; 7+3) +10, Knowledge: History (Art History; 7+3) +9, Knowledge: Legends (Ballads; 7+3) +10, Knowledge: Local Area (Riverlands; 9+3) +13, Knowledge: Nobility (Etiquette; 9+3) +12, Profession (Painter; 9+1+4) +14, Sense Motive (Body Language; 9+1) +10.

Feats

Fame; Fortune's Favour; Literacy; Skill Mastery

Weapon and Armour Proficiencies

Simple weapons; light armour

Special Abilities

Established, Focus, Fame and Infamy +3/-3, Little Birds, Masterwork +1, Patronage

Other

Favoured Skill: Swim (Riverlands); +2 Craft (any) and Profession: Sailor (Riverlands); +2 Fort Save vs. cold water and drowning (Riverlands)

Defects

None

Possessions

Dagger, painting supplies

Mountain Clan Chief

10th Level

Class: Raider 4, Hunter 6
Background: The Wild (Mountains of the Moon)
House Affiliation: No House
Social Status: Rank 0
Wealth: 0
Reputation(s): Firm but Fair Negotiator +3
Influence(s): (26)
Age: Adult
Abilities: STR 12 (+1), DEX 14 (+2), CON 12 (+1)
INT 10 (+0), WIS 12 (+1), CHA 13 (+1)
Saves: Fort +10, Ref +11, Will +4
Hit Points: 41
Shock Value: 6
Initiative: +12 (+2 Dex, +4 Improved Initiative, +2 Danger Sense, +4 Quick to Arms)
Movement: 40 ft.
Armour Class: 8/12 (+6 Defence, +2 Dex/+4 Buckler)
Armour: 2/4 (5 HP) (2 Leather/Buckler)
Base Attack/Grapple: +10/+5/+11
Attack: Longsword +13 (1d8+1), Longbow +11 (1d8+3)
Full Attack: Longsword +13/+8 (1d8+1), Longbow +11/+6 (1d8+3)

Skills

Craft Fletcher (Arrow making; 2+0) +2, Disable Device (Traps; 8+0) +8, Handle Animal (Horse; 2+1) +3, Hide (Concealment; 8+2-1) +9, Intimidate (Diplomatic; 7+1) +8, Knowledge Local Area (native area; 6+0) +6, Knowledge Nature (Plants; 10+0) +10, Knowledge Navigation (Stars; 2+0) +2, Listen (Wilderness; 8+1) +9, Move Silently (Wilderness; 8+2-1) +9, Ride (Light Horse; 5+2) +7, Spot (Ambush; 8+1), +9, Survival (Guide; 7+1+4) +12, Use Rope (Knots; 2+2) +4

Feats

Authority; Command; Finesse (Attack; Longsword); Improved Initiative; Point Blank Shot; Weapon Focus (Longbow)

Weapon and Armour Proficiencies

Simple and martial weapons; light armour and shields

Special Abilities

Danger Sense; Fast Movement; Foe Hunter; Native Terrain; Quick to Arms; Stealthy Movement; Track (+4); Wilderness Stealth +2; Weapon Focus, Longsword; Weapon Specialisation, Longbow

Other

Favoured Skill: Survival (The Wild)*; +2 Survival* and Climb checks (The Wild); +2 Fort Save vs. cold (The Wild)

Defects

None

Possessions

Longsword, double-curved longbow, leather armour, buckler

Night's Watch Ranger

11th Level

Class: Man-at-arms 2, Hunter 3, Night's Watch Ranger 6
Background: The North
House Affiliation: No House
Social Status: 2
Wealth: 0
Reputation(s): Vigilant +4
Influence(s): Night's Watch +10, (26 Unassigned)
Age: Adult
Abilities: STR 13 (+1), DEX 16 (+3), CON 12 (+1)
INT 12 (+1), WIS 12 (+1), CHA 10 (+0)
Saves: Fort +12, Ref +9, Will +4
Hit Points: 44
Shock Value: 6
Initiative: +7 (+3 Dex, +4 Quick to Arms)
Movement: 30 ft.
Armour Class: 9/15 (+6 Defence Bonus, +3 Dex/+6 Small Wooden Shield)
Armour: 2/6 (15 HP) (2 Leather/Small Wooden Shield)
Base Attack/Grapple: +11/+12
Attack: Longsword +16 (1d8+3)
Full Attack: Longsword +16/+11/+6 (1d8+3)

Skills

Balance (Slippery Surface; 4+3-1) +6, Climb (Walls; 5+1-1) +5, Handle Animal (Horse; 1+0+2) +3, Knowledge Nature (Weather; 9+1) +10, Hide (Concealment; 8+3-1) +10, Intimidate (Interrogation; 5+1+2) +8, Knowledge Local Area (Area; 5+1) +6, Knowledge Underworld (Local Area; 5+1) +6, Knowledge Warfare (Tactics; 5+1) +6, Move Silently (Wilderness; 8+3-1) +10, Ride (Light Horse; 5+3) +8, Search (Irregularities; 5+1) +6, Sense Motive (Body Language; 5+1) +6, Spot (Ambush; 9+1) +10, Survival (Tracking; 9+1+2) +12

Feats

Cleave; Cleave (Great); Finesse (Attack; Longsword); Finesse (Defence; Longsword); Power Attack; Weapon Focus (Longsword); Weapon Focus (Greater; Longsword); Weapon Specialisation (Longsword); Great Cleave

Weapon and Armour Proficiencies

Simple and martial weapons; light and medium armour, and shields

Special Abilities

Native Terrain: Cold Forest, Quick to Arms, Track, Wilderness Stealth +2, Brotherhood, Native Terrain: Cold Plains, Wildling Foe

Other

Favoured Skill: Survival (The North)*; +2 on Handle Animal and Intimidate checks (The North)*; +2 on all Fortitude Saves to resist cold (The North)

Defects

None

Possessions

Longsword, leather armour, small wooden shield

Noble Lady of Florent

2nd Level

Class: Noble 2
Background: The Reach
House Affiliation: Florent
Social Status: Rank 3
Wealth: 3
Reputation(s): Sweet +2
Influence(s): (30)
Age: Young Adult
Abilities: STR 10 (+0), DEX 12 (+1), CON 11 (+0)
INT 14 (+2), WIS 13 (+1), CHA 15 (+2)
Saves: Fort +0, Ref +1, Will +4
Hit Points: 10
Shock Value: 5
Initiative: +1 (+1 Dex)
Movement: 30 ft.
Armour Class: 2 (+1 Defence Bonus, +1 Dex)
Armour: None
Base Attack/Grapple: +1/+1
Attack: Dagger +1 (1d4)
Full Attack: Dagger +1 (1d4)

Skills

Bluff (Seduction; 5+2) +7, Craft: Domestic Arts (Needlework; 3+2) +5, Diplomacy (Nobility; 5+2) +7, Gather Information (Gossip; 5+2) +7, Handle Animal (Horses; 3+2) +5, Intimidate (Diplomatic; 3+2) +5, Knowledge: History (Literature; 4+2) +6, Knowledge: Legends (Myths; 5+2) +7, Knowledge: Local Area (Florent Lands; 5+2) +7, Knowledge: Nobility (Etiquette; 5+2+2) +9, Knowledge: Religion (The Seven; 5+2) +7, Knowledge: Stewardship (Hospitality; 5+2) +7, Perform: Song (High Society; 5+2) +7, Ride (Light Horse; 5+1+2) +6, Sense Motive (Mannerisms; 5+1) +6, Spot (Hidden Objects; 3+1) +4

Feats

Fortune's Favour x2; Literacy; Political Connections

Weapon and Armour Proficiencies

Simple weapons; light armour

Special Abilities

Bonus Class Skills: Handle Animal and Spot; Noble Education*; Noble Standing*

Other

Favoured Skill: Ride (The Reach)*; +2 Knowledge: Nobility* and Knowledge: Warfare checks (The Reach); +2 Reflex Save while mounted (The Reach)

Defects

None

Possessions

Dagger

Noble Lord of Tyrell

3rd Level

Class: Noble 3
Background: The Reach
House Affiliation: Tyrell (Great House)
Social Status: Rank 4
Wealth: 4
Reputation(s): Valiant +3
Influence(s): (34)
Age: Young Adult
Abilities: STR 13 (+1), DEX 15 (+2), CON 10 (+0)
INT 12 (+1), WIS 9 (-1), CHA 15 (+2)
Saves: Fort +1, Ref +3, Will +2
Hit Points: 12
Shock Value: 5
Initiative: +1 (+1 Dex)
Movement: 30 ft.
Armour Class: 4/10 (+2 Defence Bonus, +2 Dex/+6 Small Steel Shield)
Armour: 3/8 (30 HP) (3 Ringmail/Small Steel Shield)
Base Attack/Grapple: +2/+3
Attack: Longsword +3 (1d8+1)
Full Attack: Longsword +3 (1d8+1)

Skills

Appraise (Weapons; 3+1) +4, Bluff (Seduction; 5+2) +7, Diplomacy (Nobility; 4+2) +6, Gather Information (Contacts; 2+2) +4, Handle Animal (Horses; 4+2) +6, Intimidate (Diplomatic; 3+2) +5, Knowledge: History (Military; 4+1) +5, Knowledge: Legends (Legends; 3+1) +4, Knowledge: Local Area (Highgarden; 3+1) +4, Knowledge: Nobility (House Tyrell; 3+1+2) +6, Knowledge: Stewardship (Leadership; 2+1) +3, Move Silently (Soft Step; 2+1) +3, Perform: Oratory (High Society; 3+2) +5, Ride (Light War Horse; 6+1+2) +9, Sense Motive (Speech; 4+1+2) +5

Feats

Literacy; Mounted Warrior; Spirited Charge; Weapon Proficiency (Martial - Longsword); Weapon Focus (Longsword)

Weapon and Armour Proficiencies

Simple weapons, longsword; light armour

Special Abilities

Bonus Class Skills: Handle Animal and Move Silently; Mandate +1, Noble Education*; Noble Standing*

Other

Favoured Skill: Ride (The Reach)*; +2 Knowledge: Nobility and Knowledge: Warfare checks (The Reach); +2 Reflex Save while mounted (The Reach)

Defects

None

Possessions

Longsword, ringmail, small metal shield, light war horse

Pirate

10th Level

Class: Raider 10
Background: Iron Islands
House Affiliation: No House
Social Status: Rank 0
Wealth: 1 (+1 Command)
Reputation(s): Reliable +3
Influence(s): (20)
Age: Adult
Abilities: STR 11 (+0), DEX 16 (+3), CON 12 (+1)
INT 10 (+0), WIS 12 (+1), CHA 12 (+1)
Saves: Fort +9, Ref +8, Will +4
Hit Points: 47
Shock Value: 6
Initiative: +5 (+3 Dex, +2 Danger Sense)
Movement: 40 ft.
Armour Class: 10/16 (+7 Defence Bonus, +3 Dex/+6 Small Steel Shield)
Armour: 2/8 (30 HP) (2 Leather/Small Steel Shield)
Base Attack/Grapple: +10/+10
Attack: Longsword +14 (1d8), Light Crossbow +10 (1d8)
Full Attack: Longsword +14/+9 (1d8), Light Crossbow +15 (1d8)

Skills

Balance (Shaking Surface; 3+3) +6, Climb (Ropes; 9+0) +9, Escape Artist (Tight Spaces; 4+3) +7, Intimidate (Interrogation; 4+1+2) +7, Jump (Long; 9+0) +9, Knowledge: Navigation (Currents; 6+0) +6, Knowledge: Warfare (Tactics; 4+0) +4, Profession (Sailor; 5+1+2) +8, Spot (Movement; 5+1), +6, Survival (Natural Hazards; 4+1) +5, Swim (Rough Waters; 9+0+2) +11

Feats

Blood of the Ironborn*; Command*; Finesse (Attack; Longsword); Stern Visage; Weapon Focus (Longsword); Veteran (Longsword)

Weapon and Armour Proficiencies

Simple and martial weapons; light armour and shields

Special Abilities

Danger Sense*; Fast Movement; Foe Hunter (Starks); Native Terrain (Coastline); Seamanship; Son of the Sea; Stealthy Movement; Terrible Presence

Other

Favoured Skill: Swim (Iron Islands)*; +2 Intimidate and Profession (Sailor) checks (Iron Islands); Ignore all Reputation bonuses to Charisma-based Skills used by non-Ironmen (Iron Islands)

Defects

None

Possessions

Longsword, light crossbow, leather armour, small steel shield

Septa

5th Level

Class: Godsworn 5
Background: The Vale of Arryn
House Affiliation: No House
Social Status: Rank 0
Wealth: 0
Reputation(s): Trustworthy +3
Influence(s): (55)
Age: Young Adult
Abilities: STR 8 (-1), DEX 10 (+0), CON 12 (+1)
INT 12 (+1), WIS 14 (+2), CHA 16 (+3)
Saves: Fort +5, Ref +1, Will +6
Hit Points: 15
Shock Value: 6
Initiative: +0
Movement: 30 ft.
Armour Class: +5 (+2 Defence Bonus, +3 Bravado)
Armour: None
Base Attack/Grapple: +2/+1
Attack: Quarterstaff +2 (1d6-1)
Full Attack: Quarterstaff +2 (1d6-1)

Skills

Bluff (Fast Talk; 8+3) +11, Craft: Alchemy (Poppycraft; 8+1) +9, Craft: Domestic Arts (Household Affairs; 1+1) +2, Decipher Script (Ancient Languages; 8+1) +9, Diplomacy (Smallfolk; 8+3+2) +13, Gather Information (Gossip; 8+3) +11, Heal (Diseases; 8+2) +10, Knowledge: Arcana (Dreams; 2+1) +3, Knowledge: History (Literature; 2+1) +3, Knowledge: Legends (Myth; 2+1) +3, Knowledge: Nobility (Etiquette; 2+1) +3, Knowledge: Religion (The Seven; 8+1) +9, Knowledge: Stewardship (Hospitality; 2+1) +3, Perform: Oratory (High Society; 5+3) +8, Sense Motive (Body Language; 8+2) +10

Feats

Bravado (Defence; Quarterstaff); Fortune's Favour; Leechcraft, Literacy

Weapon and Armour Proficiencies

Simple weapons

Special Abilities

Blessings 1/day, Bonus Class Skill: Perform, Co-ordinate +2, Faith +2, Prayer to the Father

Other

Favoured Skill: Climb (Vale of Arryn); +2 Balance and Diplomacy checks (Vale of Arryn); +2 Reflex Saves, Climb checks, Balance checks, and Survival checks in mountainous terrain (Vale of Arryn)

Defects

None

Possessions

Quarterstaff, items of the Faith

Septon Initiate

1st Level

Class: Godsworn 1
Background: King's Landing
House Affiliation: No House
Social Status: Rank 0
Wealth: 0
Reputation(s): Friendly +1
Influence(s): (11)
Age: Young Adult
Abilities: STR 8 (-1), DEX 10 (+0), CON 11 (+0)
INT 12 (+1), WIS 14 (+2), CHA 16 (+3)
Saves: Fort +2, Ref +0, Will +4
Hit Points: 6
Shock Value: 5
Initiative: +0
Movement: 30 ft.
Armour Class: 0
Armour: None
Base Attack/Grapple: +0/-1
Attack: Quarterstaff +0 (1d6-1)
Full Attack: Quarterstaff +0 (1d6-1)

Skills

Bluff (Fast Talk; 4+3) +5, Craft: Alchemy (Poppycraft; 4+1) +2, Craft: Domestic Arts (Household Affairs; 1+1) +2, Decipher Script (Ancient Languages; 4+1) +3, Diplomacy (Smallfolk; 4+3) +7, Gather Information (Gossip; 4+3+2) +9, Heal (Diseases; 4+2) +6, Knowledge: Arcana (Dreams; 1+1) +2, Knowledge: History (Literature; 1+1) +2, Knowledge: Legends (Myth; 1+1) +2, Knowledge: Nobility (Etiquette; 2+1) +3, Knowledge: Religion (The Seven; 4+1) +5, Knowledge: Stewardship (Hospitality; 2+1) +3, Sense Motive (Body Language; 4+2+2) +8

Feats

Fortune's Favour; Leechcraft; Literacy

Weapon and Armour Proficiencies

Simple weapons

Special Abilities

Faith +1

Other

Favoured Skill: Underworld (King's Landing); +2 Sense Motive and Gather Information checks (King's Landing); +2 Fort Save vs. disease (King's Landing)

Defects

None

Possessions

Quarterstaff

Slave (Of the Dothraki)

2nd Level

Class: Artisan 2
Background: The Free Cities (Pentos)
House Affiliation: No House
Social Status: -1 (Outcast -1)
Wealth: -1 (Outcast -1)
Reputation(s): Skilled Artisan +3
Influence(s): +14
Age: Adult
Abilities: STR 10 (+0), DEX 9 (-1), CON 10 (+0)
INT 16 (+3), WIS 14 (+2), CHA 12 (+1)
Saves: Fort +0, Ref -1, Will +6
Hit Points: 7
Shock Value: 5
Initiative: -1
Movement: 30 ft.
Armour Class: 0 (+1 Defence Bonus, -1 Dex)
Armour: None
Base Attack/Grapple: +1/+1
Attack: Club +1 (1d6)
Full Attack: Club +1 (1d6)

Skills

Appraise (Historical Objects; 5+3) +8, Bluff (Fast-talk; 5+1+2) +8, Craft: Artisan (Jewellery-making; 5+3+4) +12, Decipher Script (Runes; 5+3) +8, Diplomacy (Merchants; 5+1+2) +8, Disable Device (Mechanisms; 5+3) +8, Forgery (Handwriting; 5+3) +8, Gather Information (Contacts; 5+1) +6, Knowledge: History (Art History; 4+3) +7, Knowledge: Legends (Myths; 1+3) +4, Knowledge: Local Area (Area; 1+3) +4, Knowledge: Stewardship (Finances; 1+3) +4, Perform (High Society; 5+1) +6, Profession (Jeweller; 2+3) +5, Search (Detail Work; 5+3) +8, Sense Motive (Speech; 5+2) +7

Feats

Fame; Fortune's Favour x2; Literacy

Weapon and Armour Proficiencies

Simple weapons; light armour

Special Abilities

Focus (Craft: Artisan)

Other

Favoured Skill: Bluff (Free Cities)*; +2 Diplomacy* and Knowledge Foreign Culture checks (Free Cities); +1 Will Saves (Free Cities)*

Defects

Outcast 6 BP

Possessions

None

Travelling Minstrel

4th Level

Class: Artisan 4
Background: Dorne
House Affiliation: No House
Social Status: Rank 0
Wealth: 0
Reputation(s): Entertaining +3
Influence(s): (32)
Age: Adult
Abilities: STR 12 (+1), DEX 13 (+1), CON 12 (+1)
INT 13 (+1), WIS 13 (+1), CHA 15 (+2)
Saves: Fort +2, Ref +2, Will +5
Hit Points: 13
Shock Value: 6
Initiative: +0
Movement: 30 ft.
Armour Class: 1 (+1 Defence Bonus)
Armour: None
Base Attack/Grapple: +3/+3
Attack: Dagger +3 (1d4+1)
Full Attack: Dagger +3 (1d4+1)

Skills

Bluff (Acting; 7+2) +9, Diplomacy (Romance; 7+2) +9, Gather Information (Gossip; 7+2) +9, Knowledge: Foreign Culture - Free Cities (Customs; 5+1) +6, Knowledge: History (Literature; 6+1) +7, Knowledge: Legends (Ballads; 7+1) +8, Knowledge: Local Area (Dorne; 7+1) +8, Knowledge: Nobility (Etiquette; 5+1) +6, Perform (Street Performance; 7+2+4) +13, Profession (Lutist; 7+1) +8, Sense Motive (Body Language; 7+1) +8

Feats

Fame; Fortune's Favour; Literacy; Skill Mastery

Weapon and Armour Proficiencies

Simple weapons; light armour

Special Abilities

Established, Focus, Fame and Infamy +2/-2

Other

Favoured Skill: Survival (Dorne); +2 Ride Checks (Dorne); +1 Bonus to Attack rolls made from horseback (Dorne); +2 Fort Save vs. harsh climate (Dorne)

Defects

None

Possessions

Dagger, lute

Wildling

1st Level

Class: Hunter 1
Background: The Wild (North of the Wall)
House Affiliation: No House
Social Status: 0
Wealth: 0
Reputation(s): 0
Influence(s): (1)
Age: Adult
Abilities: STR 13 (+1), DEX 16 (+3), CON 12 (+1)
INT 8 (-1), WIS 14 (+2), CHA 8 (-1)
Saves: Fort +3, Ref +5, Will +2
Hit Points: 9
Shock Value: 6
Initiative: +3 (+3 Dex)
Movement: 30 ft.
Armour Class: 3 (+3 Dex)
Armour: 2 (2 Leather)
Base Attack/Grapple: +1/+2
Attack: Handaxe +4 (1d6+1); Longbow +4 (1d8)
Full Attack: Handaxe +4 (1d6+1); Longbow +4 (1d8)

Skills

Handle Animal (Horse; 2-1) +1, Hide (Concealment; 4+3) +7, Knowledge Nature (Animals; 3-1) +2, Knowledge Local Area (Area; 2-1) +1, Listen (Wilderness; 4+2) +6, Move Silently (Wilderness; 4+3) +7, Spot (Movement; 4+2) +6, Survival (Hunting; 4+2) +6, Swim (Rough Waters; 1+1) +2

Feats

Finesse (Attack; Handaxe); Finesse (Attack; Longbow)

Weapon and Armour Proficiencies

Simple weapons, handaxe, longbow, net, shortbow; light armour

Special Abilities

Native Terrain (Temperate Forest)

Possessions

Handaxe, longbow, leather armour

A Game of Thrones Character Glossary

Aethelmure (Grand Maester) – Deceased, Aethelmure lived long ago. He once wrote that "all men carry murder in their hearts, yet even so, the poisoner is beneath contempt." A dull biography of him exists.

Aemon (Maester) – Son of King Maekar I Targaryen, who studied at the Citadel as a boy; later in life, he went to the Night's Watch where he serves to this day. See page 426.

Aggo – One of Khal Drogo's riders, and part of Daenerys's *khas*, her personal guard. Later, he becomes one of her bloodriders. An excellent archer.

Albett "Pimple" – A young builder of the Night's Watch, who trains with Jon Snow.

Alia of Braavos – A singer; the best that Ser Rodrik has heard.

Alyn – One of Winterfell's men-at-arms, who moves to the Red Keep with Eddard Stark. He becomes captain of the guard after Jory Cassel's death, and is later sent with Lord Beric Dondarrion to deal with Ser Gregor Clegane.

Anguy – A commoner from the Dornish Marshes who wins the archery competition at the Hand's Tourney. He goes with Lord Beric Dondarrion's troops to bring Ser Gregor Clegane to justice.

Argilac "The Arrogant" (Storm King) – Deceased, the last of the Storm Kings. He was slain by Orys Baratheon.

Arrec (Storm King) – Deceased, his ancestors ruled the Trident for three hundred years, after killing the last of the River Kings. He was overthrown by King Harwyn Hardhand.

Arryk (Ser) – Deceased, a storied knight of the Kingsguard and twin to Erryk. They died on each other's swords nearly 200 years past, pitted against one another in the war called the Dance of the Dragons.

Arryn, Alyssa – A woman of legend. 6,000 years ago she saw her husband, brothers, and all her children slain and did not weep. In death, the gods decreed her spirit would know no rest until her tears watered the earth where her kin were buried. The high mountain waterfall Alyssa's Tears is named for her, whose waters disperse before reaching the earth.

Arryn, Jeyne (Lady) – Deceased, Jon Arryn's first wife, of House Royce. She died in childbirth, and her daughter was stillborn.

Arryn, Jon (Lord) – Deceased, Lord of the Eyrie, Defender of the Vale, Warden of the East, Hand of the King. He was foster-father to Eddard Stark and Robert Baratheon, married Lysa Tully, and father of Robert. See page 426.

Arryn, Lysa (Lady) – Wife of Jon Arryn, mother of Robert; she rules the Eyrie in Robert's name. Of House Tully, youngest daughter of Lord Hoster, sister to Catelyn and Edmure. See page 426.

Arryn, Robert (now Lord) – Sickly, six-year-old son of Lord Jon and Lysa, now Lord of the Eyrie and Defender of the Vale. See page 427.

Arryn, Rowena (Lady) – Deceased, the second wife to Jon Arryn, a cousin of House Arryn. Died of a chill.

Ayrmidon – Deceased, author of *Engines of War*.

Baelish, Petyr "Littlefinger" (Lord) – Head of House Baelish, and the king's master of coin. He was raised as a ward to Lord Hoster Tully. See page 414.

Balerion "The Black Dread" – Deceased, one of three dragons Aegon Targaryen and his sisters unleashed upon the Seven Kingdoms of old. Mightiest of them, enormous in size, able to swallow an aurochs or mammoth whole.

Banefort, Quenten (Lord) – Lord of Banefort, bannerman to Casterly Rock.

Baratheon, Cersei (Queen) – Wife of King Robert Baratheon, of House Lannister, mother of Joffrey, Myrcella, and Tommen (children are secretly of Jaime Lannister). Daughter of Lord Tywin, twin to brother Jaime, elder sister to Tyrion. She rules as queen regent. See page 392.

Baratheon, Gowen – Deceased, third son of a reigning Baratheon lord, he married Tya Lannister. She bore him a son who died in infancy.

Baratheon, Joffrey (Prince; later King) – 12-year-old heir of King Robert and Queen Cersei (secret son of Jaime Lannister). Elder brother to Myrcella and Tommen. As king, rules with his mother as queen regent. See page 415.

Baratheon, Myrcella (Princess) – Eight-year-old daughter of King Robert and Queen Cersei (secret daughter of Jaime Lannister). Joffrey is her elder brother, Tommen her younger. See page 427.

Baratheon, Orys (Lord) – Deceased, founder of House Baratheon, rumoured to be Aegon I Targaryen's bastard brother. When Orys slew the Argilac the Arrogant, Aegon rewarded him with Argilac's house, lands, and daughter.

Baratheon, Renly (Lord) – Lord of Storm's End, younger brother to King Robert and Stannis. The king's master of laws. See page 427.

Baratheon, Robert (King) – King Robert, the First of His Name. Lord of Baratheon, married to Cersei, father of Joffrey, Myrcella, and Tommen. Elder brother to Stannis and Renly. Father of many bastards. Raised as ward to Jon Arryn along with Eddard Stark. See page 394.

Baratheon, Selyse (Lady) – Wife of Lord Stannis Baratheon, of House Florent.

Baratheon, Shireen – The nine-year-old daughter of Stannis Baratheon and his wife Selyse.

Baratheon, Stannis (Lord) – Lord of Dragonstone, younger brother of King Robert, elder brother of Renly. Married to Selyse, father of Shireen. The king's master of ships. See page 428.

Baratheon, Tommen (Prince) – Seven-year-old son of King Robert and Queen Cersei (secret son of Jaime Lannister). Younger brother to Joffrey and Myrcella. See page 428.

Barra – One of Robert Baratheon's bastard daughters, born to a deflowered virgin from a brothel owned by Chataya in King's Landing. Still a babe in arms, she has black hair and Robert's nose.

Becca – A common-girl, one of Robert Baratheon's many lovers from his campaign days.

Bessa – A serving wench at the Smoking Log, an alehouse near Winterfell.

Bharbo – Deceased, a Dothraki; the father of Khal Drogo.

Blackwood, Tytos (Lord) – Lord of Raventree. Hard and hook-nosed, with a close beard of salt-and-pepper whiskers. Rival with the Brackens, and a loyal bannerman to Riverrun.

Blount, Boros (Ser) – A sworn brother of Robert Baratheon's Kingsguard. See page 428.

Bolton, Roose (Lord) – Lord of the Dreadfort and bannerman to Winterfell. See page 429.

Borcas – A steward of the Night's Watch at Eastwatch.

Bracken, Jonos (Lord) – Lord of the Stone Hedge, and bannerman to Riverrun. His sigil is a red stallion. His House is rival with the Blackwoods.

Brax, Andros (Lord) – Lord of Hornvale, bannerman to Casterly Rock. He drowns while trying to assault Riverrun.

Brax, Flement (Ser) – A son of Lord Andros, bannerman to Casterly Rock.

Brax, Tytos (Ser) – Heir to Lord Andros, bannerman to Casterly Rock.

Bronn – A sellsword who eventually joins Tyrion Lannister's service, and slays Ser Vardis Egen in a duel for the Imp's life. See page 429.

Brune, Lothor – A freerider who competed in the Hand's Tourney, drawing with Ser Aron Santagar, only to be defeated by Robar Royce.

Caleotte (Maester) – Maester to Lord Doran Nymeros Martell in Sunspear.

Caron, Bryce "of the Marches" (Lord) – Lord of Nightsong, bannerman to Storm's End.

Cassel, Beth – Young daughter of Ser Rodrik Cassel, and cousin to Jory. She is friends with Sansa and Arya Stark.

Cassel, Jory – Captain of the Starks' household guard. Son of Martyn, nephew to Ser Rodrik. See page 429.

Cassel, Martyn – Deceased, brother of Ser Rodrik Cassel, father of Jory Cassel, and bannerman to Winterfell. Proud, he was one of Eddard Stark's seven who fought against the three Kingsguard still loyal to Mad King Aerys, where he fell.

Cassel, Rodrik (Ser) – Master-at-arms of Wintefell, father to Beth, brother to Martyn, uncle to Jory. See page 429.

Cayn – One of Winterfell's men-at-arms, who goes with Eddard Stark to King's Landing. He was killed by Sandor Clegane when Eddard was taken prisoner.

Celladar (Septon) – Septon of the Night's Watch at Castle Black.

Cerwyn, Medger (Lord) – Bannerman to Winterfell. Soft-spoken, he has a 30-year old daughter he's trying to marry off.

Chataya – A brothel owner from the Summer Isles. She is tall, elegant, and black-skinned.

Chayle (Septon) – A young septon, keeper of Winterfell's sept and its library. He wears the crystal of his order on a silver chain.

Chella – The daughter of Cheyk and a warrior of the Black Ears in service to Tyrion Lannister. Her sons are mighty warriors as well.

Chett – A steward at Castle Black. Chett has a face reddened by boils and pimples. He once served Maester Aemon directly, but is displaced to the kennels when Samwell Tarly is promoted.

Cheyk – Presumably deceased, a member of the Black Ears mountain clan and parent of Chella.

Chiggen – A sellsword who assists Lady Catelyn Stark in her arrest of Tyrion Lannister. He dies en route to the Eyrie, wounded in combat with the mountain clans and finished off by his partner Bronn.

Clegane, Gregor "The Mountain that Rides" (Ser) – Greater landed knight, head of House Clegane, bannerman to Casterly Rock. Elder brother to Sandor. See page 416.

Clegane, Sandor "The Hound" (later Kingsguard) – Sworn shield to Prince Joffrey, in service to House Lannister. Later, becomes one of King Joffrey's Kingsguard. See page 417.

Clydas – One of Maester Aemon's two stewards at Castle Black. He is short, bald, and chinless.

Cohollo – Oldest of Khal Drogo's bloodriders. A squat bald man, with a broken nose and mouth full of broken teeth (shattered by a mace in his youth defending Drogo from sellswords). He is killed by Aggo when Khal Drogo is dying.

Colemon (Maester) – Counsellor to Lord Jon Arryn, now tutor to Lord Robert Arryn. See page 429.

Conn – One of the Stone Crows, and the son of Coratt. He joins Tyrion Lannister's service, and is killed fighting Robb Stark's forces at the Green Fork.

Coratt – Presumably deceased, a member of the Stone Crows. Father of Conn.

Corbray, Lyn (Ser) – Slender as a sword, and confident in his swordmanship. He is one of Lysa Arryn's would-be suitors – handsome, but rumoured to be uninterested in women. His impoverished House is sworn to the Eyrie, and his squire is Mychel Redfort.

Crakehall, Roland (Lord) – Lord of Crakehall, bannerman to Casterly Rock.

Crane, Vortimer (Ser) – Master-at-arms of Highgarden.

Creylen (Maester) – Maester to Lord Tywin Lannister at Casterly Rock.

Cuger – A youth of the Night's Watch, who trains with Jon Snow.

Dacks – Pock-faced squire to Redfort, from Robert Baratheon and Eddard Stark's youth.

Dareon – A young steward of the Night's Watch who trains with Jon Snow. Once an apprentice singer, and his voice is wonderful. He was seduced by the daughter of Lord Rowan of Goldengrove, and was caught and punished for it. Although quick, he flinches in battle. He is assigned to Eastwatch.

Darry, Lymun – The eight-year-old son of Raymun Darry, who becomes Lord Darry upon his father's death.

Darry (Lord) – A bannerman to Riverrun. He dies fighting the Lannisters.

Darry, Raymun (Ser) – A bannerman of Riverrun. He holds a small castle on the Trident for his family. Ser Raymun was killed in battle with Gregor Clegane's forces.

Darry, Willem (Ser) – Deceased, rescuer of Prince Viserys and Princess Daenerys Targaryen. He stole them from their nursery when the garrison at Dragonstone was prepared to sell them to Robert Baratheon's forces. In his last years he was still a great grey bear of a man, though bedridden and near blind with sickness. He was fond of Daenerys, and kept care of the children in Braavos, in a big house with a red door.

Dayne, Arthur (Ser) "The Sword of the Morning" – Deceased, deadliest of the seven knights of Aerys's Kingsguard, slain by Eddard Stark in single combat. Eddard bore Ser Arthur's greatsword Dawn back to his sister, Ashara Dayne, at Starfall by the Summer Sea. The sword was as pale as milkglass, and shone with light.

Dayne, Ashara (Lady) – Deceased, sister to Arthur Dayne, she dwelled in Starfall by the Silver Sea, and was presented with her brother's sword by his killer, Eddard Stark. Beautiful and young, she was fair with flashing violet eyes, and it is rumoured that she bore Eddard Stark a son, Jon Snow. She threw herself into the sea over some great sorrow.

Dayne, Edric (Lord) – Lord of Starfall, bannerman to Sunspear. A boy, and squire to Lord Beric Dondarrion.

Desmond – One of House Stark's men-at-arms, who went with Eddard Stark to King's Landing. He was killed by the City Watch and the Lannisters when Eddard was taken prisoner.

Dolf – Presumably deceased, of the Stone Crows. Father of Shagga.

Dondarrion, Beric (Lord) "The Lightning Lord" – Lord of Blackhaven, bannerman to Storm's End. Young and charismatic, Beric has red-gold hair and is idealistic and valorous. He has a close ally in Thoros, the Red Priest of Myr.

Donnis – A guard of Winterfell.

Doreah – A maidservant of Daenerys Targaryen, given to her as a bridal gift by her brother, Viserys. She teaches Daenerys the arts of love-making, which she learned in a brothel in Lys. She is blonde and blue-eyed.

Drogo (Khal) – Dothraki, son of Bharbo. Drogo is *khal* of 40,000 Dothraki, and marries Daenerys Targaryen. Their son, Rhaego, is stillborn. See page 418.

Dustin (Lord) – Deceased, a bannerman to House Stark. He was one of Eddard Stark's seven who fought against the three Kingsguard still loyal to Mad King Aerys, where he was slain.

Duur, Mirri Maz (Godswife, Maegi) – A godswife of the Lhazareen who is captured by Khal Drogo's Dothraki. She becomes a servant to Daenerys Targaryen. See page 429.

Dywen – One of the rangers of the Night's Watch at Castle Black, stationed outside the wall at the godswood. Old and grizzled, with wooden teeth.

Egen, Vardis (Ser) – Captain of the guard of the Eyrie, sworn to Lord Jon Arryn. He is Lord Robert's champion and fights Bronn in the duel for Tyrino's life. See page 430.

Eroeh – A young woman of the Lamb Men. Rescued by Daenerys, she becomes Dany's servant. After Khal Drogo's fall, she is raped and killed by Khal Jhaqo's bloodriders.

Erryk (Ser) – Deceased, a storied knight of the Kingsguard and twin to Arryk. They died on each other's swords almost 200 years past, pitted against one another in the war called the Dance of the Dragons.

Estren, Regenard (Lord) – Lord of Wyndhall, bannerman to Casterly Rock.

Farlen – Kennelmaster at Winterfell.

Flint, Robin – Bannerman to Winterfell.

Florian (Ser) "the Fool" – A legendary figure from the Age of Heroes, beloved by Jonquil

Flowers, Garrett – Bastard son of Garth Tyrell.

Flowers, Garse – Bastard son of Garth Tyrell.

Flowers, Jafer – A ranger of the Night's Watch, he disappears with Benjen Stark while ranging beyond the Wall. His body is later found near the godswood, afterwards he turns into a wight and kills five men at Castle Black before he is destroyed.

Fogo – Dothraki, son of Khal Ogo and *khalakka*. He becomes *khal* when Khal Drogo kills his father, but he is also killed by Drogo shortly after.

Forel, Syrio – Former first sword to the Sealord of Braavos, Syrio becomes Arya Stark's "dancing master." See page 430.

Fossaway, Jon (Ser) – Bannerman to Highgarden.

Fossaway, Janna – Ser Jon's wife, of House Tyrell, sister of Lord Mace Tyrell.

Frey, Cleos (Ser) – Son of Ser Emmon Frey and Genna Lannister.

Frey, Danwell (Ser) – Son of Lord Walder Frey by his third wife.

Frey, Elmar – Lord Walder's youngest son, betrothed by arrangement to Arya Stark, when they both come of age.

Frey, Emmon (Ser) – Married to Genna Lannister, and father of Ser Cleos Frey and Tion Frey.

Frey, Genna – Wife of Ser Emmon, of House Lannister, sister to Tywin Lannister. Mother of Ser Cleos Frey and Tion Frey.

Frey, Hosteen – One of Lord Walder Frey's sons by his third wife.

Frey, Jared (Ser) – A son of Lord Walder Frey, by his second wife. A tall, stooped man in his fifties.

Frey, Joyeuse (Lady) – A pale frail girl of 16 years, the eighth Lady Frey, of House Erenford.

Frey, Merrett – One of Lord Walder Frey's sons, father of (a different) Walder.

Frey, Olyvar – Son of Lord Walder, he becomes Robb Stark's squire.

Frey, Perwyn (Ser) – Younger brother of Ser Stevron Frey.

Frey, Stevron (Ser) – Heir to Lord Walder Frey. He is over sixty, with grandchildren of his own, and looks like a weasel.

Frey, Theo (Ser) – One of Lord Walder Frey's offspring.

Frey, Tion – A squire. Youngest son of Ser Emmon Frey, and younger brother of Ser Cleos Frey.

Frey, Walder (Lord) – Lord of the Crossing, bannerman to Riverrun. 90 years old, married to Joyeuse (his 8th wife), and father to many sons and daughters, grandchildren, and great-grandchildren, and bastard children. See page 430.

Frey, Walder – Grandson of Lord Walder Frey, son of Merrett Frey.

Frey, Walder – Grandson of Lord Walder Frey.

Frey, Whalen – Son of Lord Walder Frey.

Gage – The cook of Winterfell.

Gardener, Mern (King) – Deceased three hundred years, he once joined forces with King Loren Lannister to oppose the Targaryen dynasty. Their forces were decimated by the Targaryen's three dragons on the Field of Fire, and Mern perished along with nearly 4,000 men. He was the last king of the line of the First Men.

Gared – A 50-year-old member of the Night's Watch. A veteran of 40 years, he lost several toes, both ears, and a finger to frostbite. Superstitious and surly. He deserts the Night's Watch after his companions are killed by the Others, and is executed for oathbreaking by Lord Eddard Stark.

Gendry – Bastard son of King Robert Baratheon. An apprentice blacksmith to Tobho Mott in King's Landing. See page 431.

Ghost – Jon Snow's albino direwolf. See page 436.

Glover, Ethan – Deceased, squire to Brandon Stark IV, he was one of the seven who fought with Eddard Stark against the three Kingsguard still loyal to Mad King Aerys, where he was slain.

Glover, Galbart – Master of Deepwood Motte, bannerman to Winterfell. Brother of Robett Glover.

Glover, Robett – Brother of Galbart Glover.

Godwyn – A royal guardsman assigned to escort Princess Myrcella and Prince Tommen.

Gormon (Maester) – A scholar in the Citadel. Uncle of Lord Mace Tyrell.

Greenfield, Garth (Ser) – Bannerman to Casterly Rock.

Greenfield, Preston (Ser) – One of King Robert Baratheon's Kingsguard.

Greenhand, Garth (King) – Legendary gardener-king of the First Men from the Age of Heroes. He wore a living crown of vines and flowers, and made the land bloom under his rule.

Grell, Desmond (Ser) – Master-at-arms of Riverrun.

Grenn "Aurochs" – A young ranger of the Night's Watch who trains with Jon Snow. 16 years of age, he is slow and clumsy, thick of neck, and red of face.

The Grey King – A king from the Age of Heroes from whom the Greyjoys claim descent. He took a mermaid to wife, and ruled the western isles and all the seas.

Grey Wind – Robb Stark's direwolf. See page 436.

Greyiron, Urron (King) – Deceased, one of the High Kings of the Iron Isles who broke the traditional line of succession by murdering all the rivals to his throne, making the kingship hereditary.

Greyjoy, Aeron "Damphair" – A priest of the Drowned God, brother of Lord Balon Greyjoy.

Greyjoy, Alannys (Lady) – Lord Balon Greyjoy's wife, of House Harlaw. Mother of Rodrik, Maron, Asha, and Theon.

Greyjoy, Asha – Daughter of Lord Balon Greyjoy, and the captain of *The Black Wind*. Sister of Rodrik, Maron and Theon.

Greyjoy, Balon (Lord) – Lord of the Iron Islands, King of Salt and Rock, Son of the Sea Wind, and Lord Reaper of Pyke. Father of Rodrik, Maron, Asha, and Theon. The Lord of House Greyjoy, onetime rebel and self-proclaimed King of the Iron Islands. His short reign was ended by King Robert and Ned Stark, the latter took his son Theon as ward and hostage.

Greyjoy, Euron "Crow's Eye" – A pirate and outlaw. Brother of Lord Balon Greyjoy, and captain of *The Silence*.

Greyjoy, Maron – Deceased, the second son of Lord Balon Greyjoy, killed at Pyke during Greyjoy's Rebellion. Brother of Rodrik, Asha, and Theon.

Greyjoy, Rodrik – Deceased, the eldest son of Lord Balon Greyjoy, killed at Seaguard during Greyjoy's Rebellion. Brother of Maron, Asha, and Theon.

Greyjoy, Theon – Heir to Lord Balon Greyjoy, ward of Eddard Stark, and companion of Robb Stark. See page 419.

Greyjoy, Vickon (Lord) – Deceased, the first Lord of Pyke, chosen by the lords of the Iron Islands when Aegon Targaryen allowed them to choose their own ruler.

Greyjoy, Victarion – Lord Captain of the Iron Fleet, and brother of Lord Balon Greyjoy.

Gueren – A recruiter for the Black Brothers.

Gunthor – One of the Stone Crows, and the son of Gurn. Chief of a mountain clan, he joins Tyrion Lannister's service.

Gurn – Presumably deceased, one of the Stone Crows, father of Gunthor.

Haggo – One of Khal Drogo's Bloodriders. Huge and silent, glowering and smouldering. He is killed by Rakharo and Jhogo when Khal Drogo is dying.

Hake – A ranger of the Night's Watch at Castle Black.

Halder – A young builder of the Night's Watch at Castle Black, who trains with Jon Snow. Strong in combat, impatient and weak in defence. 16 years old, born in a quarry and apprenticed to a stonemason, he is strong and hearty. A gifted stonecarver, he helps carve the pommel-stone for Jon Snow's blade Longclaw.

Hali – A short, flat-faced woman with lank yellow hair. One of the bandits who accosts Bran Stark outside of Winterfell, she is killed by Bran's direwolf, Summer.

Harren "The Black" (King) – Deceased king of old, former ruler of all the lands from the Neck to the Blackwater Rush. His brother was Lord Commander on the Wall. He beggared the realm to build Harrenhal, and was deserted by many of his lords when the Targaryens came. Harren and his sons were slain by Aegon Targaryen.

Harwin – The son of Hullen, a man-at-arms of House Stark. He accompanies Eddard Stark to King's Landing. and is later sent with Lord Beric Dondarrion to deal with Ser Gregor Clegane.

Harwyn Hardhand (King) – Deceased, grandfather of Harren the Black, and ruler of the lands of the Trident, territories taken from the Storm King.

Heddle, Masha – Master of an inn on the Kingsroad near the Trident, she is fat, grey, and toothless, and fond of chewing sourleaf. She is hung by Lannister forces when they occupy her inn.

Heward – One of Eddard Stark's man-at-arms in King's Landing. He is killed on Ser Jamie Lannister's command to teach Eddard Stark a lesson.

High Septon – The High Septon of of the Faith, who has given up his personal and family name for his religious title. He is a squat old man, who becomes very angry when Eddard Stark is executed on the steps of the Great Sept.

Hightower, Gerold "The White Bull" (Ser) – Deceased, the legendary Lord Commander of the Kingsguard who served Aerys II Targaryen. Uncle to Lord Leyton Hightower. He was killed by Eddard Stark's seven during Robert's Rebellion.

Hightower, Leyton (Lord) – Lord of the Port, Voice of Oldtown, and sworn to Highgarden. Nephew of Ser Gerold Hightower.

Hill, Joy – The ten-year-old bastard daughter of Gerion Lannister.

Hoat, Vargo – A sellsword from the Free City of Qohor, and captain of a sellsword company, the Brave Companions (also called the Bloody Mummers). He is currently employed by House Lannister.

Hobb "Three-Finger" – A cook of the Night's Watch at Castle Black.

Hodor – Great-grandson to Old Nan, a stableboy of Winterfell, and personal servant to Bran Stark after Bran is crippled. See page 431.

Hollard, Dontos (Ser) – A funny and often-drunken knight in King Robert Baratheon's court.

Hornwood, Halys (Lord) – A jovial bannerman to Winterfell. He is killed while fighting the Lannisters with Robb Stark.

Hornwood, Daryn – Heir and only son of Lord Hornwood, he is killed by Ser Jamie Lannister.

Hotah, Areo – A Norvoshi sell-sword, captain of Lord Doran Nymeros Martell's guards in Sunspear.

Hugh "of the Vale" (Ser) – Jon Arryn's squire, knighted by King Robert Baratheon after Arryn's death. He is killed in a joust by Ser Gregor Clegane at the Hand's Tourney.

Hullen – The master of horses at Winterfell. He travels south with Eddard Stark to tend to the stables in the Red Keep. He is killed by the City Watch when Eddard is captured.

Hunter, Eon (Lord) – Lord of Longbow Hall. A would-be suitor to Lady Lysa Arryn, burdened by quarrelsome sons. Very old, he is half-crippled with gouty legs. His House is sworn to the Eyrie.

Irri – A Dothraki handmaiden given as a bridal gift to Daenerys. Black-haired and almond-eyed. She is an excellent rider.

Jacks – One of House Stark's men-at-arms, who travels with Eddard Stark to King's Landing. He presumably died there.

Jaggot – One of the Stone Crows who joins Tyrion Lannister's service.

Jeren – A young member of the Night's Watch, who trains with Jon Snow. The bastard son of a septon, he is weak when he first arrives at the Wall.

Jhaqo (Ko) – A Dothraki, *ko* to Khal Drogo. After Khal Drogo's downfall, he calls himself Khal Jhaqo and takes many of Drogo's warriors to form his own *khalassar*.

Jhiqui – A Dothraki handmaiden given as a bridal gift to Daenerys. Black-haired and almond-eyed. She is fluent in the Common Tongue, and teaches Daenerys the Dothraki language.

Jhogo – One of Khal Drogo's riders, *kas* to Daenerys. He is skilled with a whip. After Khal Drogo's death, he becomes one of Daenerys's bloodriders.

Jommo (Khal) – A Dothraki, allied with Khal Drogo. He has four wives.

Jonquil – A character from stories of old, she was in love with Florian the Fool. Some say she hailed from Maidenpool.

Joseth – A stick-thin stableman of Winterfell, promoted to horsemaster when Hullen travels to King's Landing.

Joss – A plump, balding brewer from Sherrer, a town near a stone bridge on the Red Fork. He is burnt out by Lannister raiders when they raid the lands west of King's Landing.

Jyck – One of Tyrion Lannister's men-at-arms, who accompanies him to Castle Black. He is killed by clansmen in the Mountains of the Moon.

Karstark, Eddard – The son of Rickard Karstark. He is killed by Ser Jaime Lannister.

Karstark, Harrion – The oldest son of Rickard Karstark.

Karstark, Rickard (Lord) – Lord of Karhold, bannerman to House Stark. Father of Harrion, Eddard, and Torhen. He, like his kin, have Stark blood. He is big and fierce-looking, thick-bearded, long-haired and is often clad in skin-cloaks of wolf, bear, and seal.

Karstark, Torrhen – The son of Rickard Karstark. He is killed by Ser Jaime Lannister.

Ketter – One of the rangers of the Night's Watch at Castle Black.

Kurleket – A man-at-arms in service to Lord Jonos Bracken, he accompanies Lady Catelyn Stark in her arrest of Tyrion Lannister. He is a great fat oaf with short-cropped hair and a pig's face. He is killed by clansmen in the Mountains of the Moon.

Kyra – A serving wench of whom Theon Greyjoy is fond. She works at the Smoking Log, an alehouse near Winterfell.

Lady – Sansa Starks' direwolf. See page 436.

Lann "The Clever" – A popular folk hero and trickster from the Age of Heroes, reputedly the founder of House Lannister. He cheated the Casterlys out of Casterly Rock, and stole the sun's gold to brighten his own curly blonde hair.

Lannister, Cerenna – The daughter of Ser Stafford Lannister.

Lannister, Darlessa – Ser Tygget Lannister's widow, of House Marbrand. Mother of Tyrek.

Lannister, Daven (Ser) – The son of Ser Stafford Lannister.

Lannister, Dorna – Kevan Lannister's wife, of House Swyft. Mother of Lancel, Willem, Martyn, and Janei.

Lannister, Gerion – Deceased, the youngest brother of Tywin Lannister, lost at sea.

Lannister, Janei – The infant daughter of Kevan and Dorna Lannister.

Lannister, Jaime "Kingslayer" (Ser) – Son and heir of Lord Tywin, twin of Cersei Baratheon, elder brother of Tyrion. Former member of the Kingsguard to Mad King Aerys, member of King Robert's Kingsguard, and later Lord Commander under King Joffrey. Secret father of Cersei's children Joffrey, Myrcella, and Tommen. See page 420.

Lannister, Joanna (Lady) – Deceased, she was cousin and wife to Tywin Lannister, sister to Ser Stafford Lannister. She was mother of Jaime, Cersei, and Tyrion, to whom she died giving birth.

Lannister, Kevan (Ser) – Brother to Lord Tywin, Genna, Ser Tygett, and Gerion. Married to Dorna, father of Lancel, Willem, Martyn, and Janei. See page 431.

Lannister, Lancel – One of King Robert Baratheon's squires, a cousin to Queen Cersei. He unknowingly aids Cersei in her murder of the king by giving Robert strong wine during a hunt.

Lannister, Loren (King) – Deceased 300 years, Loren joined forces with King Mern of the Reach to oppose the Targaryen conquest. Their combined forces were cast down at the Field of Fire when the dragons were sent against them. Loren escaped to surrender, pledge fealty to the Targaryen dynasty, and father a son who would continue his family line.

Lannister, Martyn – A son of Kevan Lannister, and twin to Willem Lannister.

Lannister, Myrielle – The daughter of Ser Stafford Lannister.

Lannister, Stafford (Ser) – Cousin to the Lannisters and brother of the late Joanna. He is father of Cerenna, Myrielle, and Ser Daven Lannister.

Lannister, Tya – A lady of Lannister, who married Gowen Baratheon 80 years ago, and bore him a son who died in infancy.

Lannister, Tygett (Ser) – Deceased, a brother of Tywin Lannister. He was married to Darlessa of House Marbrand, and father of Tyrek. He died of pox.

Lannister, Tyrek – One of King Robert Baratheon's squires, a cousin to Queen Cersei. Son of Ser Tygett Lannister.

Lannister, Tyrion "the Imp" – A dwarf. Younger brother to Jaime and Cersei, son of Lord Tywin. Tyrion's right-hand is Bronn, his lover is Shae, and he has many mountain clansmen in his service. See page 396.

Lannister, Tytos – Deceased, Tywin Lannister's father.

Lannister, Tywin (Lord) – Lord of Casterly Rock, Warden of the West, Shield of Lannisport. Married to Joanna, father of Jaime, Cersei, and Tyrion. Brother to Ser Kevan, Genna, Ser Tygett, and Gerion. Former and current Hand of the King. See page 421.

Lannister, Willem – A son of Kevan Lannister, and twin to Martyn.

Lefford, Leo (Lord) – Lord of the Golden Tooth. Sour and birdlike, Leo is bannerman to the Lannisters, and put in charge of their supplies during their campaign against the northland lords.

Lew – A guard at Winterfell.

Lharys – A man-at-arms in service to Lord Jonos Bracken, he is ungainly with wild tufts of rust-coloured hair. He accompanies Lady Catelyn Stark in her arrest of Tyrion Lannister, and is killed by clansmen in the Mountains of the Moon.

Lomys (Maester) – The maester to Lord Mace Tyrell in Highgarden.

Lorch, Amory (Ser) – Bannerman to Casterly Rock.

Luwin (Maester) – Counsellor, healer, and tutor to House Stark at Winterfell. See page 431.

Lydden, Lewys (Lord) – Lord of the Deep Den. Bannerman to Casterly Rock.

Mago – A Dothraki warrior in Ko Jhaqo's *khas*. When Jhaqo names himself khal, Mago becomes bloodrider to him.

Malleon (Maester) – Deceased author of the volume *The Lineages and Histories of the Great Houses of the Seven Kingdoms, With Descriptions of Many High Lords and Noble Ladies and Their Children*, written over 100 years ago.

Mallery, Lothar (Lord) – A knight of King Robert Baratheon's court.

Mallister, Denys (Ser) – A member of the Night's Watch.

Mallister, Jason (Lord) – Lord of Seagard, and bannerman to Riverrun. He has brown hair salted with white, and is gaunt featured, prideful, and fearless. He is the father of Patrek Mallister.

Mallister, Patrek – Son and heir to Jason Mallister.

Mallor – A Dornishman loyal to Casterly Rock.

Manderly, Wendel (Ser) – A son of Lord Wyman Manderly, brother of Ser Wylis. Fat, loud, and boisterous. Wendel is walrus-moustached and bald, and his garments are often spotted with food stains. Bannerman to Winterfell.

Manderly, Wylis (Ser) – Eldest son and heir of Lord Wyman Manderly, brother of Ser Wendel. Fatter than his brother, though quiet and formal. Like his brother, he is walrus-moustached and bald, and often wears food-stained garments. Bannerman to Winterfell.

Manderly, Wyman (Lord) – The Lord of White Harbor. Nearly 60 years old, and too fat to sit a horse. He is the father of Wendel and Wylis, and bannerman to Winterfell.

Marbrand, Addam (Ser) – Heir to Ashemark. A rangy man with coppery, shoulder-length hair, armoured in burnished bronzed steel. Bannerman to Casterly Rock. Captain of Tywin Lannister's outriders, reputedly his most daring commander, a skilled horseman and swordsman.

Marillion – A young singer, nearly 18 years old, who plays the woodharp well. He takes service with Lady Lysa Arryn. See page 432.

Marsh, Bowen – The Lord Steward of the Night's Watch at Castle Black. He is round and red-faced.

Martell, Arianne (Princess) – The eldest daughter of Lord Doran Nymeros Martell and heir to Sunspear.

Martell, Doran Nymeros (Lord and Prince) – The Lord of Sunspear, and Prince of Dorne. He is married to Mellario, and the father of Arianne, Quentyn, and Trystane.

Martel, Lewyn (Prince) – Deceased, one of King Aerys II Targaryen's Kingsguard, slain at the Trident.

Martell, Mellario – Lord Doran Nymeros Martell's wife, of the Free City of Norvos. Mother of Arianne, Quentyn, and Trystane.

Martell, Mors (Lord) – Deceased, a lord of Dorne from long ago, he married Nymeria, warrior-queen of the Rhoyne.

Martell, Oberyn "The Red Viper" (Prince) – Infamous brother of Lord Doran Nymeros Martell.

Martell, Quentyn (Prince) – The eldest son of Lord Doran Nymeros Martell.

Martell, Trystane (Prince) – A younger son of Lord Doran Nymeros Martell.

Marwyn (Maester) – A maester of the Seven Kingdoms who dwelt in Asshai. He reputedly taught Mirri Maz Duur the arts of magic.

Matthar – A young ranger of the Night's Watch at Castle Black, he trains with Jon Snow.

Meraxes – Deceased, one of the dragons that Aegon Targaryen and his sisters unleashed upon the Seven Kingdoms of old. Middle-sized of the three dragons of note.

Merryl – A common-girl, she was one of Robert Baratheon's many lovers from his campaign days.

Mikken – The smith to Winterfell. He crafts Arya's first sword, Needle.

Mohor – A man-at-arms in service to Lord Jonos Bracken, who accompanies Lady Catelyn Stark in her arrest of Tyrion Lannister. He is killed by the clans in the Mountains of the Moon.

Mollen, Hallis – The captain of the guard in Winterfell, appointed after Jory Cassel rides south with Eddard Stark to King's Landing. He is muscular and has a square, brown beard.

Moon Boy – King Robert Baratheon's fool, a pie-faced simpleton, though possessing such cruel wit in his mockery that folk often wonder if he is indeed a half-wit.

Moore, Mandon (Ser) – A member of King Robert Baratheon's Kingsguard. One of the deadlier knights, according to Ser Jaime Lannister. A cold, unemotional man.

Mooton, William (Lord) – Bannerman to Riverrun.

Mopatis, Illyrio (Magister) – A merchant-prince of Pentos. He establishes a trade relationship between Viserys Targaryen and Khal Drogo, concerning the marriage of Daenerys Targaryen. An ally of Varys. See page 432.

Mord – The gaoler of the Eyrie. Cruel, vicious, stupid, and huge. Half his face is covered with scars from an axe-wound which cost him his ear, and his eyes are dark and small, his mouth full of rotting brown teeth.

Mordane (Septa) – tutor to Sansa and Arya Stark. See page 432.

Morgil (Ser) – An evil knight from long ago who slandered Queen Naerys' honour, and was brought low by Prince Aemon the Dragonknight.

Mormont, Dacey – Heir to Bear Island, daughter of Lady Maege. Dacey is one of Robb Stark's companions. See page 432.

Mormont, Jeor "The Old Bear" (Lord Commander) – Lord Commander of the Night's Watch, commands from Castle Black. Brother to Maege, and father of disgraced Ser Jorah. Once the wielder of the Valryian steel sword Longclaw, he turns the blade over to Jon Snow. He has a talking raven. See page 433.

Mormont, Jorah (Ser) – Son of Jeor, nephew to Maege. Once Lord of Bear Island, now in exile in the eastern lands. Takes service with Viserys Targaryen, and later with Daenerys Targaryen as first of her Queensguard, though also a spy for Varys. See page 422.

Mormont, Maege (Lady) – Lady of Bear Island and sworn banner of Winterfell. Sister of Jeor, aunt of Ser Jorah, and mother of Dacey. See page 433.

Moro, Khal – A rival of Khal Drogo's, and father of Rhogoro.

Morrec – Tyrion Lannister's manservant, a cook, groom, and no soldier. He dies in the Mountains of the Moon from injuries sustained fighting the clansmen.

Mott, Tobho – An armourer on the Street of Steel, in King's Landing. His wares and service are expensive, though his quality is unparalleled, favoured by many. Tobho knows many secrets of making armour decorative and fine, and he claims to know the secrets and spells necessary to forge Valyrian steel. He is master to one of King Robert Baratheon's bastards named Gendry.

Mycah – The 13-year-old son of a butcher, who becomes friends with Arya on the journey south from Winterfell. They adventure and spar using wooden sticks in place of swords. He runs away after a hostile encounter with Prince Joffrey, but is later found and killed by Sandor Clegane.

Nan "Old" – Storyteller at Winterfell. Once a wet nurse to House Stark. Great-grandmother to Hodor. See page 433.

Noye, Donal – Armourer of the Night's Watch at Castle Black. Smith for Robert and Stannis Baratheon, and lost his arm at the siege of Storm's End. See page 433.

Nymeria (Queen) – Deceased warrior-queen of the Rhoyne, she lived generations ago and led her people across the narrow sea to Dorne. She took Lord Mors Martell to be her husband, and with him, they vanquished all his rivals to rule over Dorne.

Nymeria – Arya Stark's direwolf. See page 436.

Oakheart, Arwyn (Lady) – The Lady of Old Oak. Sworn to Highgarden.

Oakheart, Arys (Ser) – A knight of King Robert Baratheon's Kingsguard.

Ogo (Khal) – Dothraki, a rival to Khal Drogo, father of Fogo. He is killed by Khal Drogo.

Osha – A bandit wildling, she is one of the raiders who attack Bran Stark outside of Winterfell. Osha is tall, lean, and barely looks a woman. She is skilled with the longspear. She surrenders to Robb Stark and becomes a captive of Winterfell, and eventually a servant.

Othor – A ranger of the Night's Watch who disappears with Benjen Stark while ranging beyond the Wall. He is presumably killed by the Others. His body is found near the haunted forest and brought back to Castle Black. Othor's body awakens as a wight and attacks Jon Snow and Mormont, and is finally destroyed when Jon Snow sets it alight.

Pate – A builder and stonecarver of the Night's Watch at Castle Black.

Payne, Ilyn (Ser) – A mute. King's Justice and royal executioner to King Robert Baratheon, and later, King Joffrey. Once captain of guards to Lord Tywin Lannister. Cousin to Podrick Payne. Given Lord Eddard Stark's Valyrian greatsword, Ice. See page 433.

Payne, Podrick – A quiet youth, squire to Tyrion Lannister. He is distant cousin to the king's headsman, Ser Ilyn.

Piper, Clement (Lord) – Lord of Pinkmaiden. Bannerman of House Tully.

Piper, Marq (Ser) – Young and hot-tempered, a fast friend of Edmure Tully. House Piper is sworn to Riverrun.

Pono (Ko) – A Dothraki chief of Khal Drogo's *khalasar*. After Khal Drogo's fall, he calls himself Khal Pono and takes many of Drogo's warriors to form his own *khalasar*.

Poole, Jeyne – The young daughter of Vayon Poole, she is Sansa Stark's dearest friend. She is taken from the city by Petyr Baelish after her father is killed in the assault on the Stark household at the Red Keep.

Poole, Vayon – The steward of Winterfell, sworn to House Stark. Vayon travels south with Eddard Stark to establish a household at King's Landing. He is killed by the City Watch when Eddard is taken prisoner.

Porther – One of House Stark's men-at-arms who travels with Eddard Stark to King's Landing, and presumably dies there.

Prester, Forley (Ser) – Bannerman to Casterly Rock.

Pycelle (Grand Maester) – Maester to King Robert Baratheon, and a member of the king's small council. See page 434.

Pyke, Cotter – The commander of the Night's Watch at Eastwatch by the Sea. Of common birth, his mother was a tavern wench.

Pypar "Pyp" – A young ranger of the Night's Watch at Castle Black, he trains with Jon Snow. A small boy with large ears, who travelled with a mummer's troupe throughout the Seven Kingdoms. He can recognise and mimic accents effortlessly.

Qhored (King) – Deceased, a long-dead king of the Iron Islands and much of the coast from Bear Island to the Arbor.

Qos (Captain) – The captain of the *Wind Witch*, a ship Lord Eddard Stark commissions to take his daughter's away from King's Landing.

Qotho – One of Khal Drogo's bloodriders. Cruel and quick to hurt, Qotho has iron-strong hands. He tries to interrupt Mirri Maz Duur's ritual, but is killed by Ser Jorah Mormont.

Quaro – One of Khal Drogo's riders, and *khas* to Daenerys. Quaro tries to stop Quotho from interrupting Mirr Maz Duur's ritual, but is killed instead.

Quent – A young guardsman of Winterfell.

Quorin Halfhand – One of the Night's Watch's most fearsome rangers, who is stationed at the Shadow Tower.

The Rainbow Knight – A legendary figure, and lover of the Lady Shella.

Rakharo – One of Khal Drogo's riders, and *khas* to Daenerys. He is skilled with the arakh. After Khal Drogo's death, he becomes one of Daenerys's bloodriders.

Rast – A former raper, sworn to the Night's Watch, he trains with Jon Snow.

Rayder, Mance "The King-beyond-the-Wall" – A deserter from the Night's Watch, he is said to be uniting the wildling tribes beyond the Wall, forming them into an army. Rumours say he found an ancient stronghold, and is using it as a base from which to strike at the south.

Redfort, Mychel – Squire to Ser Lyn Corbray, and lover of Mya Stone. His House is sworn to the Eyrie.

Redwyne, Bethany – A lady of Redwyne. Though Hoster Tully encouraged his brother Brynden to marry her, Bethany wedded Lord Rowan instead and bore him three sons.

Redwyne, Desmera – The 15-year-old maiden daughter of Lord Paxter Redwyne.

Redwyne, Hobber "Slobber" (Ser) – Red-haired and homely, he has a square, freckled face. Hobber is twin to Ser Horas Redwyne, and son of Lord Paxter Redwyne.

Redwyne, Horas "Horror" (Ser) – Red-haired and homely, he has a square, freckled face. Horas is twin to Ser Hobber Redwyne, and son of Lord Paxter Redwyne.

Redwyne, Mina (Lady) – Lord Paxter Redwyne's wife, of House Tyrell. Sister to Lord Mace Tyrell.

Redwyne, Paxter (Lord) – Lord of the Arbor. He is married to Mina Tyrell. His House is sworn to Highgarden.

Redwyne, Ryam (Ser) – Deceased, a legendary knight of the Kingsguard.

Reed, Howland – A crannogman loyal to Winterfell. He was with Eddard Stark when Lyanna Stark died. Of the seven who fought against the three Kingsguard still loyal to Mad King Aerys, he and Eddard were the only ones to survive.

Rhaego – Daenerys Targaryen's unborn child, the son of Khal Drogo. Rhaego is stillborn, dying in the ritual which prevented Khal Drogo's death. The child is said to be monstrous, blind, twisted, with lizard scales, and the stub of a tail and small leather wings. He is born dead and filled with graveworms, due to Mirri Maz Duur's ritual.

Rhogoro – A Dothraki, son of Khal Moro.

Ryger (Lord) – Bannerman to House Tully.

Rivers, Martyn – One of Lord Frey's many bastard sons.

Rivers, Ronel – A bastard son of Lord Frey.

Rivers, Ryger – A young bastard son of Lord Frey.

Rosby, Gyles (Lord) – A sickly lord, and a member of King Robert Baratheon's court.

Rowan, Mathis (Lord) – The Lord of Goldengrove. He is married to Bethany Redwyne, who has born him three children. He caught the peasant lad Dareon apparently raping his daughter and had the boy sent to Castle Black to join the Night's Watch as punishment.

Royce, Albar (Ser) – The son and heir to Nestor Royce. Albar has fierce black side-whiskers, and serves with his father at the Eyrie.

Royce, Andar (Ser) – The oldest son and heir of Bronze Yohn. His armour is of plate, filigreed in rune-carven bronze.

Royce, Nestor (Lord) – The High Steward of the Vale and Keeper of the Gates of the Moon. A massive, barrel-chested man, bluff-faced in appearance, Nestor is unaccustomed to royal niceties. He was steward of the Eyrie for 16 years, while Jon Arryn was at King's Landing serving as the Hand. He is a cousin of Bronze Yohn Royce from a lesser branch of House Royce.

Royce, Robar (Ser) – The younger brother of Andar Royce, and a son of Yohn Royce. His armour is of plate filigreed in rune-carven bronze.

Royce, Waymar (Ser) – One of the Night's Watch, Waymar is the youngest son of Yohn Royce. and impetuous. He is 18, handsome, grey-eyed, and graceful as a knife. He has fine armour and weaponry, and a trained black destrier. Waymar is butchered by the Others while ranging beyond the Wall, and turned into a wight.

Royce, Yohn "Bronze" (Lord) – The father of Andar, Robar, and Waymar. A famous warrior, he wears a suit of hereditary bronze armour, which is engraved with runes for protection.

Rudge – One of the Night's Watch at Castle Black, Rudge is an assistant to Donal Noye.

Ryger, Robin (Ser) – The captain of the guard at Riverrun.

Rykker, Jaremy (Ser) – An officer of the Night's Watch at Castle Black. He fought for the Targaryens at King's Landing, and was given the choice to take the black or die. Jaremy assumes command of the rangers upon Benjen Stark's disappearance, but is killed by the undead corpse of Jafer Flowers. His House is sworn to King's Landing.

Ryswell, Mark (Ser) – Deceased, bannerman to House Stark. Mark was quietly spoken and compassionate, He was one of the seven who fought with Eddard Stark against the three Kingsguard still loyal to Mad King Aerys, where he was slain.

Santagar, Aron (Ser) – Master-at-arms to King Robert Baratheon. A vain man, but honourable. His House is sworn to Sunspear.

Selmy, Barristan "the Bold" (Ser) – Lord Commander of the Kingsguard under King Robert, and perhaps greatest knight of the realm. See page 434.

Serrett (Lord) – Lord of Silverhill. Bannerman to Casterly Rock.

Serwyn "of the Mirror Shield" – Deceased, a legendary warrior from the Age of Heroes. In some stories, he was a knight of the Kingsguard, and he saved Princess Daeryssa from the giants.

Symeon Star-Eyes – A legendary figure from the Age of Heroes, who lost his eyes and replaced them with star sapphires.

Shae – A camp follower, no older than 18, who becomes Tyrion Lannister's mistress. See page 434.

Shagga "Son of Dolf" – A giant clansman of the Stone Crows, son of Dolf. He is in service to Tyrion Lannister. See page 435.

Shaggydog – Rickon Stark's direwolf. See page 436.

Slynt, Janos (Commander, later Lord) – Commander of the City Watch of King's Landing (the "gold cloaks"). See page 435.

Snow, Jon – Eddard Stark's 14-year-old bastard son, of an unknown mother. He is half-brother to Robb, Bran, Sansa, Arya, and Rickon. His direwolf is Ghost. See page 398.

Stark, Arya – Nine-year-old daughter of Eddard and Catelyn. Her siblings are Robb, Sansa, Bran, Rickon, and Jon Snow, her half- brother. Her direwolf is Nymeria. See page 400.

Stark, Benjen "Ben" (First Ranger) – First Ranger of the Night's Watch. Son of Rickard Stark. Younger brother to Brandon, Eddard, and Lyanna. See page 435.

Stark, Brandon "the Builder" (King) – Deceased, the first Stark. Thousands of years ago, he built the foundations of Winterfell and (legends say) the Wall.

Stark, Brandon "the Shipwright" (King) – Deceased, Lord of Winterfell long ago, he was fond of the sea, and sailed west across the Sunset Sea and was never heard from again. His tomb beneath Winterfell is empty. He was the father of Brandon the Burner.

Stark, Brandon "the Burner" (King) – Deceased, son of Brandon the Shipwright, he put the torch to all of his father's ships upon grief at his father's disappearance and apparent death.

Stark, Brandon – Deceased, elder brother of Eddard, Lyanna, and Benjen. He once fought a duel with Petyr Baelish for the hand of Catelyn Tully, and spared Littlefinger's life at her request. He was strangled by King Aerys II Targaryen just before his marriage, with his father, Lord Rickard, forced to watch his death while he himself burned. Former heir to Winterfell, his title and betrothed, Catelyn Tully, passed to his brother, Eddard.

Stark, Brandon "Bran" – Seven-year-old son of Eddard and Catelyn. Brother to Robb, Sansa, Arya, Rickon, and Jon Snow, his half-brother. Bran's direwolf is Summer. See page 402.

Stark, Catelyn "Cat" (Lady) – Wife of Eddard Stark, of House Tully. The eldest daughter of Lord Hoster, her siblings are Lysa Arryn and Edmure. Her children are Robb, Sansa, Arya, Bran, and Rickon. See page 404.

Stark, Cregan (Lord) – Deceased, a Lord of Winterfell, who once fought Prince Aemon Targaryen, the Dragonknight. Aemon called Cregan one of the finest swordsmen he'd ever fought.

Stark, Eddard "Ned" (Lord) – Lord of Winterfell, Warden of the North. Eddard is son of Rickard, and became heir and lord with his brother Brandon's death. He is elder brother to Lyanna and Benjen. Ned was ward along with Robert Baratheon to Jon Arryn, and is also good brother to Jon. Ned is married to Catelyn Tully, and his children are Robb, Sansa, Arya, Bran, Rickon, and his bastard son, Jon Snow. See page 406.

Stark, Jon (King) – Deceased, an ancient Stark who drove the sea-raiders away and built a castle at White Harbor. He was the father of Rickard Stark.

Stark, Lyanna – Deceased, youngest daughter of Rickard Stark, sister to Brandon, Eddard, and Benjen. Lyanna was betrothed to Robert Baratheon, but kidnapped by Rhaegar Targaryen. See page 437.

Stark, Rickard (King) – Deceased, son of Jon Stark, ancient king who freed the Neck from the Marsh King and then married the Marsh King's daughter.

Stark, Rickard (Lord) – Deceased, father of Brandon, Eddard, Lyanna, and Benjen. He had a long, stern face. He was captured and burned to death by Mad King Aerys, while forced to watch Brandon strangled.

Stark, Rickon – Three-year-old son of Eddard and Catelyn, youngest brother to Robb, Sansa, Arya, Bran, and his half-brother Jon Snow. Rickon's direwolf is Shaggydog. See page 423.

Stark, Robb (later Lord, then King in the North) – Heir to Winterfell, the 14-year-old son of Eddard and Catelyn. He is eldest brother to Sansa, Arya, Bran, Rickon, and his half-brother Jon Snow. Robb's direwolf is Grey Wind. See page 408.

Stark, Rodrik (King) – Deceased, according to legend, he won Bear Island in a wrestling match, and awarded it to the Mormonts.

Stark, Sansa – Eleven-year-old daughter of Eddard and Catleyn. She is sister to Robb, Arya, Bran, Rickon, and her half-brother Jon Snow. Sansa's direwolf is Lady.See page 410.

Stark, Theon "The Hungry Wolf" (King) – Deceased, ancient king of Winterfell who was often at war.

Stark, Torrhen "The King who Knelt" (King, later Lord) – Deceased, the last King in the North and first Lord of Winterfell, he yielded to Aegon the Conqueror.

Stiv – A deserter from the Night's Watch. Big and bald with a windburnt face. He is one of the bandits who accosts Bran Stark outside Winterfell, and is killed by Theon Greyjoy.

Stokeworth, Tanda (Lady) – A noblewoman, scheming to wed Lord Petyr Baelish to her younger daughter. House sworn to King's Landing.

Stone, Mya – A bastard daughter of Robert Baratheon's, servant to the Arryn's. She is wiry, with short black hair, is 17-18 years old, and wears riding leathers and a shirt of silvered ringmail. She is an excellent rider, has excellent night-vision, and is familiar with the mountains of the Eyrie. She is in love with Mychel Redfort.

Summer – Bran Stark's direwolf. See page 437.

Swann, Balon (Ser) – A capable archer and knight. His House is sworn to Storm's End.

Swyft, Harys (Ser) – Father by marriage to Ser Kevan Lannister. Bannerman of Casterly Rock.

Tallhart, Helman (Ser) – Lord of Torrhen's Square. Bannerman of Winterfell.

Targaryen, Aegon I "The Dragon" and "The Conqueror" (King) – Deceased, first king of the Targaryens, and wed to his sisters in the manner of old Valyria. He forged the Iron Throne from the blades of those he conquered. His is one of the three heads represented in the three-headed dragon standard of the Targaryens.

Targaryen, Aegon II (King) – Deceased, eldest son of Viserys I, and sixth of the Targaryen kings. His elder sister Rhaenyra disputed his ascent, and they killed each other in the Dance of Dragons.

Targaryen, Aegon III "The Dragonbane" (King) – Deceased, son of Rhaenyra, seventh of the Targaryen kings. The last of the Targaryen dragons died during his reign, earning him his title.

Targaryen, Aegon IV "The Unworthy" (King) – Deceased, eldest son of Viserys II, he was married to Queen Naerys, and was 11th of the Targaryen kings.

Targaryen, Aegon V "The Unlikely" (King) – Deceased, fourth son of Maekar I, he was sometimes called "the Fortunate." He was 15th of the Targaryen kings.

Targaryen, Aegon VI (Prince) – Deceased, the son of Rhaegar Targaryen, he was still a baby when murdered during the Sack of King's Landing.

Targaryen, Aemon I "The Dragonknight" (Prince) – Deceased, one of the greatest Kingsguard, brother of Aegon IV. The classic story of Aemon describes him defending Queen Naerys's honour against the slanders of the evil Ser Morgil.

Targaryen, Aemon II – See Aemon (Maester).

Targaryen, Aenys I (King) – Deceased, son of Aegon I and his sister Rhaenys. He was second of the Targaryen kings.

Targaryen, Aerys I (King) – Deceased, the second son of Daeron II and 13th of the Targaryen kings. He left no offspring.

Targaryen, Aerys II "The Mad King" (King) – Deceased, the only son of Jaehaerys II. 17th and last of the dragon kings. His reign was cruel and his actions inhuman. He was overthrown and usurped by Robert Baratheon, and betrayed and killed by Ser Jaime Lannister, one of his own Kingsguard.

Targaryen, Baelor I "The Beloved" and "The Blessed" (Septon and King) – Deceased, second son of Aegon III, ninth of the Targaryen kings.

Targaryen, Daenerys "Dany" (Princess; Khaleesi) – 13-year-old daughter of King Aerys II and Queen Rhaella. She is youngest sister to Rhaegar and Viserys. She marries Khal Drogo. Dany has three dragons. See page 412.

Targaryen, Daeron I "The Young Dragon" (King) – Deceased, eldest son of Aegon III, and eighth of the Targaryen kings. He conquered Dorne when he was only 14 years old, but died at 18, unable to hold the country.

Targaryen, Daeron II (King) – Deceased, son of Aegon II and Naerys, and 12th of the Targaryen kings. He peacefully brought Dorne into the realm by marrying the Dornish princess Myriah.

Targaryen, Daeryssa (Princess) – A legendary princess, a creation of the singers rescued by Serwyn of the Mirror Shield.

Targaryen, Elia (Princess) – Deceased, Prince Rhaegar's wife, of House Martell, sister of Lord Doran Nymeros Martell. Raped, and killed with her children at the Sack of King's Landing.

Targaryen, Jaehaerys I "The Conciliator" and "The Old King" (King) – Deceased, son of Aenys I and fourth of the Targaryen kings.

Targaryen, Jaehaerys II (King) – Deceased, second son of Aegon V, 16th of the Targaryen kings.

Targaryen, Maegor "The Cruel" (King) – Deceased, son of Aegon I and his sister Visenya, Third of the Targaryen kings. He completed the Red Keep, killing all craftsmen and builders who knew its secrets. Legend says he was murdered while on the Iron Throne, or perhaps by the Iron Throne.

Targaryen, Maekar I (King) – Deceased, fourth son of Daeron II, he was the 14th of the Targaryen kings.

Targaryen, Myriah (Lady) – Deceased, once a Princess of Dorne, she married King Daeron II Targaryen.

Targaryen, Naerys (Queen) – Deceased, the wife of Aegon IV. She loved her brother Prince Aemon the Dragonknight, and her son Daeron II might have been his.

Targaryen, Rhaegar (Prince) – Deceased, heir to the Iron Throne, son of King Aerys II and Queen Rhaella, brother to Viserys and Daenerys. Married Princess Elia of Martell and father to Rhaenys and Aegon. He crowned Lyanna Stark queen of beauty and kidnapped her. He was slain by Robert Baratheon. See page 437.

Targaryen, Rhaella (Queen) – Deceased, sister-wife to King Aerys II Targaryen, and mother of Rhaegar, Viserys, and Daenerys, to whom she died giving birth.

Targaryen, Rhaenyra (Princess) – Deceased, older sister of Aegon II, she disputed his ascent, and they killed each other in the Dance of Dragons.

Targaryen, Rhaenys I (Queen) – Deceased, sister to Aegon the Dragon, she married him and bore him a son, Aenys I. Her head is one of those represented by the Targaryen's three-headed dragon standard.

Targaryen, Rhaenys II (Princess) – Deceased, a young daughter of Rhaegar Targaryen, she was killed in the Sack of King's Landing.

Targaryen, Visenya (Queen) – Deceased, sister to Aegon the Dragon, she married him and bore him a son, Maegor I. Her head is one of those represented by the Targaryen's three-headed dragon standard.

Targaryen, Viserys I (King) – Deceased, grandson to Jaehaerys I, fifth of the Targaryen Kings.

Targaryen, Viserys II (King) – Deceased, younger brother of Aegon III, and 10th of the Targaryen Kings. His rule only lasted two years.

Targaryen, Viserys III "Beggar King" (Prince) – Son of King Aerys II and Queen Rhaella, younger brother to Rhaegar, and older brother to Daenerys. See page 424.

Tarly, Dickon – Younger brother of Samwell Tarly, favoured by his father Randyll, and made heir after Samwell was forced to take the black. He is heir to a storied greatsword of Valyrian steel, Heartsbane.

Tarly, Randyll (Lord) – Lord of Horn Hill, father of Samwell and Dickon Tarly. He forcered his elder, craven son Samwell to take the black, and made Dickon his heir. Bannerman to Highgarden.

Tarly, Samwell "Sam" – A steward of the Night's Watch. Heir to Lord Randyll and Horn Hill until made to take the black by his father. Older brother to Dickon. See page 437.

Tarth, Endrew (Ser) – One of the Night's Watch, formerly at the Shadow Tower, assigned to be master-at-arms at Castle Black after Ser Alliser Thorne leaves for King's Landing. His House is sworn to Storm's End.

Thorne, Alliser (Ser) – Master-at-arms for the Night's Watch. 50 years old, compact and hard, with eyes like onyx. Tough and often unfair. He fought for the Targaryens at King's Landing, and was given the choice to take the black or die.

Thoros of Myr – A fearless madman warrior-priest, clad in red robes with a shaved head, he once scaled the walls of Pyke with a flaming sword in his hand. He is a great fighter, and his blade panics horses and their riders alike. An ally of Ser Beric Dondarrion.

Timett – Presumably deceased, a member of the Burned Men mountain clan, father of Timett.

Timett – The son of Timett. He put his own right eye out with a hot knife as part of a manhood ritual. He is a Red hand of Tyrion Lannister's Burned Men warriors.

Todder "Toad" – A young ranger of the Night's Watch who trains with Jon Snow. Short and ugly, and has an unpleasant voice. The son of a tavern-keeper.

Tomard "Fat Tom" – A man-at-arms of Winterfell, he travels with Eddard Stark to King's Landing. Loyal, affable, and near 50 years old. Portly with ginger-collared whiskers. He is killed by the City Watch when Eddard Stark is taken prisoner.

Torrek – One of the Stone Crows who joins Tyrion Lannister's service.

Trant, Meryn (Ser) – One of King Robert Baratheon's Kingsguard. Tall, with a rust-coloured beard, a dour face, and bags beneath his eyes. Though his House is sworn to Storm's End, he is loyal only to Cersei Lannister.

Tregar – A guard-captain loyal to the Lannisters. He is killed by Eddard Stark when he attacks Eddard and his men on the streets of King's Landing.

Tully, Brynden "Blackfish" (Ser) – Estranged younger brother of Lord Hoster, uncle to Catelyn, Lysa and Edmure. In service to Lord Jon Arryn and later Lysa as Knight of the Gate of the Eyrie. See page 437.

Tully, Edmure (Ser) – Heir to Riverrun, son of Lord Hoster and Lady Minisa, and younger brother to Catelyn and Lysa. See page 437.

Tully, Edmyn (Lord) – Deceased, long ago this river lord deserted Harren the Black's rule to join with Aegon Targaryen. For this, he was awarded dominion of the Trident and rule over the lesser river lords.

Tully, Hoster (Lord) – Lord of Riverrun, married Minisa Whent, father of Catelyn, Lysa, and Edmure. Brother of Ser Brynden. See page 438.

Tully, Minisa (Lady) – Deceased wife of Lord Hoster Tully, of House Whent. Mother of Catelyn, Lysa, and Edmure. Died in childbirth.

Tumitis, Moreo (Captain) – Captain of the *Storm Dancer*, this Tyroshi has sailed the narrow sea for 30 years as oarsman, quartermaster, and owner of several trading galleys. He has a forked green beard.

Tyrell, Alerie (Lady) – Mace Tyrell's wife, of House Hightower and mother of Willas, Ser Garlen, Ser Loras, and Margaery.

Tyrell, Garlan "The Gallant" (Ser) – Son of Lord Mace Tyrell.

Tyrell, Garth "The Gross" – Lord Seneschal of Highgarden, uncle of Lord Mace Tyrell. He is the father of Garse and Garrett Flowers.

Tyrell, Harlen (Lord) – Deceased, a former steward to King Mern. He surrendered Highgarden to Aegon Targaryen upon the death of his king. For this, he was given the castle and dominion of the Reach.

Tyrell, Mace (Lord) – Lord of Highgarden, Warden of the South, Defender of the Marshes, and High Marshal of the Reach.

Tyrell, Margaery – Sister to Willas, Ser Garlen, and Ser Loras Tyrell. Daughter to Lord Mace Tyrell. She marries Renly Baratheon shortly after the death of King Robert.

Tyrell, Moryn (Ser) – The Lord Commander of the City Watch of Oldtown.

Tyrell, Loras "Knight of Flowers" (Ser) – A knight of 16-years, youngest son of Lord Mace and Lady Alerie, brother to Willas, Garlan, and Margaery. Companion of Renly Baratheon. See page 438.

Tyrell, Olenna "The Queen of Thorns" (Lady) – Widow, of House Redwyne. Mother of Mace Tyrell.

Tyrell, Willas – Eldest son of Lord Mace Tyrell, heir to Highgarden.

Tysha – A maiden briefly put up by Ser Jamie Lannister to deflower Tyrion. She married Tyrion Lannister, until Lord Tywin ends the marriage and cruelly demonstrates to Tyrion her station in life and how it relates to nobles like the Lannisters.

Ulf – Leader of the Moon Brothers in Tyrion Lannister's service. Son of Umar. He is killed fighting Robb Stark's army.

Umar – Presumably deceased, a member of the Moon Brothers clan, father of Ulf.

Umber, Jon "Greatjon" (Lord) – Lord of the Last Hearth, bannerman to Winterfell. Father of Jon Umber, the Smalljon. See page 438.

Umber, Jon "Smalljon" – Son and heir to the Greatjon. Bannerman to Winterfell.

Vance (Lord) – Bannerman of Riverrun. He dies on the Golden Tooth, fighting the Lannister army.

Vance, Karyl (Ser, later Lord) – Lord of Wayfarer's Rest. A knight of Robert's court. Sad-eyed and handsome but for a port wine-stain upon his cheek. He becomes Lord Vance upon his father's death. His House is sworn to the Eyrie.

Varly – One of Winterfell's guards, he travels with Eddard Stark to King's Landing. He is killed by the City Watch when Eddard is taken prisoner.

Varys "the Spider" – The king's master of whisperers. A eunuch originally from the Free Cities who served King Aerys II, then King Robert Baratheon. Allied with Magister Illyrio Mopatis. See page 425.

Vhaghar – Deceased, one of the dragons that Aegon Targaryen and his sisters unleashed upon the Seven Kingdoms of old. Immense in size: a man on horseback could ride down Vhagar's open gullet.

Votyris, Byan (Merchant Captain) – A Norvoshi caravan trader located in Vaes Dothrak, A tiny man with a bristling blue moustache.

Vyman (Maester) – Maester to Lord Hoster Tully in Riverrun.

Vyrwel, Igon – Captain of the guard in Highgarden.

Wallen – A deserter from the Night's Watch, grey and stubbled and gaunt. He is one of the bandits who accosts Bran Stark outside of Winterfell, and is killed by Grey Wind, Robb Stark's direwolf.

Wayn, Utherydes – The Steward of Riverrun.

Waynwood, Anya (Lady) – Lady of Ironoaks. A widow, with many sons.

Waynwood, Donnel (Ser) – Bannerman to the Eyrie. A 20-year-old stocky youth, with a wide nose and thick brown hair. Son of the Lady Anya Waynwood.

Waynwood, Morton (Ser) – Eldest son and heir to Lady Anya Waynwood and one of Lady Lysa Arryn's would-be suitors.

Westerling, Gawen (Lord) – Lord of the Crag. Bannerman to Casterly Rock.

Whent, Oswell (Ser) – Deceased, a knight of Mad King Aerys II Targaryen's Kingsguard. He was killed by Eddard Stark's seven during Robert's Rebellion.

Whent, Shella (Lady) – Last of her line, widow, good-sister to Ser Oswell Whent, she dwells in the cavernous and ghost-haunted Harrenhal. She is loyal to the Tullys of Riverrun.

Will – A young ranger in the Night's Watch of Castle Black. Originally a poacher, he was captured by the Mallisters and sent to take the black four years ago. Veteran of a hundred rangings, he is an excellent hunter and stealthy woodsman. He dies fighting the Others while ranging beyond the Wall.

Willum (Ser) – An old knight whose holdfast was near the village of Sherrer.

Wode, Willis (Ser) – A hedge knight loyal to Lady Whent, sworn to the Eyrie and to Harrenhal. He is stubborn and stolid, and uses a spiked morningstar.

Wull, Theo – Deceased, bannerman to Winterfell, he was one of Eddard Stark's seven who fought against the three Kingsguard still loyal to Mad King Aerys, where he fell.

Wyl – A young man-at-arms serving the Stark Household in King's Landing. He is killed by Lannister guardsmen.

Wylde, Gladden (Ser) – A knight of King Robert Baratheon's court.

Wylla – A common girl. King Robert Baratheon believes she is the mother of Eddard Stark's bastard son Jon Snow.

Xho, Jalabhar (Prince) – An dark-skinned exile prince from the Summer Isles, and a member of King Robert Baratheon's court. He is a capable archer.

Yarwyck, Othell – The First Builder of the Night's Watch at Castle Black.

Yoren – A man of the Night's Watch with a twisted shoulder. See page 439.

Glossary of d20 Game Terms

Ability Damaged: The character has temporarily lost 1 or more Ability Score points. Lost points return at a rate of 1 per day unless noted otherwise by the condition dealing the damage. In some cases the damage is permanent until a specific condition is met (noted in the description).

Ability Drained: The character has permanently lost 1 or more Ability Score points. The character may be able to regain these points through special circumstances.

Ability Score Loss: Various attacks cause Ability Score loss, either Ability damage or Ability drain (see above). A character's Ability Score can't drop below 0.

While any loss is debilitating, losing all points in an Ability Score can be devastating. If a character's Constitution Score drops enough to reduce his or her Con Modifier, then he or she loses a number of Hit Points equal to the (Modifier difference x Character Level).

Breath Weapon: A creature attacking with a Breath Weapon is actually expelling something from its mouth (rather than conjuring it by means of some magical effect). Most creatures with Breath Weapons are limited to a number of uses per day or by a minimum length of time that must pass between uses. Such creatures are usually smart enough to save their Breath Weapon until they really need it.

- Using a Breath Weapon is typically a standard action.
- No attack roll is necessary. The Breath Weapon simply fills its stated area.
- Any character caught in the area must make the appropriate Saving Throw or suffer the Breath Weapon's full effect. In many cases, a character who succeeds on his Saving Throw still takes half damage or some other reduced effect.
- Breath Weapons are Supernatural Abilities except where noted.
- Creatures are immune to their own Breath Weapons.
- Creatures unable to breathe can still use Breath Weapons. (The term is something of a misnomer.)

Blinded: The character cannot see. He or she takes a -2 penalty to Armour Class, loses the Dexterity bonus to AC (if any), moves at half speed, and takes a -4 penalty on Search checks and on most Strength- and Dexterity-based Skill checks. All checks and activities that rely on vision (such as reading and Spot checks) automatically fail. All opponents are considered to have total concealment to the blinded character. Characters who remain blinded for a long time grow accustomed to these drawbacks and can overcome some of them.

Cold Immunity: A creature with Cold Immunity never takes cold damage. It normally also has Vulnerability to Fire.

Cowering: The character is frozen in fear and can take no actions. A cowering character takes a -2 penalty to Armour Class and loses his or her Dexterity bonus (if any).

Dazed: The creature is unable to act normally. A dazed creature can take no actions, but has no penalty to AC. A dazed condition typically lasts 1 round.

Dazzled: The creature is unable to see well because of over stimulation of the eyes. A dazzled creature takes a -1 penalty on attack rolls, Search checks, and Spot checks.

Dead: The character's Hit Points are reduced to -10, or his or her Constitution drops to 0, or he or she is killed outright by a terrible effect.

Deafened: A deafened character cannot hear. He or she takes a -4 penalty on initiative checks, and automatically fails Listen checks. Characters who remain deafened for a long time grow accustomed to these drawbacks and can overcome some of them.

Disabled: A character with 0 Hit Points, or one who has negative Hit Points but has become stable and conscious, is disabled. A disabled character may take a single move action or standard action each round (but not both, nor can he or she take full-round actions). The character moves at half speed. Taking move actions doesn't risk further injury, but performing any standard action (or any other action the GM deems strenuous, including some free actions) deals 1 point of damage after the completion of the act. Unless the action increased the disabled character's Hit Points, he or she is now in negative Hit Points and dying.

Dying: A dying character is unconscious and near death. He or she has -1 to -9 current Hit Points. A dying character can take no actions and is unconscious. If the character has any serious injuries, he or she will bleed to death unless helped (made stable).

Entangled: The character is ensnared. Being entangled impedes movement, but does not entirely prevent it unless the bonds are anchored to an immobile object or tethered by an opposing force. An entangled creature moves at half speed, cannot run or charge, and takes a -2 penalty on all attack rolls and a -4 penalty to Dexterity.

Exhausted: An exhausted character moves at half speed and takes a -6 penalty to Strength and Dexterity. After 1 hour of complete rest, an exhausted character becomes fatigued. A fatigued character becomes exhausted by doing something else that would normally cause fatigue.

Extraordinary Abilities (Ex): Extraordinary Abilities require extensive training, skill, or ability.

Fatigued: A fatigued character can neither run nor charge and takes a -2 penalty to Strength and Dexterity. Doing anything that would normally cause fatigue causes the fatigued character to become exhausted. After 8 hours of complete rest, fatigued characters are no longer fatigued.

Fear: Certain monsters or Special Abilities can affect characters with fear. In most cases, the character makes a Will Saving Throw to resist this effect, and a failed roll means that the character is shaken, frightened, or panicked (see entries). Fear effects are cumulative. A shaken character who is made shaken again becomes frightened, and a shaken character who is made frightened becomes panicked instead. A frightened character who is made shaken or frightened becomes panicked instead.

Flat-Footed: If a character is caught unprepared for the attack, he or she is surprised and considered flat-footed. The target may still attempt a defence check, but does not gain any bonuses from a high Dexterity score nor from his or her Defence Bonus. In other words, the character rolls a d20 with no Modifiers for his or her defence check.

Fire Immunity: A creature with Fire Immunity never takes fire damage. It normally has Vulnerability to Cold.

Frightened: A frightened creature flees from the source of its fear as best it can. If unable to flee, it may fight. A frightened creature takes a -2 penalty on all attack rolls, Saving Throws, Skill checks, and Ability checks. A frightened creature can use Special Abilities to flee; indeed, the creature must use such means if they are the only way to escape. Frightened is like shaken, except that the creature must flee if possible. Panicked is a more extreme state of fear.

Helpless: A helpless character is bound, paralysed by poison, sleeping, unconscious, or otherwise completely at an opponent's mercy. A helpless target is treated as having a Dexterity of 0 (-5 modifier). Melee attacks against a helpless target automatically hit. As a full-round action, an enemy can use a melee weapon to kill a helpless foe. An enemy can also use a bow or crossbow, provided he or she is adjacent to the target.

Low-light Vision: Creatures with Low-light Vision have eyes that are so sensitive to light that they can see twice as far as normal in dim light. Creatures with Low-light Vision can see outdoors on a moonlit night as well as they can during the day.

Movement Modes: Creatures may have modes of movement other than walking and running.

Climb: A creature with a climb speed has a +8 racial bonus on all Climb checks. The creature must make a Climb check to climb any wall or slope with a DC of more than 0, but it always can choose to Take 10 even if rushed or threatened while climbing. The creature climbs at the given speed while climbing. If it chooses an accelerated climb it moves at double the given climb speed (or its base speed, whichever is lower) and makes a single Climb check at a -5 penalty. Creatures cannot run while climbing. A creature retains its Dexterity bonus to Armour Class (if any) while climbing, and opponents get no special bonus on their attacks against a climbing creature.

Fly: A creature with a fly speed can move through the air at the indicated speed if carrying no more than a light load. All fly speeds include a parenthetical note indicating manoeuvrability, as follows:

- Perfect: The creature can perform almost any aerial manoeuvre it wishes. It moves through the air as well as a human moves over smooth ground.
- Good: The creature is very agile in the air (like a housefly or a hummingbird), but cannot change direction as readily as those with perfect manoeuvrability.
- Average: The creature can fly as adroitly as a small bird.
- Poor: The creature flies as well as a very large bird.
- Clumsy: The creature can barely manoeuvre at all.

A creature that flies can make dive attacks. A dive attack works just like a charge, but the diving creature must move a minimum of 30 feet and descend at least 10 feet. It can make only claw or talon attacks, but these deal double damage. A creature can use the run action while flying, provided it flies in a straight line.

Swim: A creature with a swim speed can move through water at its swim speed without making Swim checks. It has a +8 racial bonus on any Swim check to perform some special action or avoid a hazard. The creature can always can choose to Take 10 on a Swim check, even if distracted or endangered. The creature can use the run action while swimming, provided it swims in a straight line.

Nauseated: Experiencing stomach distress. Nauseated creatures are unable to attack, defend, or do anything else requiring attention. The only action such a character can take is a single move action per turn.

Panicked: A panicked character must drop anything he or she is holding and flee at top speed from the source of the fear, as well as any other dangers, along a random path. The character can't take any other actions. In addition, the character takes a -2 penalty on all Saving Throws, Skill checks, and Ability checks. If cornered, a panicked character cowers and does not attack, typically using the total defence action in combat. A panicked character can use Special Abilities to flee; indeed, the character must use such means if they are the only way to escape. Panicked is a more extreme state of fear than shaken or frightened.

Pinned: Held immobile (but not helpless) in a grapple.

Prone: The character is on the ground. An attacker who is prone has a -4 penalty on melee attack rolls and cannot use a ranged weapon (except for a crossbow). A defender who is prone gains a +4 bonus to Armour Class against ranged attacks, but takes a -4 penalty to AC against melee attacks. Standing up is a move-equivalent action.

Scent: This Extraordinary Ability lets a creature detect approaching enemies, sniff out hidden foes, and track by sense of smell. A creature with Scent can detect opponents by sense of smell, generally within 30 feet. If the opponent is upwind, the range is 60 feet. If it is downwind, the range is 15 feet. Strong scents, such as smoke or rotting garbage, can be detected at twice the ranges noted above. Overpowering scents, such as skunk musk, can be detected at three times these ranges.

The creature detects another creature's presence but not its specific location. Noting the direction of the scent is a move action. If it moves within 5 feet of the scent's source, the creature can pinpoint that source.

A creature with the Survival Skill and Scent can follow tracks by smell, making a Wisdom check to find or follow a track. The typical DC for a fresh trail is 10. The DC increases or decreases depending on how strong the quarry's odour is, the number of creatures, and the age of the trail. For each hour that the trail is cold, the DC increases by 2. Creatures tracking by Scent ignore the effects of surface conditions and poor visibility.

Creatures with Scent can identify familiar odours just as humans do familiar sights.

Water, particularly running water, ruins a trail for most creatures.

False, powerful odours can easily mask other scents. The presence of such an odour completely spoils the ability to properly detect or identify creatures, and the base Survival DC to track becomes 20 rather than 10.

Shaken: A shaken character takes a -2 penalty on attack rolls, Saving Throws, Skill checks, and Ability checks. Shaken is a less severe state of fear than frightened or panicked.

Sickened: The character is ill. The character takes a -2 penalty on all attack rolls, damage rolls, Saving Throws, Skill checks, and Ability checks.

Stable: A character who was dying but who has stopped losing Hit Points and still has negative Hit Points is stable. The character is no longer dying, but is still unconscious. If the character has become stable because of aid from another character (such as a Heal check), then the character no longer loses Hit Points.

Staggered: A character whose nonlethal damage exactly equals his or her current Hit Points is staggered. A staggered character may take a single move action or standard action each round (but not both, nor can he or she take full-round actions). A character whose current Hit Points exceed his or her nonlethal damage is no longer staggered; a character whose nonlethal damage exceeds his or her Hit Points becomes unconscious.

Stunned: A stunned character drops everything held, can't take actions, takes a -2 penalty to AC, and loses his or her Dexterity bonus to AC (if any).

Supernatural Abilities (Su): Supernatural Abilities are magical in nature.

Unconscious: Knocked out and helpless. Unconsciousness can result from having current Hit Points between -1 and -9, or from nonlethal damage in excess of current Hit Points.

Vulnerability to Cold: The creature takes half again as much (+50%) damage from cold, regardless of whether a Saving Throw is allowed, or if the Save is a success or failure.

Vulnerability to Fire: The creature takes half again as much (+50%) damage from fire, regardless of whether a Saving Throw is allowed, or if the Save is a success or failure.

Vulnerability to Fire (Extreme): The creature is especially vulnerable to fire and fire-based attacks. They are so susceptible that they take x4 damage from any such attack.

An Exclusive Interview with George R.R. Martin

In September 2002, I sat down with George R. R. Martin, best-selling author of the "A Song of Ice and Fire" fantasy series, at the WorldCon in San José. As a member of "The Brotherhood without Banners," George's official fan club, I had the unique opportunity to poll his fans and find out what they wanted to know about his on-going series, his views on writing and anything else he might like to talk about. One thing is obvious, he's a science fiction and fantasy fan, just like us. His easy-going and friendly manner made the interview a real pleasure.

– Michael Siciliano

Interviewer

How many revisions do your books go through typically, and what's the process of revision?

GRRM

It's hard to give a number because it's not a case of me doing successive drafts where I just push through and do a first draft. Actually, almost every day when I sit down to write in the morning the first thing I do is rewrite. I'll look at what I wrote yesterday or the day before or I'll look at the last chapter of whatever character I'm about to write. If I'm going to do a Tyrion chapter, I'll look not necessarily at the proceeding chapter but at the last Tyrion chapter to get the voice back and all that. And when I look at it I almost always wind up revising it – sometimes in minor ways, sometimes in fairly substantial ways – if I see a way it can be improved. I mean, I've had days where I never have a way to write stuff because I open the old stuff to read it and I spend all day revising the old stuff – which slows down the book. So how do you count that? I don't know. The process of revision is constant but not in terms of successive drafts.

Have you ever found that you've written yourself into a corner or wish that you could go back and alter something written in one of your previous books? If so, can you give us a few examples?

I certainly feel the impulse, yes. One of the great advantages that writers like Tolkien had with his book is that he took so many decades to produce it. He was constantly revising it and no part of it was published until his revision was complete on all of it. So, if in the last stages of *Return of the King* he got an idea of something to add to *Fellowship of the Ring* he could go back and make that change. Other people have done that as well. Gene Wolfe did that with his "Book of the New Sun" series. I was part of the same Chicago workshop as Gene when he was writing that book. I saw the original novella that was the seed of it and watched it expand as he wrote the initial draft. He wrote at least four volumes then he went back and started revising it. No part of it had been published yet. That would have lots of advantages – to be able to write that way. It would certainly give the publisher a good schedule to set the books a year apart or six months apart or whatever they wanted to do and they'd know they'd have the book in time. The readers would be happy because the books would come out on quite a regular schedule. I would be able to make it an artistic whole, and include anything that needed including, take out anything that turned out to be a loose end. Many advantages. But one big disadvantage is that I have no other source of income and this book series has taken me probably more than a decade to write. Living a decade without income would be difficult. So, I'm forced to do it the way I do it. Yeah, it does have moments of frustration. There are things I wish I could go back and fiddle with in *A Game of Thrones*. Sometimes it's not so much changing things as it is adding things – I get the idea for a character or how a character develops. Perhaps he was in the appendix of the first book but now he's coming on stage, I have some more ideas about him. Suddenly I realise something about his history: "Boy, if I had the first book, I could lay in a line to foreshadow that very nicely" but the first book is already out so I can't do that.

Maybe in an unabridged version.

I've considered that. The movies guys do that all the time with their director's cut. Finish the whole thing and then do the director's cut.

Do you find it difficult to maintain an element of surprise, through plot twists, without compromising an established character's personality?

So far I haven't. That's the tightrope you walk, if you put your finger on it. You can't go for shock for the sake of shock. Whoever it is has to behave in character and true to the way you previously established. At the same time you want to surprise the reader. You want him to think "I didn't see that coming but now that it has happened, it's perfectly logical." That's the response that you want. It is walking a tightrope. Surprises are hard. The modern audiences, in particular, have read so much fantasy, seen so many movies and television that they've become very canny. They know these tricks. My first television work was on *The Twilight Zone* and if you're familiar with the old '50s *Twilight Zone*, the Rod Serling era, it was famous for its snap ending, its twist ending. And when we were doing the revival in the mid-80s the network was constantly on us: "Like the old show, why don't you have more twist endings?" Well, the reason is, the audience in the '50s was far, far more naïve than today's audience. They could actually be surprised by these endings but we've seen the '50s *Twilight Zone* and we've seen a lot of things since. Today's audience sees many of the more obvious twists coming a mile away. There's nothing as bad as a twist ending that you see coming a mile away. It's very unsatisfying. So, surprising the reader is a constant challenge.

Of all of the major and minor characters who have died off in the series thus far, which one was the most difficult to eliminate and why?

I don't want to get into specifics because there may be some readers that haven't read the books yet. Certainly, some of the characters who have died were very difficult. I develop a considerable affection for all of the characters. The scene in *A Storm of Swords* – the scene of great slaughter, let me put it that way – was one of the hardest chapters to write that I ever wrote. I constantly put it off. I don't write the chapters in the order that you read them. That chapter doesn't occur at the end of the book, by any means, it becomes sort of the beginning of the end and then there's a lot more after that. I sort of leap-frogged it and wrote all the stuff with the characters being dead and then went back and finally – I'd written bits and pieces of it – had to force myself to do that because it was difficult.

Are any of the characters in "A Song of Ice and Fire" taken partly or wholly from living or historical people? If so, can you give us a few examples?

Partly certainly, not wholly. I don't do one-for-one transplants where I take someone out of history and plop them down or even plop them down with a name change and minor cosmetic fiddling. But I certainly do take traits of various characters and mix and match and so forth. A character like Loras Tyrell is an example. The Knight of Flowers is based, in part, on Piers Gaveston, there are certainly similarities but there are also differences, which are just as important as the similarities. He is a fictional character and not a real one.

Who is Pierce Gaveston?

He is a real life Gascon Knight {interviewer's note: also known as Piers de Gaveston, Earl of Cornwall, died 1312} during the reign of King Edward II who was the King's favourite and some claim his lover. He was hated by the lords and ultimately killed. He was one of the causes of Edward II's downfall, but he was also one of the greatest knights of his day – victorious in many tournaments, etc. On the other hand, I'm saying that Pierce Gaveston was an influence on Loras Tyrell, he was also an influence, in a very different way, on Littlefinger. Another attribute of Pierce Gaveston was that he had a mocking tongue, he had something sarcastic to say about everybody, he gave all the great lords of the realms insulting nicknames after he knocked them off their horses in tournaments. That's the type of thing where I'd read something in history and I'll divide it up. I gave the mocking tongue to Littlefinger, but the prowess in tournaments to Ser Loras. So, I think it's more interesting that way. Obviously, you can't mix and match completely arbitrarily. The character has to be true to himself. The character has to make sense as a character and have his own personality and his actions have to flow from that and his background, etc. But you don't want to copy people from history, otherwise you come out with a roman à clef where people are reading it to see which of these is Marilyn Monroe or which one is really July Garland, for example. You know, that's fine but it kind of takes you out of the story. In a roman à clef people are playing the game of "identify who this character is" when instead when they should be lost in the story and reacting to what the characters are going through.

Has the popularity of the books, and the obsessive analysis of them by your fans, affected the way you write them? Are you less or more likely to leave clues, throw in red herrings, make deceptions more complex or make visions and prophecies more ambiguous so as to challenge the readers? Have you tightened up your timeline to avoid inconsistencies?

It's probably influenced me to some extent. I try not to be too influenced because that's a mistake. I know you have your Board where you have discussions and debates and I try to stay out of there. Parris goes in there periodically and if anything particularly egregious is happening she gives me reports. And I also get letters from people on the Board: "Can you settle a bet" kind of letters. "We're having an argument about Dolorous Edd and some people say this and some people say that." So, I get these summaries whether I want them or not. Sometimes I weigh in and settle them and sometimes I don't and they go in my great cue of unanswered letters. But if I plunged into the board and took part in that I think it would be a mistake. I'm not writing an interactive fiction, it's not Choose-Your-Own-Adventure where the fans get to vote on what the next act should be. So, I think it's better for me to maintain a certain distance in that regard. I am grateful when people point out inconsistencies, which are there and I do make mistakes. I may not seem particularly grateful when they are pointed out because I'm annoyed that I made them and that they got through my American editor, my British editor, my copy editors, and my proof readers who are supposedly checking for this. But I am grateful to know it. Sometimes you can't fix the things, the book is already out. In some cases you can fix the things and make a small amendment in a later edition of the books. So, hopefully I don't make too many mistakes and none of a serious nature, anyway, so as to impact the story.

There's an enormous amount of historical, genealogical and geographical detail in "A Song of Ice and Fire." How do you keep track of it all?

With increasing difficulty. Most of it is just in my head, and it's in the books. I have some notes. I have some things online. Actually the fans have been very helpful in this regard because Elio and Linda, who are far more organised people than I am, have done this wonderful concordance on their www.westeros.org site where they've put a lot of the information from the proceeding books. Yes, I refer to that frequently. If I want to see what I've previously established about Volantis I can go to the Concordance and see what it has there or I can go back through all three books where I think I mentioned Volantis and see what I said. You asked if there was something I'd do over. I think, maybe, one of the things I'd do over if I was starting this all over again, would be to be a little more methodical in terms of keeping notes and charts and all of this other stuff. But I've never needed to do that before. In my proceeding novels I never had any problem keeping everything straight in my head. Of course, all of my other novels were stand-alone novels. None of them were ever longer than five hundred pages in manuscript. These books are running anywhere from eleven hundred to fifteen hundred pages in manuscript and there are three of them so far and a fourth on the way and more after that. The sheer wealth of information is getting a little hard for my head to contain sometimes. So, the concordance is very helpful in that regard.

Magic is a staple of fantasy fiction. In "A Song of Ice and Fire" magic presented subtly and, in many instances, off-stage. Can you tell us what you think of the use of magic in high fantasy vs. more realistic low fantasy? What's more effective and what tells the story the best, in your opinion?

Basically, I prefer low magic to high magic. I think magic is a crutch in a lot of bad fantasy and it's a rubber crutch in that it won't support you and will betray you when you need it the most. I think the use of too much magic, cheapens magic. I mean, the whole essence of magic – just look at the word magic. It's mysterious, it's wondrous, it's unknowable, it's unexplainable, it should remain that way. And if it's just a matter of a pinch of bat's wings and the blood of a virgin and you get a magic sword, then it's not magic anymore. It's like fake science – OK, you mix these things together and you get something for the purpose of the book. Magic has to have that sense of wonder to it and a sense of danger to it. There should always be a price for magic. It can't be something easy. I think there's a line in the book about sorcery being a sword without a hilt {ed: In *A Storm of Swords*}. It's just as dangerous to the user and very difficult to grasp.

You've been successful in writing short stories and large novels. Is there one that you enjoy doing more than the other and why?

I like them all, naturally. I think my favourite form is the novella. Which is the longest form of short fiction. "The Hedge Knight" was an example of that. Like 30,000 words or so. It's an awkward form. You see very few of them published each year because it's really too short to stand in a book by itself but if you put it in a magazine or an anthology it's so long – it takes up most of it. It's a great length for a science fiction or fantasy story, where you need to establish a fantasy world. It allows you a plot with a fair amount of complexity. I started out writing short stories, most writers do, and I still think it's a good strategy for an aspiring writer – to write short stories in the beginning and build a reputation in magazines before you attempt a novel. It's a way of learning your trade and building up your name. And it's the way I did it. At a certain point, my ideas and my plots started becoming more complex. I'm attracted to a certain complexity of thought. It's difficult to do that in a short story. You only have so many words, you can only fit so much into it.

Can you describe the collaborative effort of writing *Windhaven* with Lisa Tuttle. Did you both contribute equally to the plot or was there a "lead" writer and a "secondary" writer?

This "lead" and "secondary" writer thing does happen these days in the field. Several publishers, who I won't name, actually encourage it and specialise in it. It's often called a junior-senior collaboration, where the senior writer contributes an idea and their name, and the junior writer essentially writes the book. Then the senior writer reads it, gives a few notes and the junior writer rewrites it. And it's published as a collaboration usually with the senior writer's name in much larger print than the junior writer. So, if you see a book by two people, one of whom is a very famous professional who's been around for fifty years, and the other person is someone you've never heard of, 99% of the time that's what you're dealing with there. Frankly, I consider those books to be rip-offs. I think they're very injurious to everybody concerned except the publisher, who wants to make a buck because – first off, it's dishonest to the public. The public is buying these books for the name of the major writer. They are fans of whoever the major writer is. They want to read the major writer, but that's not what they're getting. They're getting the work of the junior writer on the idea of the major writer. They call it a collaboration. It's not a collaboration, it's an editing. I work with the writers like that on "Wild Cards" but I didn't put my name on their stories. They sent me their stories, I looked them over and I gave them some notes. We discussed the ideas at the beginning, that doesn't mean the story is half mine. It's theirs, I was functioning as an editor. That's what these senior writers are functioning as in these junior-senior collaborations. It's dishonest to the public. I think it's bad for the senior writer, because it cheapens their name and that's the only asset you have in this business. If your name gets associated with substandard work or even work that's good but not something that your fans want, it damages you in the long run. And it's bad for the junior writer, who needs to build his career and you can't build it piggy-back. If these books are good and people like them they will attribute it to the senior writer. They'll say "oh, yes, Joe-big-name-Pro did another good one with this other guy." But that doesn't mean you rush out to buy other-guy's work. You've just confirmed to your other prejudices. So, the only one it's good for is the publisher, who gets to pocket some money. *Wind Haven* is emphatically not that. Lisa and I were true collaborators. We worked on everything together. I can't go through that book and find what I wrote and what she wrote. We each rewrote the other one's parts. I would write a section and send it to her. She would rewrite it and send me her original section. I would rewrite that. It went back and forth like that. It was a true collaboration.

Besides your own, which fantasy or science fiction series do you consider to be the best currently in print and what characteristics do you consider to be the most crucial in defining a quality series?

I don't know what's in print and what's out of print. I don't pay close attention to that, to tell you the truth. I quite like the work of Robin Hobb, who is doing a number of interesting series set in her Six Duchies world. She had the "Assassin" trilogy first and then the "Liveship" trilogy, which was set in a different part of the same world. Now she's back in the Six Duchies with another trilogy, which has one book out so far, about Fitz, the hero of her first trilogy. I think those are quite good. I quite like Lynn Flewelling's *The Bone Dolls Twin*. I'm waiting to see the second one. Jack Vance remains my favourite fantasist and science fiction author as well. He hasn't had a new book out in a few years but hopefully he is working on one. Some of his classic fantasies, "The Dying Earth" series, has been brought out in new editions, collector's editions, omnibus editions, that sort of thing. Certainly well worth getting for anyone who calls himself a fantasy fan.

What challenges are involved in turning "A Song of Ice and Fire" into a TV mini-series? Are you reluctant to attempt such a project? If so why?

Well, number one, I don't have the time to attempt such a project nor would I without being hired to do so. I certainly wouldn't do so on the spec. If after the series is completed, some television network wants to do that ... yeah, I might be willing to take it on if we had enough hours. I mean, the biggest problem is the sheer complexity of it. There are so many interweaving plotlines and so many characters, probably too much for TV. You'd have to simplify it. You'd have to eliminate some threads. What do you eliminate? I mean, everything connects to everything else. You pull on one thread and the whole sweater starts falling apart when you find one thread is connected to some other crucial threads. So, those are things you have to wrestle with. Then there are the budgetary questions. I worked somewhat in television and you are limited by your budget. It's one thing to have a large feature film with a large budget like "The Lord of the Rings" where you are spending a hundred million dollars. A two-hour miniseries episode, they'd probably expect you to turn it in for five million an episode. There's a big difference between what you can do with five million dollars and a hundred million dollars

How was the Hollywood experience surrounding "Nightflyers," and would you option out your work for production again?

Well, my Hollywood experience regarding "Nightflyers" was limited to selling the option, receiving the cheque, cashing the cheque and getting myself out of debt. So, it was an excellent experience in those regards. I really had no other role in "Nightflyers." But it came along at a crucial point in my career so I'll always be very grateful to it. One of the tricky things about being a writer is handling your finances because they're so variable. {directed to interviewer's wife} So, if you have a good job and he {the interviewer} becomes a writer, plan on your job, base your projections on that and consider anything that he {the interviewer} happens to bring in as gravy. What happened to me is that I got a six figure advance for my novel *Armageddon Rag*, it was supposed to be my big break through book that would make me a best seller. Got a pretty big push, the publisher was behind it, they thought it had lots of potential. It took me a year to write that. So, over the year I got a hundred thousand dollars. But being a young naive fellow, I made a crucial mistake, I said "I now make a hundred thousand dollars a year!" And the next

year I failed to finish anything. Now I make fifty thousand dollars a year, but I'd already been spending like I made a hundred thousand dollars a year – buying a new house and a new car and doing these various other things. And all of this was compounded when *Armageddon Rag* came out and was a commercial disaster. It was the worst-selling book I ever wrote. It didn't make a fraction of that big six figure advance from the publisher. I found myself unable to sell my next book. So, I was living on my credit cards. "Nightflyers" came along and, boy, was that a godsend. I didn't have anything to do with it, but the cheque sure did cash nicely

Who are some of your favourite new writers?

The newest author we brought into "Wild Cards," Daniel Abraham, who was a Clarion student of mine a few years ago, is just perfect. His story in *Deuces Down* is the best story in the volume and I've seen some of his work in our local writer's workshop. I think Daniel is doing some marvellous stuff, he's going to be a power in this field. I don't know where you draw the line when it comes to new writers. Is Robin Hobb a new writer? Well, not as Megan Lindholm, which is her real name. She goes back quite a ways. Robin Hobb is fairly new and she does some terrific stuff as well.

How are you involved with the depiction of artwork on the covers of your novels?

Not in any significant or interesting way. I have cover consultation written in my contracts which usually means they ask for my views and they show me the rough cut, they show me the final painting and I make comments. But they don't necessarily listen to any of my comments. They say, "Thank you for your opinion," and they do what they want to do.

You don't suggest a scene or anything like that?

Yes, I do suggest a scene if they ask for it. More often they pick a scene of their own, so it's a suggestion-consultation process but by no means is it any type of approval.

What would you say is the best thing and the worst thing about your profession?

These World Cons are one of the best things. I like coming to these every year and seeing friends. It is a terrible cliché to say that fan-dom is my family, but there is an element of truth to that. Some of these people I've known from the early '70s. I may only see them once a year but that relationship is very important. I can't see myself missing a World Con at this point unless I was somehow forced to do so. Science Fiction is uniquely blessed in that we have this interaction not only with our fellow professionals but with our readers. It's very unusual on many levels. There are no conventions for mainstream writers. I mean, Hemmingway didn't get together like this with his fans and readers. Nor does John Updike. Last night they gave an award to R.A. Lafferty who died this year and they quoted a saying of his: that writing short stories was like throwing rose petals in the Grand Canyon and listening for the sound of their impact. That's a brilliant statement, but it's actually wrong for science fiction because you can hear their impact. People come up to you at science fiction conventions like this and tell you, "I loved your story," they tell you, "You messed it up and got it all wrong." You know, you hear from them. The rose petals that we throw out as science fiction writers because of the fan-ish subculture do make an impact when they hit. They don't in mainstream and in many other genres. In mainstream, you publish your books, you get your cheques and you may get some fan mail but for the most part it's like throwing them down a well. Lafferty said it much more poetically. So, that's one of the best things about the profession. The worst? Maybe this is me being an old fart speaking but some of the changes that I'm beginning to see in the field. This is still a good field and better than a lot but it was even better back in the '70s. It's tough to be a young writer now. I'm glad I broke in when I did. The field is more and more dominated by money men, all the publishing companies are run by multinational conglomerates, they're run by bean counters. 30 years ago they were still run by family held corporations – people who cared more about literature than the bottom line. That's the worst part about the profession. I don't see the trend reversing itself. I see this process continuing – the Hollywood-isation of publishing.

Outside of writing, can you tell us about some of your hobbies?

Reading. Yes, I read voraciously. I collect miniature knights 54mm – old toy soldier knights and new toy soldier knights and so forth. Have many displays of them, so I'm kind of obsessive about that. And I game with my friends, we play *GURPS*, with Walter Jon Williams, John J. Miller, Melinda Snodgrass, many of the "Wild Card" gang. So, that's a lot of fun.

There has been extensive debate about semi-villainous or "dark grey" characters involving the issue of redemption. With regard to characters that are labelled villains by the majority of readers: Can you talk to us about balancing your empathy for a character with an acknowledgement of the character's villainous actions? Are you surprised to find that some fans still consider {certain characters} villainous scum even after reading their point of view chapters? Are you surprised to find fans vehemently defending them?

No. I'm pleased to find fans that there are readers on both sides of arguments like that because that's an indication to me that I've done something right and the characters are coming across as real people. All you have to do is sit around this lobby and have some political discussions with people about real people and you see a great range of debate about GWB or Saddam Hussein or the American Taliban. Some people defend what they do, some people say it's terrible and they are villains of the blackest stripes. Some people will have an opinion in between. That's the way real people are with regard to real characters. It's only cartoons, you know. Nobody defends Sauron because he's the Dark Lord. He's defined as being evil, that's the essence of the character. I'd rather define my characters as being human first and then let the readers argue what constitutes good or evil.

How much time do you spend writing and revising each day?

Not enough. It really varies greatly. I sleep very late usually so I'm not stirring 'til nine or so. Parris makes me coffee. I go across the street to my office. I turn on my computer and check my email. Have several cups of coffee. Usually by ten o'clock I'm usually ready to begin work, sometimes ten-thirty. I begin by booting up a previous chapter and the last chapter of that character, etc. Sometimes I'll start revising. Sometimes I'll just get sick and say, "Aw, this is crap is not going to work at all. Everything I did yesterday is completely lame and useless." Sometimes I continue and it really varies. And on a good day I will kind of fall through into the world and I'll write and the scene will come alive. The characters will come alive, I'll look up and it'll be dark outside the window and my cup of coffee will still be sitting there, ice-cold and the whole day is gone and I don't know where it's gone. But good days aren't everyday. Some days I sweat and wrestle and get very little done and wind up throwing up my hands and saying, "Oh, I have to go to the bank," or "Maybe I've gotten more email, let me check that." And, "Dear, the unanswered letters from fans has reached seven hundred, I better answer fifty of them."

Do you have a set schedule or do you write when you find yourself inspired?

I write so long as it's going well. I seldom actually leave the computer until five or six but sometimes on a bad day I'll leave before that or I'm up on the internet or I'm checking out my eBay auctions. On a good day, those things tend to be neglected.

Given the plethora of authors writing fantasy nowadays, what happens if you come across a book with a new idea that you're already working on? Do you abandon or modify the idea?

No. Ideas are great but they're overrated. There are no new stories. I have more ideas now than I'll ever use in my entire life. When people come up to me in conventions sometimes, writer's or would-be writer's, and say, "Oh, I have a great idea, I'll give it to you and you write it up and we'll share the proceeds." Well, of course, that's a completely naïve sort of question. The writing it up is 99% of the work. In a field like fantasy, the number of ideas that overlap is so huge. You can't worry about it. It's great if you can be original and there were people who were original. It's harder and harder as literature gets larger and larger. H.G. Wells could tell the first time travel story. Nobody else can tell the first time travel story. It's been done. Each writer builds on the writers that have gone before and I'm building on the writers that have

gone before, like Tolkien and Dunsaney and Robert E. Howard and Fritz Leiber and so on. And so are all the other fantasy writers out there. It's inevitable that since we're all using the same materials that my bricks may look like his bricks from time to time. But the ultimately question is, "How nice is the house?" when you're done with it.

What was your most outrageous fan letter or fan action?

I got a very disturbing letter very early in my career on my first novel, *Dying of the Light*, which takes place on a planet called Vorlorn at the far end of the galaxy. I got this letter from a woman, written in English though the woman was from Malaysia or something like that, maybe Singapore, very long letter, very intelligent letter, raved about the book, discussing the book, how poetic and beautiful it was, how the characters were alive. The first three pages of it were very happy and then the fourth page it got weird. She said I got one thing wrong though, that this character that had died, hadn't really died. She could tell because the book was so real, that I must've been getting psychic emanations from the planet Vorlorn – like it was a real place – but that I must have been getting some interference or static on that particular point because she knew that the character could not really have died. So, you see, I got that bit wrong. So, that was a little odd. I do get letters nowadays, fairly regularly, asking me not to die, which I find strange. It's nice that they're so concerned for my health. "Don't walk in front of any busses and the like." Some want to know who I've left the series to in case I do die.

That would be nobody, right?

Yes, that would be nobody. But they do continue to pray for my health.

Do you think you'll ever return to Hollywood? If not, why not?

Never say never. I might. I don't think I'd return the way I was but I might do a screenplay, I might do a teleplay if the right project came along. But it won't be for a number of years. I have this fantasy series I have to finish first. That has to take top priority. I can't be taking off anymore time to write a screenplay.

Would you ever consider animation {for a TV mini-series option}?

Sure, I like animation. Although, again, maybe not. I bought an animated version of, a couple years ago, of the Romance of the Three Kingdoms, which is the great epic book of China. One of the first shared worlds. It goes back hundreds of years. It's a novel with hundreds of different heroes. In medieval China. Invasion, war, struggling to control of the state. It's a great epic of Chinese literature. It's their version of the Illiad and the Odyssey. Great heroic fiction. It's got some great heroic characters in it. It's quite good. I bought the animated version, I thought it would be fun to see it. It's actually quite good for what it is, but it's drastically cut down and it ends in the middle. You know they say, "Oh, and there were many more battles and for years the heroes struggled and eventually this guy was the winner." I watched two hours and then I get that slapped at me. That was quite annoying.

How do you feel about sharecropping universes as a marketing scheme by publishing companies?

I'm against it. I think you need to make a distinction between a shared world which is what I've done with "Wild Cards" and the term "sharecropping" which is the term you used which is a very different thing. A shared world is a world like "Wild Cards" or "Thieves World" or some of the others. It's created jointly by a group of writers and they all own it. And some of them own bigger pieces or less according to how they contribute and the rules by which you set it up. But it's a collective enterprise. It's a giant collaborative project among many writers. Sharecropping is when an established writer has a universe, you know, "Planet of the Giant Snails" and it's very happy. He's gotten many best sellers from "Planet of the Giant Snails" or whatever and now he's going to let a bunch of other people write in it, so they hire some people and they write some things and the second writer has no ownership rights. He's a hireling, he's doing work made for hire contract. Sometimes it happens that the writer dies, sometimes the writer does it when he's alive. It's a scheme to make money. I don't think it's good for the writers.

Which of your novels did you enjoy writing the most, which is your personal favourite and why?

I suspect that "A Song of Ice and Fire" will be my personal favourite once it's done. But it's not done yet so I can't evaluate it. It's always a possibility, as that woman said ... that I might "mess it up." And if I mess it up it wouldn't be my favourite. Of the works I've finished, I think *Fevre Dream* would be my favourite. And was my most successful, my Vampire Steamboat novel, of 1982.

So, it was the most enjoyable to write?

Yeah, I loved researching the steamboat era. Going back to the vignette and Abner Marsh was a very fun character to write. He was like Tyrion in that. So characters are just very enjoyable to "be" them. Abner was, of course, larger than life and had a great vocabulary.

What's your favourite book and why?

If anything *The Lord of the Rings*. It's certainly one of my favourite books. But there are a lot of books out there, it's hard to pick just one. *The Great Gatsby*, to go with a different thing, that's a book I greatly admire as well. You know give me a hour or two to think about it and I could give you twenty, but what is more than the other, it depends on what mood I'm in.

Could you tell us about some of your greatest literary influences both inside the genre and outside of it?

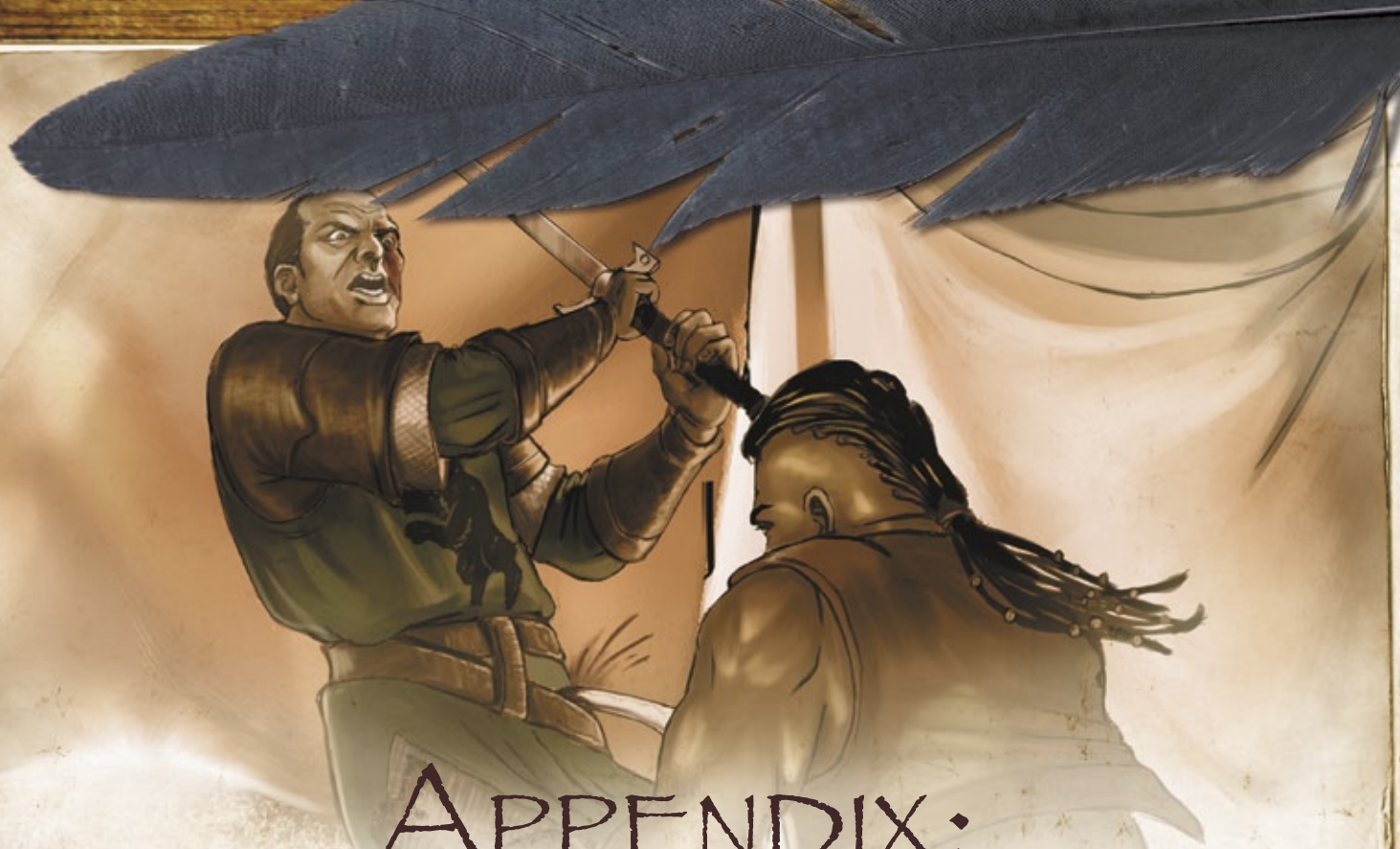
Influences, if you mean, not simply in terms of authors that I like but ones that had some impact on my own style and taste. I think that tends to come across most when you're young. I might read someone now and even if I like them tremendously they wouldn't influence me very much. As I said in an earlier question, I've got my own voice now and it's an old cantankerous voice and I'm not going to drop what I do to pick up something else. But the books you read as a kid certainly influence you greatly. And I read a lot of different sorts of things: Robert A. Heinlien, *Have Spaceship Will Travel* and one of his juveniles was the first science fiction book I ever read, Robert E. Howard with "Conan" was very important, H.P. Lovecraft, read that when I was like 13 and scared the hell out of me, wonderful stuff. J.R.R. Tolkein's "Lord of the Rings" a few years later. And some lesser known writers like Andre Norton. I read a ton of her Ace Doubles, *Star Guard* and *Starman's Son* and the "Solar Queen" books. Eric Frank Russell, a writer who is largely forgotten today, but wonderful writer – *Wasp*, *Plus X*, great stuff.

Tell us about some of the people you care for most in your life.

Yeah, that's a big question. There are many people I care for in my life. Many of them are here now {World Con in San José}. Parris is certainly the most important one. We've been together now since 1981 and we've known each other since 1975. We moved in together in 1981 and she's terrific. She helps keep me sane, to the extent that I am sane, and makes the famous magic coffee every morning that gets me coherent. She's my love and companion.

If you were allowed to launch a time-capsule into space, which items, personal or otherwise, would you put onboard?

If it was a large time capsule, I'd put my complete work because after all, all of us writers dream of literary immortality, and then my collection of Courtney Knights because those are magnificent works of art themselves. Should be preserved for aliens.



Appendix: Tri-Stat System

Welcome to Tri-Stat

One of the best features of this Deluxe Limited Edition RPG is that it features not just one, but two full game systems. This appendix is dedicated to the Tri-Stat System implementation of the AGOT RPG.

This game system debuted in the summer of 1997 in our multi-genre anime RPG, *Big Eyes, Small Mouth*. Since then it has undergone several revisions and updates, most recently published in our superhero RPG *Silver Age Sentinels* (2002) and the stand-alone *Tri-Stat dX* line (2003). The version of Tri-Stat presented in this book is our most streamlined and easy-to-understand application yet, and will serve as the foundation for future Tri-Stat books, including the third edition of *BESM* in summer 2005.

The Game for You?

Everyone has a preference concerning the elements they like in an RPG. Rules-light vs. rules-heavy. Point-based vs. class-based. Effects-based vs. power-based. Three stats vs. six stats vs. nine stats. Roll low vs. roll high. Modular vs. integrated. Bell curve vs. linear. d6 vs. d10 vs. d20. Independent rolls vs. opposed rolls. Role-playing intensive vs. combat intensive. The list is endless.

Our Role-Playing Game Manifesto on page 2 gives you insight into our design philosophy at Guardians Of Order. If you want a few more hints into what AGOT Tri-Stat has in store, you can consider it a rules-light, point-based, effects-based, three-stat, roll-high, modular, bell-curved, opposed-rolling, role-playing-intensive game system that uses six-sided dice.

So is this the game for you?

Read on. We'll let *A Game of Thrones* Tri-Stat speak for itself.

Referencing d20

Although the entire Tri-Stat System is included here, we didn't see the need to repeat flavour text and information specific to the novels. Consequently, you will need to reference earlier parts of the book when using this appendix; the specific sections of each chapter are noted in this text.

Reference These Chapters

- Chapter 1: Introducing A Game of Thrones
- Chapter 2: Character Creation Basics
- Chapter 4: Backgrounds
- Chapter 5: House Affiliations
- Chapter 11: Equipment
- Chapter 12: Game Mechanics
- Chapter 13: Playing in the Seven Kingdoms
- Chapter 14: Game Mastering the Seven Kingdoms
- Chapter 15: The World of A Game of Thrones
- Chapter 16: Characters from A Game of Thrones

Do Not Reference These Chapters

- Chapter 3: Ability Scores
- Chapter 6: Character Class
- Chapter 7: Skills
- Chapter 8: Feats
- Chapter 9: Reputation and Influence
- Chapter 10: Character Defects

Designer's Note: The Nature of the Tri-Stat System

The Tri-Stat System is a point-based and effect-based game system.

"Point-based" means that the relative capabilities of both player characters and NPCs are balanced by creating them using a point system. A wide range of traits — categorised as Stats, Attributes, Skills, and Defects — are available for selection. Players have a pool of Character Points that are used to acquire these traits for their characters. This ensures that all characters starting with the same number of Character Points will be of roughly equal power, while giving players a great deal of flexibility.

"Effect-based" means that the Attributes focus on the effect rather than the cause. For example, Tri-Stat has a single Weapon Attribute. This can represent anything from a sword to a bow to the fire breath of a dragon. It is up to the players to define how this works for their characters, using the Attribute and Defect options to customise their creations.

Character Creation

Refer to Chapter 2, pages 38-46, for:

- Designing a New Character
- Step 1: Discussion (Introduction)

Summary of Character Creation

Step 1: Discussion

Talk to the GM about the nature of the upcoming game. Issues that should be addressed include the duration of the game, scheduled playtime, the setting, theme, timeline, and the game's tone. Based on this, the GM should set the power level of the campaign, which will determine the number of Character Points you have to design your character. See page 493.

Step 2: Character Outline

Use the game boundaries established through your talk with the GM to develop a rough character outline. In particular, consider your character's background and house. See page 494. At this time, you can earn an extra 1 to 5 Character Points by committing to give the GM a background history of your character, an important character story, a character drawing, or other valuable character contribution. See page 494.

Step 3: Assign Stats

Your character starts with values of 4 in each of the Body, Mind, and Soul Stats. These values can be raised up to 10 by spending Character Points on them, or even as high as 12 with GM permission. See page 495.

Step 4: Consider Paths

You may optionally use Character Points to assign one or more Paths to your character, reflecting the choices he or she has made over the years. See page 496.

Step 5: Select Attributes

Any remaining Character Points may be used to acquire Attributes – abilities and talents possessed by your character. Some Attributes have Variables and Restrictions associated with them that modify their use. See page 502.

Step 6: Consider Skill Specialisations

For each Skill that a character has, choose a free Specialisation. See page 519.

Step 7: Select Defects

You are encouraged to take Defects appropriate to your character outline. These Defects will provide you with more role-playing opportunities and give you back Character Points you can use to raise Stats or acquire additional Attributes. See page 525.

Step 8: Calculate Derived Values

After you have modified your character's Stats through Attributes and Defects, you can calculate his or her Derived Values including Combat Value (both Attack and Defence), Damage Multiplier, Health Points, Shock Value, and Fate Points. See page 529.

Step 1: Discussion

Game Style

Unlike many traditional fantasy RPGs that suggest only a single, common starting point, *A Game of Thrones Tri-Stat* presents three different play styles, depending on the preference of the GM and players.

The Noble House Game

Low-powered characters (0-49 Character Points) may be the children of the lord, such as the Stark children, or newly promoted retainers within the house (such as those who replaced the men Eddard Stark took south to King's Landing). Average-powered characters (50-119 Character Points) are grown men and women, learning how to be knights, ladies, and politicians, charged to better their house. High-powered characters (120-199 Points, or higher) may run the house, be expert councillors who have served the house for years, or be loyal heads of sworn houses.

The Game of Thrones Campaign

It is suggested that Game of Thrones Campaign characters be a minimum of averaged-powered (50-119 Character Points). Characters who are well established should be high-powered (120-199 Character Points), and characters who are at the pinnacle of their power should be very high-powered (200-299 Character Points).

The Band of Heroes Game

Low-powered characters (0-49 Character Points) may be green initiates to the Night's Watch, or squires, or street urchins in King's Landing. Average-powered characters (50-119 Character Points) may be newly anointed knights, seasoned hunters, or young maesters eager to see the world. High-powered characters (120-199 Character Points, or even higher) may be experienced rangers of the Night's Watch, brothers of the Kingsguard, or Dothraki bloodriders.

Power Levels

One of the most important things that the Game Master should discuss with his or her players is the power level of the game, which determines the Character Point total. Character Points are a measure of the relative capability of characters. The power level of the game will determined how many Character Points are available to each player, though NPCs may be given widely varying Character Point totals depending on their roles in the game.

Low-Powered Game

This power level is suitable for games in which most of the characters will play adventurous but low-powered roles such as children, politically isolated nobles, or smallfolk who haven't seen much of the world. 0-49 Points.

Average-Powered Game

This power level is suitable for games in which most of the characters are moderately established in their house, calling, or profession. They may have some keen abilities, but rarely exceed the talents of an average knight, noble, godsworn, or maester. 50-119 Points.

High-Powered Game

This power level is most suitable for games where the characters are notably more powerful, better connected, and more capable than many of their peers. High-powered knights and sellswords are rarely challenged in combat by average opponents, unless greatly outnumbered. 120-199 Points.

Very High-Powered Game

Characters at this level are the movers and shakers of the lands, representing the most powerful nobles, the most courageous knights, and the most knowledgeable keepers of ancient lore. 200-299 Points.

Game of Legends and Myths

The history of Westeros abounds with tales of legendary figures who were far beyond the scale of today's heroes. The highest Point totals are reserved for those who can attain such status. 300-400 Points.

Table A2-1: Character Power Levels

Power Level	Character Point Value
Low-Powered	0-49 Points
Average-Powered	50-119 Points
High-Powered	120-199 Points
Very High-Powered	200-299 Points
Game of Legends and Myth	300-400 Points

Paralleling the Novel

To play characters equivalent to the primary heroes of the first novel, use the guidelines in Table A2-2: Sample Character Power Levels.

Table A2-2: Sample Character Power Levels

Sample Character	Power Level	Character Point Value
Sansa Stark, Viserys Targaryen III	Low-Powered	0-49 Points
Arya, Bran, and Catelyn Stark	Average-Powered	50-119 Points
Tyrion Lannister, John Snow, Rob Stark, Daenerys Targaryen	High-Powered	120-199 Points
Robert Baratheon, Drogo, Jaime Lannister, Eddard Stark	Very High-Powered	200-299 Points

Advancement

Character advancement is unnecessary in a short adventure, but during a lengthy campaign, players may wish to improve the Stats, Skills, and Attributes of their characters. Advancement is not a requirement, but it can reflect the characters' learned knowledge through conflicts with the environment, with other characters or NPCs, or even with themselves.

The GM is encouraged to award all characters 1-5 Advancement Character Points every role-playing session. Each player can assign these Character Points to Stats or Attributes immediately (GM's discretion) or accumulate them for future use.

The Point cost for increasing a Stat or Attribute is identical to the cost during character creation. Players are encouraged to assign Advancement Points to Stats and Attributes their characters use often. Alternatively, players can rationalise their decision to the GM should their characters acquire a new Attribute or Skill. The GM may require a character to perform certain activities to rationalise the acquisition of a new Attribute. In particular, the GM should not allow characters to acquire any Attributes that would disrupt the balance of the game. At the GM's option, players can also use Advancement Points to remove Defects that are no longer appropriate to their characters' concepts.

The GM also has the option of rewarding exceptionally talented or active players with an extra Advancement Point. Finally, players that complete contributions for the game should receive additional Bonus Points as well (page 494).

Step 2: Character Outline

Refer to Chapter 2, pages 38-46, for:

- Step 2: Character Outline
- Names

Refer to Chapter 4, pages 54-71, for:

- Step 4: Select Background
- Background Descriptions
- Each Background, ignoring the Regional Benefits and Restrictions sections

Character Background

Recommended Skills and limitations associated with each background are found in Table A2-3: Background Recommendations.

House Affiliations

Refer to Chapter 5, pages 74-92, for:

- Step 5: Select House Affiliation
- House Affiliation Descriptions
- Each House Affiliation, ignoring the House Traits section

You may choose to be a member of any major or minor house described in the novels, a new house of your own design, or no house at all. The GM must approve your choice of house, though. The major and minor houses described in this book are listed in Table A2-4: House Affiliations

Social Standing

Note that your house affiliation, in combination with the Organisational Ties Attribute (page 511) will determine your social standing and position in your house. For example, selecting House Stark and Organisational Ties Level 6 indicates that you are a family member of House Stark. If you only selected Organisational Ties Level 3, though, you wouldn't be a noble – but you might be landed knight, maester, senior member of the Faith, greater merchant, etc. working in the service of the Starks.

Background Details

One of the most effective ways to better visualise your character is to provide detail through your creation of a background history, a character story, a character drawing, or other unique creation (perhaps using a website, video camera, music collection, etc.). Spending time to develop your character without a rule structure will enhance your role-playing greatly, and can give the GM a window into your character's motivations.

Table A2-3: Background Recommendations

Background	Suggested Skills	Suggested Limitations
Dorne	Riding	-
The Dothraki Sea	Animal Training	Most Dothraki can't swim
The Free Cities	Foreign Culture	Some have limited knowledge about Westeros
The Iron Islands	Boating, Swimming	Most do not know how to ride a horse
King's Landing	City Survival	-
The North	Wilderness Survival (Cold)	-
The Reach	Riding, Cultural Arts (Nobility)	-
The Riverlands	Boating, Swimming	-
The Stormlands	Warfare	-
The Vale of Arryn	Acrobatics (Balance), Climbing	-
The Westerlands	Administration	-
The Wild	Climbing, Wilderness Survival	Most have limited knowledge about the rest of Westeros

Table A2-4: House Affiliations

House	Prominence	Allied Houses	Enemy Houses
Arryn	Greater House	Stark, Tully	Lannister
Baratheon	Greater House	Lannister, Stark	Targaryen
Greyjoy	Greater House	None	All Great Houses
Lannister	Greater House	Baratheon (of King's Landing)	Stark, Tully
Martell	Greater House	None	Lannister, Tyrell
Stark	Greater House	Baratheon, Tully	Greyjoy, Lannister, Targaryen
Targaryen	Greater House (Former)	None	All Great Houses
Tully	Greater House	Arryn, Stark	Lannister
Tyrell	Greater House	Baratheon (of Storm's End)	Lannister, Baratheon (of King's Landing), Martell
Frey	Minor House	Bannermen to Tully	Reed, House Tully's Enemies
Umber	Minor House	Bannermen to Stark	House Stark's Enemies

As an incentive, the GM may award you from 1 to 5 extra Character Points for each contribution that you complete, or that you commit to completing before the campaign begins.

This step in character creation gives you a chance to answer important character questions before game-play begins. What formed his or her outlook on life? Where does he or she live? What are your character's likes? Dislikes? What about family? Friends? Romantic interests? Enemies? These details add depth to your character, but you should not become obsessed with them. Leaving room for growth can provide numerous character development opportunities during the course of the adventures.

Step 3: Assign Stats

Stats (short for Statistics) are numerical assignments that reflect your character's basic capabilities. Higher Stat values indicate an advanced level of accomplishment or achievement. *A Game of Thrones Tri-Stat* uses three Stats to represent your character's abilities: Body, Mind, and Soul.

You may use some or all of your Character Points to acquire Stats for the character.

Body Stat

This Stat measures the physical aspects of your character. This includes overall health, strength, endurance, quickness, rate of healing, manual dexterity, and ability to withstand trauma. A character with a high Body is in good physical shape.

Mind Stat

The Mind Stat represents a character's mental abilities. High values indicate intelligent, witty, and quick-learning characters.

Mind values do not necessarily correlate with breadth of training and depth of experience. It is possible for a character to acquire many different Skills, but still have only an average Mind.

Soul Stat

The Soul Stat represents luck, willpower, determination, and spirit, and can sometimes represent psychic ability, empathy, and unity with nature. A high rating in the Soul Stat helps a character focus his or her personal energies or life force to go beyond his or her normal limits and to fuel special abilities.

High Soul values are a good way to represent the many characters whose main trait is their strength of character, pure heart, or innocence.

Stat Values

Every character starts with a value of 4 in each Stat, without costing any Character Points. Stats range from 1 to 12. A value of 4 in a Stat is the adult human average. Ratings under 4 indicate decreasing competency and ratings over 4 designate increasing superiority. For example, a person of average build, high intelligence, and above average determination might have Body 4, Mind 7, and Soul 5.

GMs are encouraged to require a solid character concept before allowing Stats values to exceed 8 since these represent values well beyond the human norm. Additionally, raising a stat above 10 requires special GM permission. Table A3-1: Stat Value Descriptions shows the Character Points required to assign each Stat Value.

Table A3-1: Stat Value Descriptions

Stat Value	Point Cost	Description
1	-30	Inept; infant
2	-20	Significantly below adult human average; child
3	-10	Below adult human average; teenager
4	0	Adult human average
5	10	Above adult human average
6	20	Significantly above human average
7	30	Highly capable
8	40	Extremely capable
9	50	Best in the region
10	60	Best in the kingdom
11	70	World-class ability
12	80	Maximum human potential

Stat Cost

Your starting Character Points (page 493) are used to purchase Stats. You must decide how many of them you will spend on Stats. Stats start with a value of 4. Raising a Stat by one costs 10 Character Points.

It is up to you to decide how many Character Points you will use to acquire Stats and what each Stat's value will be, as long the values are within the 4-12 range, and do not exceed 8 without GM approval.

Players should try not to use up all their Character Points acquiring Stats, since any Points not spent on Stats can be used to acquire very useful Paths (page 496) and Attributes (page 502). Using anywhere between 10 and 60 Character Points to acquire Stats is a good choice for a typical Player Character. The GM may choose to set an absolute ceiling or floor on the number of Character Points that can be allocated to Stats to ensure characters have a balance between Stats and Attributes, or may leave this to the discretion of his or her players.

Stats Below 4

If your character has a good reason for having a stat below human average – perhaps he or she is a child, or suffers from a disability of some sort – your GM will return 10 Character Points to you for every value below 4 in a Stat. These returned Points can be used to acquire Paths or Attributes for your character.

Less Capable (Stat) Defect

With only three Stats, *A Game of Thrones Tri-Stat* is obviously slanted towards well-rounded, balanced characters. But what if your character is weak in a particular area of a Stat? For example, your character might be strong, healthy, and durable, but not dextrous. Similarly, he or she could be intelligent and witty, but forgetful, or strong-willed and composed, but unlucky. On page 527, you will find the Less Capable [Stat] Defect, which was designed specifically to further divide the Stats. Although you do not normally assign Defects until Step 7, you may wish to become familiar with Less Capable [Stat] at this point if you need to define your character with more precision.

Step 4: Consider Paths

Paths are "templates" for your character – packages of Attributes and Skills that are representative of the abilities acquired when he or she follows certain callings, birthrights, lifestyles, or occupations. It is not vital to fully understand what exactly Attributes and Skills are during this point of character creation, but you should peruse them so the Path assignments will have some context.

Assigning Paths

Look through the list of Paths in Table A4-1: Paths to see if one or more of the names invokes images of your character. For example, if you character is the Mistress of the Hunt for a minor house, she might follow the Path of the Hunter. Similarly, if your character is the the lord of a greater house and the King's Hand, he might follow several Paths, including Soldier, Noble, Commander, and Warrior.

Assigning Paths to your character is not a requirement, but it can add a descriptive flare and makes character creation proceed more quickly. Since the Path costs are relatively low, you can select several Paths and still have Points remaining for further customisation.

Table A4-1: Paths

Path Name	Points	Prerequisites	Example Characters
Student	5	–	Maester Gormon, Mirri Maz Duur
Administrator	8	–	Petyr Baelish, Jon Snow
Faithful	8	–	Septa Mordane, Mirri Maz Duur
Soldier	8	–	Robb Stark, Jon Snow
Artisan	10	–	Gendry, Tobho Mott
Merchant	10	–	Illyrio Mopatis, Byan Votyris
Archer	12	–	Aggo, Theon Greyjoy
Dreamer	12	–	Bran Stark, Daenerys Targaryen
Healer	12	–	Maester Colemon, Maester Luwin
Steward	12	–	Bowen Marsh, Donal Noye
Entertainer	15	–	Doreah, Marillion
Godsworn	15	Faithful	Septon Celladar, Septa Mordane
Hunter	15	–	Theon Greyjoy, Will
Raider	15	–	Drogo, Shagga
Diplomat	18	Administrator	Illyrio Mopatis
Dothraki	18	–	Jhogo, Qotho
Pirate	18	–	Asha Greyjoy, Euron Greyjoy
Protector	18	Soldier or Dothraki	Sandor Clegane, Jorah Mormont
Builder	20	Artisan	Halder, Pate
Knave	20	–	Pyp, Varys
Knight	20	Warrior	Jaime Lannister, Brynden Tully
Noble	20	–	Joffrey Baratheon, Catelyn Stark
Scholar	20	Student	Maester Gormon, Mirri Maz Duur
Wanderer	20	–	Tyrion Lannister, Viserys Targaryen III
Warrior	20	Soldier	Bronn, Eddard Stark
Bravo	25	Soldier	Syrio Forel, Illyrio Mopatis
Commander	25	Soldier	Tywin Lannister, Eddard Stark
Creator	25	Artisan	Bran the Builder, Tobho Mott
Goldbreeder	25	Merchant	Illyrio Mopatis, Byan Votyris
Kingsguard	30	Knight	Jaime Lannister, Barristan Selmy
Righteous	20	Godsworn	High Septon, Thoros
Bloodrider	35	Dothraki	Cohollo, Jhaqo
Maester	35	Scholar	Maester Aemon, Grand Maester Pycelle
Spy	35	Administrator or Knave	Petyr Baelish, Varys
Destroyer	40	Bravo or Warrior	Gregor Clegane, Drogo
Champion	40	Bravo or Warrior	Jaime Lannister, Loras Tyrell
Royal	45	Noble	Cersei Baratheon, Robert Baratheon
Ranger	50	Hunter or Soldier	Jafer Flowers, Benjen Stark
Water Dancer	55	Bravo	Syrio Forel, Illyrio Mopatis
Maegi	60	Faithful or Student	Mirri Maz Duur

Path Costs

The cost of assigning a Path is the sum of the costs of all Stats, Attributes, and Skills in the Path; the Path cost is not discounted. Point costs are listed in Table A4-1, as well as every Path description.

Imperfect Fit

If you need to eliminate one or two Attributes or Skills that come with a Path because it does not fit your character concept, the character is noted as being Overstated (see page 528) and the particular entry is removed. For example, Mirri Maz Duur has Path of the Student, Faithful, and Scholar – accurately representing her status as a godswife and her training in Asshai under a maester – but should not have the 3 Levels of Organisational Ties Attribute that are associated with those Paths (since she's not part of a formal organisation, and is a captured Dothraki slave). Consequently, Overstated removes Organisational Ties from her character sheet and notes their absence. If a player needs to eliminate more than two Attributes or Skills in a Path, it probably indicates that the Path is simply not appropriate for the character.

Prerequisites

Some Paths cannot be assigned until the character follows another Path as well. For example, a character can't choose the Kingsguard Path unless he also has the Knight Path. Knight can't be assigned unless the character has the Warrior Path, which in turn requires the Soldier Path. Consequently, to follow the Path of the Kingsguard, a character must have previously followed Path of the Soldier, Warrior, and Knight. Of course, the Game Master can allow exceptions to these requirements when reasonable for the character's story.

Student (5 Points)

A student is in the early stages of pursuing knowledge for the sake of knowledge, and has many more years to go to obtain a greater understanding of the world. Though anyone with access to sufficient books and teachers can purse the Path of the Student, most people receive their training at the Citadel on their way to becoming a maester.

Prerequisites: None

Attributes

+1 (+2) Organisational Ties (Citadel or other), +1 (+1) Skill: Cultural Arts, +1 (+1) Skill: Humanity, +1 (+1) Skill: Nature

Administrator (8 Points)

Path of the Administrator is ideal for those who work with an organisation that conducts ongoing affairs that must be managed and maintained, including merchant companies, noble houses, guilds, and brotherhoods.

Prerequisites: None

Attributes

+1 (+2) Organisational Ties (House or other), +2 (+2) Skill: Administration, +1 (+2) Skill: Etiquette, +1 (+1) Skill: Law, +1 (+1) Skill: Nature

Faithful (8 Points)

Those that follow the Path of the Faithful have just started on their journey to enlightenment. Though usually associated with the Faith in Westeros, this Path can represent junior membership in any organised religion.

Prerequisites: None

Attributes

+2 (+4) Divine Relationship, +1 (+2) Organisational Ties (The Faith or other), +1 (+1) Skill: Humanity, +1 (+1) Skill: Writing

Soldier (8 Points)

The Path of the Soldier is a hard life, full of danger and excitement. Soldiers may serve as man-at-arms for a noble house or mercenary company, or they may be wandering sellswords eager to ply their trade for coin.

Prerequisites: None

Attributes

+1 (+3) Melee Attack (One Weapon), +1 (+2) Skill: Interrogation, +1 (+3) Skill: Warfare

Artisan (10 Points)

Artisans are skilled at creating beautiful and/or useful tools and equipment. Though usually dedicated to specific type of craft – such as weaponsmithing, carpentry, pottery, etc. – a person who follows the Path of the Artisan can see natural beauty if nearly anything, and is skilled at showing it to the world.

Prerequisites: None

Attributes

+1 (+5) Power Flux Creation (Minor), +2 (+2) Skill: Artisan, +2 (+2) Skill: Arts, +1 (+1) Skill: Mechanics

Merchant (10 Points)

The Path of the Merchant is one dedicated to buying, selling, haggling, and acquiring. Goods both mundane and exotic can be found in market squares and bazaars across the lands ... and the merchant makes it possible.

Prerequisites: None

Attributes

+1 (+2) Organisational Ties (Merchant company or other), +1 (+1) Skill: Administration, +1 (+1) Skill: City Survival, +1 (+1) Skill: Law, +1 (+5) Wealth

Archer (12 Points)

An archer is an expert marksman with a bow or crossbow, able to get maximum range from their weapon and hit targets precisely. Additionally, an archer usually knows how to craft their own arrows and bows.

Prerequisites: None

Attributes

+2 (+4) Combat Technique (Accuracy, Far Shot), +2 (+6) Ranged Attack (Bow or Crossbow), +2 (+2) Skill: Artisan (Bowyer/Fletcher)

Dreamer (12 Points)

Path of the Dreamer is very rare in "A Song of Ice and Fire," representing those few individuals who have true dreams and visions. Dreaming is an old power, believed by many to be lost to the generations.

Prerequisites: None

Attributes

+2 (+8) Dreaming, +1 (+1) Skill: Controlled Breathing, +1 (+3) Skill: Magic and Legend

Healer (12 Points)

When a person has suffered a serious wound or disease, only one who has followed the Path of the Healer may stand between life and death. Healers use an assortments of plant and animal extracts in their work, including leeches, wasting potions, and poultices, and can even perform surgery when necessary.

Prerequisites: None

Attributes

+2 (+4) Healing, +2 (+4) Skill: Leechcraft, +2 (+2) Skill: Nature, +1 (+2) Skill: Poisons

Steward (12 Points)

For any commander or noble lord with a household to run and maintain, a steward is an essential retainer. Stewards are entrusted with the great responsibility of overseeing every major aspect of an organisation, and delegating the proper authority to the right people.

Prerequisites: None

Attributes

+2 (+4) Organisational Ties (House or other), +2 (+2) Skill: Administration, +1 (+1) Skill: Cultural Arts, +1 (+2) Skill: Etiquette, +1 (+1) Skill: Humanity, +2 (+2) Skill: Writing

Entertainer (15 Points)

Talented mummers, jesters, singers, poets, musicians, and brothel workers are skilled at entertaining the masses, from the lowest smallfolk to the greatest noble. Whether the performer travels across the lands or enjoys the patronage of a wealthy house, the Path of the Entertainer is a one dedicated to providing amusement and fun.

Prerequisites: None

Attributes

+1 (+4) Aura of Inspiration, +1 (+5) Companion (30 Points), +1 (+1) Features (Entertainment Related), +3 (+3) Skill: Performing, +1 (+2) Skill: Seduction

Godsworn (15 Points)

The septons and septa of the Faith follow the Path of the Godsworn in their pious service. Smallfolk and noble alike look to the godsworn for advice and direction, giving those who serve a special position in society.

Prerequisites: Faithful

Attributes

+1 (+4) Aura of Inspiration, +1 (+2) Divine Relationship, +1 (+2) Organisational Ties (The Faith or other), +1 (+1) Skill: Cultural Arts, +1 (+2) Skill: Etiquette, +1 (+1) Skill: Humanity, +1 (+2) Skill: Leechcraft, +1 (+1) Skill: Nature

Hunter (15 Points)

Whether they hunt for sport or food, hunters have studied the lay of the land and know the most efficient ways to track and kill prey. When facing a ferocious beast in the wilderness one mistake can be fatal, and so training and experience are vital.

Prerequisites: None

Attributes

+1 (+2) Combat Technique (Accuracy), +1 (+2) Skill: Animal Training, +2 (+4) Skill: Area Knowledge, +1 (+2) Skill: Climbing, +1 (+2) Skill: Navigation, +1 (+1) Skill: Shadowing, +1 (+2) Skill: Wilderness Tracking

Raider (15 Points)

Raiders live on the fringe of society, rarely holding any allegiances beyond those they forge with blood and iron. They are considered unlawful savages by most of the Seven Kingdoms, but most who follow the Path of the Raider do not care – they were born into adventure, and they live it until they die.

Prerequisites: None

Attributes

+1 (+3) Melee Attack (One Weapon), +1 (+2) Skill: Climbing, +1 (+2) Skill: Intimidation, +1 (+2) Skill: Riding, +1 (+2) Skill: Wilderness Survival, +1 (+2) Skill: Wilderness Tracking, +1 (+2) Tough

Diplomat (18 Points)

Skilled in negotiation and etiquette, and wise in the ways of other cultures, a diplomat serves as the remote voice of the noble house that retains them. Wealth, political alliances, and lands often rely on successful resolutions to disputes, and the diplomat plays a vital role in such talks.

Prerequisites: Administrator

Attributes

+1 (+2) Organisational Ties (House or other), +1 (+2) Skill: Area Knowledge, +1 (+1) Skill: Cultural Arts, +2 (+4) Skill: Etiquette, +2 (+6) Skill: Foreign Culture, +1 (+1) Skill: Humanity, +1 (+1) Skill: Law, +1 (+1) Skill: Writing

Dothraki (18 Points)

The Dothraki are a large people with red-brown skin and almond-shaped eyes who spend their lives riding across the Dothraki Sea, taking from anyone in their path and battling each other for survival and supremacy. The Path of the Dothraki is for the strong and mighty.

Prerequisites: None

Attributes

+1 (+3) Melee Attack (Arakh), +2 (+4) Organisational Ties (Khalasar), +1 (+2) Skill: Area Knowledge (Dothraki Sea), +1 (+2) Skill: Navigation, +2 (+4) Skill: Riding, +1 (+1) Skill: Sports, +1 (+2) Skill: Wilderness Survival (Plains)

Pirate (18 Points)

Sailing the seas looking for adventure and excitement, pirates only value what they "buy" with their iron swords. Merchant vessels, coastal villages, and other pirates had better beware when a boat of pirates hungry for a battle appear on the horizon.

Prerequisites: None

Attributes

+1 (+3) Melee Attack (One Weapon), +2 (+4) Skill: Boating, +1 (+2) Skill: Climbing, +1 (+1) Skill: Gaming, +2 (+4) Skill: Navigation, +2 (+2) Skill: Swimming, +1 (+2) Special Movement (Balance)

Protector (18 Points)

The Path of the Protector is a road dedicated to serving and safeguarding a charge, usually a person of importance and his or her family. If necessary, a protector will sacrifice his or her life to protect the ward. For a more specific protector, see Path of the Kingsguard.

Prerequisites: Soldier or Dothraki

Attributes

+1 (+2) Combat Technique (Judge Opponent), +1 (+5) Extra Defences, +1 (+2) Heightened Awareness, +1 (+6) Melee Defence (One Target), +1 (+2) Skill: Area Knowledge, +1 (+1) Skill: Law

Builder (20 Points)

Crafting great structures and fortresses from stone, wood, ice, and other materials, a builder is uniquely skilled in their craft. Though few can ever hope to live up to the reputation of the mythical Bran the Builder, these architects and artisans maintain the giant walls and castles of Westeros and beyond.

Prerequisites: Artisan

Attributes

+1 (+5) Power Flux Creation (Minor), +3 (+3) Skill: Architecture, +1 (+1) Skill: Artisan, +2 (+4) Skill: Climbing, +2 (+2) Skill: Destruction, +1 (+1) Skill: Logic, +2 (+2) Skill: Mechanics, +1 (+2) Skill: Powerlifting

Knave (20 Points)

Knaves live in the shadows, stealing what they can to survive – be it gold, horses, or information. They are resourceful and adaptable, always seeming to have the skills necessary to get them out of any situation. Though they come from all walks of life, they are most prevalent amongst the smallfolk who often have little to lose by turning away from the law.

Prerequisites: None

Attributes

+1 (+2) Combat Technique (Lightning Reflexes), +1 (+2) Skill: Acrobatics, +2 (+4) Skill: Area Knowledge, +2 (+2) Skill: City Survival, +1 (+2) Skill: Climbing, +1 (+2) Skill: Disguise, +2 (+2) Skill: Gaming, +2 (+2) Skill: Sleight of Hand, +1 (+2) Skill: Stealth

Knight (20 Points)

The Path of the Knight represents the noblest and best that Westeros has to offer. An armoured and a mounted combat specialist, a knight is usually sworn to the service of a house. With traditional chivalry a knight can inspire the commons to great accomplishments, nobility, and awe – or sweep away those illusions with a single act of thoughtless cruelty.

Prerequisites: Warrior

Attributes

+1 (+2) Combat Technique (Steady Hand), +1 (+3) Melee Attack (One Weapon), +2 (+4) Organisational Ties (House or other), +1 (+2) Skill: Etiquette, +2 (+2) Skill: Interrogation, +2 (+4) Skill: Riding, +1 (+3) Skill: Warfare

Noble (20 Points)

The noble lords of the houses of Westeros control the fate of the Seven Kingdoms, affecting all those beneath them with every decision and action made. Nobles rule over the smallfolk within their territory through a system of fealty and sworn oaths that further divide their kingdoms. Being high born does not give one a noble heart, though.

Prerequisites: None

Attributes

+3 (+6) Organisational Ties (House), +1 (+1) Skill: Administration, +2 (+4) Skill: Etiquette, +1 (+3) Skill: Foreign Culture, +1 (+1) Skill: Law, +1 (+5) Wealth

Scholar (20 Points)

A person following the Path of the Scholar is usually studying to be a maester at the Citadel, though other institutions of higher learning exist in the Free Cities. With a broad understanding of the world and societies within, a scholar views life from a different perspective.

Prerequisites: Student

Stats

+1 (+10) Mind

Attributes

+1 (+2) Organisational Ties (Citadel or other), +1 (+1) Skill: Architecture, +1 (+1) Skill: Cultural Arts, +1 (+1) Skill: Humanity, +1 (+1) Skill: Languages, +1 (+1) Skill: Law, +1 (+1) Skill: Logic, +1 (+1) Skill: Nature, +1 (+1) Skill: Writing

Wanderer (20 Points)

From here to there and somewhere in between, life is a journey when travelling the Path of the Wanderer. Perhaps fearing that roots may sprout from their feet and fix them to the ground, wanderers never stay in one place for too long. There's a big world to explore, and adventures abound.

Prerequisites: None

Attributes

+1 (+2) Divine Relationship, +2 (+4) Skill: Area Knowledge, +1 (+1) Skill: Cultural Arts, +1 (+1) Skill: Domestic Arts, +2 (+6) Skill: Foreign Culture, +1 (+1) Skill: Languages, +1 (+2) Skill: Navigation, +1 (+1) Skill: Swimming, +1 (+2) Skill: Wilderness Survival

Warrior (20 Points)

Truly a fearsome opponent on the battlefield, warriors are known for their deadly training with a weapon of choice. They are seasoned veterans of many battles and are a prized commodity to the army of a noble house.

Prerequisites: Soldier

Attributes

+1 (+2) Combat Technique (Lethal Blow), +1 (+4) Massive Damage (One Weapon), +1 (+3) Melee Attack (One Weapon), +1 (+3) Melee Defence (One Weapon), +1 (+1) Skill: City Survival, +1 (+2) Skill: Intimidation, +1 (+3) Skill: Warfare, +1 (+2) Tough

Bravo (25 Points)

A bravo is a skilled combatant trained in all aspects of attack and defence in battle. While their weapon of choice is usually light and pointy (often a Braavosi blade), and their style one that features dexterity over strength, those who have followed the Path of the Bravo are familiar with many weapons and fighting techniques.

Prerequisites: Soldier

Attributes

+1 (+10) Attack Combat Mastery, +1 (+10) Defence Combat Mastery, +1 (+4) Massive Damage (One Weapon), +1 (+1) Skill: Sports

Commander (25 Points)

In dark times of betrayal, controversy, and deception, a strong commander is critical to the maintenance of a house's or organisation's influence and authority. While great commanders abound in the military history of Westeros, much of a commander's prowess takes place not with a sword and shield, but with wine and flattery.

Prerequisites: Soldier

Attributes

+2 (+8) Aura of Inspiration, +1 (+2) Heightened Awareness, +1 (+2) Skill: Area Knowledge, +1 (+1) Skill: Gaming, +1 (+2) Skill: Interrogation, +2 (+4) Skill: Intimidation, +2 (+6) Skill: Warfare

Creator (25 Points)

The journey that an artisan takes ultimately leads to the Path of the Creator. Far more experienced and talented than mere tradesman, a creator invests a bit of himself in everything he forges, carves, forms, or designs. The wares of veteran creators are valued highly by the few lucky enough to own them.

Prerequisites: Artisan

Stats

+1 (+10) Soul

Attributes

+2 (+10) Power Flux Creation (Minor), +2 (+2) Skill: Artisan, +2 (+2) Skill: Arts, +1 (+1) Skill: Performing

Goldbreeder (25 Points)

Goldbreeders have such a keen knack for profits and deals that they can seemingly create a shower of gold coins by simply rubbing their fingers together. Their talent for sums and knack for juggling loans, debts, and usury makes them an invaluable addition to any household or court.

Prerequisites: Merchant

Attributes

+1 (+5) Companion (30 Points), +1 (+2) Divine Relationship, +2 (+4) Organisational Ties (Merchant Company or other), +3 (+3) Skill: Administration, +1 (+2) Skill: Etiquette, +1 (+3) Skill: Foreign Culture, +1 (+1) Skill: Law, +1 (+5) Wealth

Kingsguard (30 Points)

Once firmly set on the Path of the Kingsguard, a knight's future is fixed – for the remainder of his days, the knight will serve and protect the king and his family from all threats, from without and within. By tradition there is always seven Sworn Brothers of the Kingsguard, and consequently this Path is exceedingly rare.

Prerequisites: Knight

Attributes

+1 (+2) Combat Technique (Hardboiled), +1 (+10) Defence Combat Mastery, +1 (+3) Melee Defence (Target), +2 (+4) Organisational Ties (Kingdom – Member of the Kingsguard), +1 (+3) Ranged Defence (Target), +1 (+2) Skill: Etiquette, +1 (+2) Skill: Intimidation, +1 (+1) Skill: Justice, +1 (+3) Skill: Warfare

Righteous (30 Points)

When piety turns to extreme devotion, a person of faith has chosen the Path of the Righteous. Using words to inspire lowborn and kings alike, the righteous are destined to set humanity on the road to enlightenment.

Prerequisites: Godsworn

Stats

+1 (+10) Soul

Attributes

+2 (+8) Aura of Inspiration, +1 (+5) Companion (30 Points), +2 (+4) Divine Relationship, +1 (+1) Skill: Humanity, +1 (+2) Special Movement (Zen Direction)

Bloodrider (35 Points)

"Blood of my blood." This oath, given when a *khal* asks a man to be a bloodrider, is the essence of this Path's calling. Better horsemen than the mounted knights of Westeros, the bloodriders are the warrior elite of the Dothraki Sea and are sworn to protect the *khal* and his *khalasar*.

Prerequisites: Dothraki

Attributes

+1 (+10) Attack Combat Mastery, +1 (+2) Combat Technique (Steady Hand), +1 (+3) Melee Defence (Khal), +3 (+6) Organisational Ties (Khalasar), +2 (+4) Skill: Area Knowledge (Dothraki Sea), +2 (+4) Skill: Riding, +2 (+4) Skill: Wilderness Survival (Plains), +1 (+2) Tough

Maester (35 Points)

These "knights of the mind" have studied for many years at the Citadel to expand their thoughts and knowledge of the world. Once a maester dons his chain of mastery, he takes a vow of chastity and service for the rest of his life. As the secular advisors to kings and lords, maesters are given incredible respect and responsibilities.

Prerequisites: Scholar

Stats

+1 (+10) Mind

Attributes

+1 (+4) Aura of Inspiration, +1 (+2) Organisational Ties (Citadel), +2 (+4) Skill: Animal Training, +2 (+2) Skill: Cultural Arts, +1 (+3) Skill: Foreign Culture, +2 (+2) Skill: Humanity, +1 (+1) Skill: Languages, +1 (+2) Skill: Leechcraft, +1 (+3) Skill: Magic and Legend, +1 (+1) Skill: Nature, +1 (+1) Skill: Writing

Spy (35 Points)

Spies, or "whisperers" as they are sometimes known, are employed by the king and most of the noble houses of Westeros. They learn things no man or woman should ever know, unearth the plans of rivals, and spell doom with a measured word. The Path of the Spy is one of treachery, deceit, and danger ... but life is never dull.

Prerequisites: Administrator or Knave

Attributes

+1 (+2) Combat Technique (Concealment), +2 (+4) Heightened Awareness, +4 (+8) Organisational Ties (Spy Network), +1 (+2) Skill: Area Knowledge, +1 (+1) Skill: Controlled Breathing, +2 (+4) Skill: Disguise, +1 (+1) Skill: Forgery, +2 (+2) Skill: Languages, +2 (+4) Skill: Poisons, +1 (+2) Skill: Seduction, +2 (+2) Skill: Shadowing, +1 (+1) Skill: Sleight of Hand, +1 (+2) Skill: Stealth

Destroyer (40 Points)

With an appetite for destruction and the strength of an aurochs, destroyers are fearsome foes on the battlefield ... and nightmares to proprietors of taverns and inns. Stone and mortar, wood and nails, flesh and bone – it matters not once a destroyer has chosen his target.

Prerequisites: Bravo or Warrior

Stats

+1 (+10) Body

Attributes

+1 (+10) Attack Combat Mastery, +1 (+2) Combat Technique (Hardboiled), +1 (+9) Massive Damage (Melee), +1 (+1) Skill: Destruction, +2 (+4) Skill: Intimidation, +2 (+2) Skill: Powerlifting, +1 (+2) Tough

Champion (45 Points)

Strength, combat prowess, and charisma are the hallmarks of a warrior on the Path of the Champion. Jousting in lists and participating in grand melees are the favourite pastimes of the champion, who knows how to fire up a crowd of spectators.

Prerequisites: Bravo or Warrior

Stats

+1 (+10) Body

Attributes

+2 (+20) Attack Combat Mastery, +2 (+8) Aura of Inspiration, +1 (+2) Combat Technique (Tournament Encyclopaedia), +1 (+3) Melee Defence (One Weapon), +1 (+2) Skill: Etiquette

Royal (45 Points)

As they say, it's good to be the king ... or even just a member of a royal family. Royals can move the hearts of the smallfolk within their territories with their charisma, and when a royal speaks everyone listens. Naturally, very few characters will have this Path in Westeros.

Prerequisites: Noble

Attributes

+3 (+12) Aura of Inspiration, +1 (+2) Divine Relationship, +2 (+4) Organisational Ties (Kingdom), +1 (+1) Skill: Administration, +1 (+1) Skill: Cultural Arts, +2 (+4) Skill: Etiquette, +2 (+6) Skill: Foreign Culture, +1 (+1) Skill: Humanity, +1 (+2) Skill: Intimidation, +1 (+1) Skill: Law, +1 (+1) Skill: Writing, +2 (+10) Wealth

Ranger (50 Points)

The Path of the Ranger is open to those few who possess the talents and abilities to fully immerse themselves in the wilderness and not just survive, but thrive. With a wide array of combat knowledge and a keen sense for their surrounding environments, rangers possess skills of which few others ever dream.

Prerequisites: Hunter or Soldier

Attributes

+1 (+10) Attack Combat Mastery, +1 (+10) Defence Combat Mastery, +1 (+2) Heightened Awareness, +1 (+10) Massive Damage (Unlimited), +1 (+2) Skill: Animal Training, +2 (+4) Skill: Area Knowledge, +1 (+2) Skill: Climbing, +1 (+2) Skill: Navigation, +1 (+2) Skill: Stealth, +1 (+2) Skill: Wilderness Survival, +1 (+2) Skill: Wilderness Tracking, +1 (+2) Special Movement (Light-Footed)

Water Dancer (55 Points)

The water dancers are bravos of consummate skill and grace, focusing their combat techniques on speed and balance over strength and size. The "water dance" derives its name from a public pool where duels are fought in Braavos; it is as much an art form as it is a form of combat. Only one bravo in a hundred are talented enough to attempt the water dance, and those who master it are even fewer.

Prerequisites: Bravo

Stats

+1 (+10) Soul

Attributes

+6 (+12) Combat Technique (Accuracy, Critical Strike, Judge Opponent, Lightning Reflexes, Multiple Targets, Two Weapon), +1 (+15) Extra Actions, +1 (+5) Extra Defences, +1 (+2) Heightened Awareness, +1 (+2) Skill: Acrobatics, +3 (+3) Skill: Controlled Breathing, +1 (+3) Skill: Foreign Culture, +1 (+3) Skill: Warfare

Maegi (60 Points)

A maegi is one who has accumulated a wide variety of knowledge, folklore, traditional wisdom ... and the dark arts of magic. Mistrusted by many and held in awe by all, a maegi can hold the balance over life and death itself.

Prerequisites: Faithful or Student

Stats

+1 (+10) Soul

Attributes

+1 (+4) Aura of Inspiration, +2 (+4) Divine Relationship, +1 (+2) Heightened Awareness, +2 (+20) Songs and Spells, +1 (+2) Skill: Animal Training, +1 (+1) Skill: Domestic Arts, +1 (+1) Skill: Humanity, +1 (+2) Skill: Intimidation, +1 (+2) Skill: Leechcraft, +3 (+9) Skill: Magic and Legend, +1 (+1) Skill: Nature, +1 (+2) Skill: Poisons

Step 5: Select Attributes

The three Stats represent your character's basic abilities. More specialised abilities are known as Attributes. They can represent innate talents, learned skills, background traits, magical spells, or other mystical powers. Attributes may be assigned to equipment (known as Items) or entities (known as Companions) to create weapons, armour, artefacts, prized possessions, animal companions, and assistants.

Use your remaining Character Points to acquire Attributes. There are many different Character Attributes, each representing a particular talent or special ability. Most Attributes are rated with a Level from 1 to 6, though some have fewer or more Levels than this. As the story of "A Song of Ice and Fire" progresses, Attributes will be expanded appropriately to account for new revelations.

Designer's Note: Selecting Your Character's Paths First

A faster way to create your character involves choosing one or more Paths (page 496). Paths are "templates" for your character — packages of Attributes and Skills that are representative of the abilities acquired when he or she follows certain callings, birthrights, lifestyles, or occupations. Although we recommend that you select Paths before individual Attributes, it is important that you understand what exactly Attributes and Skills are, and how they work. We suggest that you familiarise yourself with the Attributes presented herein, then visit page 496 to determine if your character might be created more succinctly with one or more Paths.

The selection of Attributes is one of the most important steps during character creation. Through Attributes, you define your character's unique capabilities compared to other individuals. Think carefully about the balance between a few high-Level Attributes and a large number of low-Level Attributes.

Attribute Cost

Acquiring an Attribute or increasing it in Level requires the expenditure of one or more Character Points depending on the Attribute's Character Point cost per Level.

Minimum Attribute Cost

No matter how the GM or players may modify or attach Defects to Attributes, the minimum Point cost of an Attribute is 1 Point.

Short of Character Points?

If you find yourself needing more Character Points than you have been assigned, consider burdening your character with one or more Defects (see Step 7: Select Defects, page 525). Each Defect can provide you with additional Character Points, which can be used to acquire more Attributes or higher Stats.

Table A5-1: Attributes

Attribute Name	Cost per Level	Max Level	Type	Stat	Page
Armour	1	10	Animal, Item	None	504
Attack Combat Mastery	10	6	Animal, Human	None	505
Aura of Inspiration	4	6	Human	Soul	505
Combat Technique	2	12	Animal, Human	None	505
Companion	Special	6	Human	None	506
Defence Combat Mastery	10	6	Animal, Human	None	507
Destiny	4	6	Human	None	507
Divine Relationship	2	6	Human	None	507
Dreaming	4	3	Human	Soul	507
Extra Actions	15	2	Animal, Human	None	508
Extra Defences	5	3	Animal, Human	None	508
Features	1	3	Animal, Human, Item	None	508
Healing	2	3	Human	Body/Soul	509
Heightened Awareness	2	6	Animal, Human	Body/Mind	509
Heightened Senses	2	3	Animal	Body/Mind	509
Item	Special	Special	Human	None	509
Land Speed	2	4	Item	None	510
Massive Damage	4 / 9 / 10	6	Animal, Human	None	510
Melee Attack	3	6	Animal, Human	None	511
Melee Defence	3	6	Animal, Human	None	511
Organisational Ties	2	8	Human	Soul	511
Power Flux Creation	5 / 10 / 15	6	Human	Variable	512
Ranged Attack	3	6	Animal, Human	None	512
Ranged Defence	3	6	Animal, Human	None	512
Shield	4	3	Item	None	513
Skills	1 / 2 / 3	6	Animal, Human	None	513
Songs and Spells	10	6	Human	Soul	513
Special Defence	2	6	Animal, Human	Variable	514
Special Movement	2	6	Animal, Human	Body	514
Superstrength	8	6	Animal	Body	515
Tough	2	6	Animal, Human, Item	None	515
Unique Attribute	1-20	6	Animal, Human, Item	Variable	515
Water Speed	4	4	Animal, Item	Body	515
Wealth	5	6	Human	None	516
Weapon	2	6	Animal, Item	None	516

Items

An Item (page 509) has no Level – only a final cost. Instead, one or more other Attributes (and Defects) can be acquired and embodied within an external object such as a weapon, a suit of armour, or a specialised piece of equipment, at a discount to the total cost. The cost depends on the Attributes and Defects contained within them.

Attribute Entries

Attributes in AGOT Tri-Stat are described using the following entries:

Name

This is the Attribute's name.

Cost per Level

Cost is the cost in Points per Level. Some Attributes are available in multiple versions with varied costs depending on their relative utility. For example, the Massive Damage has four options, representing increased damage with one weapon (4 Points/Level), against a specific target (also 4 Points/Level), with any melee weapon (9 Points/Level), or with all weapons (10 Points/Level variant).

Max Level

This is the maximum Level that can be taken without requiring special GM permission. Higher Levels may exist, and GMs are encouraged to assign them to major NPCs or powerful animals where appropriate. Higher Levels may also be appropriate for Player Characters in some campaigns.

Type

Some Attributes are only appropriate for certain types of creations. Each Attribute lists if it is appropriate for Animals (such as horses, shadowcats, dragons, direwolves, etc.), or Humans (including people from Westeros or the Free Cities), or Items (such as armour, weapons, sailing vessels, wagons, and other equipment). If the Attribute can be assigned to multiple categories, two or three entries will be listed.

Relevant Stat

Some Attributes list a relevant Stat. This is the Stat most often used should a Stat or Skill roll to control or otherwise utilise it be needed (page 532). If there is no need to ever make Stat rolls to use the Attribute, this entry is omitted.

Progression

The Attribute's Level progression is given, describing how the effect of the Attribute changes as the Level increases. GMs must give permission to assign Attributes higher than Level 4, though it should not be unreasonably withheld.

Examples

The Examples entry lists some animals, characters, or Items that may possess that Attribute. The list is by no means exhaustive and is intended to be illustrative only.

Descriptive Text

This describes the Attribute's game effects and any special rules. A few Attributes (Weapon, for example) also have a list of special modifiers called Custom Variables that can be assigned.

Armour

Cost: 2 Point/Level
Type: Animal, Item
Progression: +2 Armour Rating each Level
Examples: Suits of armour, dragon scales, castle walls ... just about any object

The Armour Attribute reduces damage delivered during combat. When assigned to an animal, it can represent armoured plates, thick hide, or dense fur. When assigned to an Item, Armour represents the protective nature of various armours – ranging from leather to chainmail to platemail – shields, and fortress walls. For some very thick Armour, this Attribute can be assigned above Level 10. Armour Ratings are listed in Table All-3: Armour (page 547).

Each Attribute Level provides an Armour Rating of 2. The damage inflicted by a successful attack on the animal or character wearing armour is reduced by the Armour Rating. For example, if an attack inflicts 20 damage and the character is wearing chainmail with Armour Level 7 (Armour Rating 14) he or she would only lose 6 Health Points.

All Armour is assumed to have some unprotected or partially protected points that can be targeted by a Called Shot to halve protection (page 541). For animals, this might indicate a tender underbelly or unprotected head; for Items, this reflects the joints in the armour, or an unarmoured area.

Partial: Custom Restriction

If the Armour only covers part of the character's body – usually only the torso and perhaps head – attackers have an easier time bypassing it with a Called Shot (see page 541). Partial need not be assigned just because the characters' face or hands are exposed; significant areas must be unprotected. The Armour's total cost is reduced by 1 Point.

Emphasised: Custom Restriction (Animal Only)

If the Armour is focused against a particular uncommon attack form – the "special effect" of a Weapon, like fire or cold – the Armour Attribute is reduced in cost by 1 Point total, but it provides half protection against other forms of damage. A character can acquire both Emphasised Armour and ordinary Armour, even at different Levels, by assigning the Armour Attribute twice.

Optimised: Custom Restriction (Animal Only)

Similar to Emphasised, but the Armour cost is reduced by 2 Points total and it provides no protection against other forms of damage.

Armour Values

What are the typical Armour ranges in *A Game of Thrones Tri-Stat*? See Table All-3: Armour (page 547) for a full list.

Levels 1-2 – thick fur, heavy or layered clothing, tough hide, padded armour, etc.

Level 3-4 – light animal scales, hide armour, leather armour, chain shirt, ringmail, etc.

Level 5-6 – medium animal scales, scale armour, chainmail with leather, etc.

Level 7-8 – heavy animal scales, chainmail, splint armour, brigandine armour, etc.

Levels 9-10 – breast plate with chainmail, full plate armour, etc.

Attack Combat Mastery

Cost: 10 Points/Level
Type: Animal, Human
Progression: +1 Attack Combat Value each Level
Examples: Sandor Clegane, Syrio Forel, Jaime Lannister

Attack Combat Mastery denotes either an innate "killer instinct" or the character's intimate knowledge of a wide range of offensive combat techniques covering all aspects of armed and unarmed encounters. The Melee Attack (page 511) and Ranged Attack (page 512) Attributes let a character specialise with particular weapons or specific styles, but Attack Combat Mastery allows a character to pick up any weapon (or use none at all) and be dangerously proficient. See page 529 for more information on the Attack Combat Value.

Ranged Attacks and Size

Animals that are smaller than medium gain a bonus to Attack Combat Mastery when using ranged attacks only, as appropriate (see page 549). The cost for this version of Attack Combat Mastery is reduced to 5 Points/Level.

Aura of Inspiration

Cost: 4 Points/Level
Type: Human
Relevant Stat: Soul
Progression: +1 bonus per Level
Examples: Robert Baratheon, Drogo, Tywin Lannister

This ability can represent oratorical talents, innate charisma, supernatural awe, or even a beautiful or resonant voice. The character's very presence inspires his or her friends, followers, or fans, filling them with energy and determination to transcend their own normal limitations in pursuit of a goal. Its nature depends on the character: a general through leadership and strategic prowess; a diabolical ruler might whip minions into a frenzy through hatred; a religious leader may invoke prayers to the gods and bless his or her devout followers; etc. It is also common for certain Items such as arcane relics, holy shrines, or army standards to possess this ability.

Aura of Inspiration takes a general action to initiate, during which the character must act appropriately – give an impassioned speech, start singing, threaten followers with death, or however his or her inspiration usually functions. Successful use of the Attribute requires succeeding with an average Soul Stat roll (Target Number 12). If it fails, the character can take another action and try again, but he or she is limited in the number of attempts per session (see below).

Optionally, the character may define his or her Aura of Inspiration as working through a Skill, most often Humanity (Theology), Intimidation, Seduction, Performing, or Warfare. The character to make a Skill roll instead (which is usually easier, since the Skill Level is added to the roll), but the Aura of Inspiration will only work in appropriate situations – for example, when leading people into battle for Warfare or when free to sing a moving ballad with Performing. Indicate the linked Skill and Specialisation on a character sheet (for example Aura of Inspiration – Warfare: Teamwork).

A character with Aura of Inspiration can attempt to use it to inspire others a maximum number of times per game session equal to its Attribute Level. Each successful use gives an effect that lasts for an entire scene. During that scene, every friend or ally who shares the character's goals will be inspired.

Inspired characters gain the following benefits:

- They can spend Fate Points (page 530) to modify their own die rolls using the Dramatic Feat rules (page 530). Instead of being limited to spending Fate Points only in situations of great emotional significance, they can do so any time during the scene, provided they are doing so when acting in a way that fulfils the goals of the inspiring character.
- They receive a morale bonus equal to the Aura of Inspiration Level to any Stat rolls made to resist despair, doubt, weakness, or fear. NPCs will, in general, be highly motivated which the GM will reflect through role-playing.

In relevant situations, a character may benefit from his or her own Aura of Inspiration. Multiple Auras do not have a cumulative effect.

Combat Technique

Cost: 2 Points/Level
Type: Animal (only some Techniques), Human
Progression: +1 technique each Level
Examples: Petyr Baelish (Concealment), Gregor Clegane (Multiple Targets), Syrio Forel (Two Weapon), Theon Greyjoy (Accuracy)

The Combat Technique Attribute allows a character to perform astounding feats with a variety of weapons or while unarmed. For a listing of penalties associated with some special combat manoeuvres, see page 543. Each Level gives the character one combat technique; the Game Master will determine if a specific manoeuvre can be assigned multiple times. The GM and players are encouraged to develop their own combat techniques as well.

Accuracy

The character suffers reduced dice penalties when attempting an attack that requires pinpoint accuracy, such as making a called shot (disarming, reducing or bypassing armour, striking a vital spot, etc.). The user may use the Accuracy Technique to reduce the total penalties from these options by one grade – a slight (-1) penalty is ignored; all significant (-3) penalties become slight (-1) penalties; all extreme (-6) penalties becomes significant (-3) penalties, and so on. Accuracy can also be assigned a second time, reducing penalties by an additional grade. For example: Attempting to slay a charging boar, Theon Greyjoy aims his bow at its vital area (extreme penalty; -6). However, Theon has Combat Technique (Accuracy x2), which reduces the vital shot penalty by 2 ranks (from a -6 extreme to a -1 slight). Consequently, the final penalty is reduced from -6 to -1.

Brutal

Normally, unarmed attacks are a free Weapon Attribute at Level 0 (see page 516) for all characters. One assignment of this Technique increases unarmed attacks to a Weapon Level 1. Two assignments increase it to Weapon Level 2.

Concealment

The character has an unearthly ability to conceal hand-held Items about his or her person. As long as the character has somewhere to hide the equipment (even if it is only in long hair or a light robe) the character's weapons will not be noticed by anything short of an actual physical search, and such a search is conducted at an additional extreme (-6) penalty.

Critical Strike

Normally, an attack is considered a critical hit if the attack roll exceeds the defence roll by an outrageous (12) margin (for double damage) or monstrous (18) margin (for triple damage). This combat technique reduces the margin of success needed to inflict a critical hit to an extreme (6) margin (for double damage) or outrageous (12) margin (for triple damage).

Far Shot

When using a ranged attack, reduce the total penalties associated with firing a weapon at medium or long range by one grade – a slight (-1) penalty is ignored and all significant (-3) penalties become slight (-1) penalties (see page 536).

Hardboiled

The character is a survivor, willing to endure great pain and push his or her body past normal limits. Each time this Technique is assigned, the character gains a +10 increase in his or her Shock Value (page 530). This may not increase Shock Value to a higher value than Health Points (page 530).

Judge Opponent

The character can judge his or her opponent's approximate Combat Value and weapon Skill Levels from the foe's attitude and posture even without actually seeing him or her fight. Additionally, the character can accurately estimate the opponent's remaining Health Points. For both of these advantages, the GM may decide to provide descriptive indications such as "your enemy is much better than you are with a sword, but if you can partially bypass his armour and land a few solid blows, you will drop him," rather than saying "the enemy's Attack Combat Value is 7, with a Melee Attack (Sword) Attribute Level 2, and he has 40 Health Points remaining."

Lethal Blow

Normally, unarmed attacks inflict Stun damage (see the Weapon Variable Stun, page 518). A character with this Technique inflicts normal damage with unarmed attacks instead.

Lightning Reflexes

The character reacts quickly in combat and frequently outmanoeuvres opponents. Each time this technique is selected, the character gains an extreme (+6) bonus to all his or her Initiative rolls.

Multiple Targets

The character is skilled at attacking multiple targets with one attack (the attack form must be appropriate, of course). When attacking using the Multiple Targets with One Attack rules (page 541), the penalties for doing so reduced by one grade – a slight (-1) penalty is ignored; all significant (-3) penalties become slight (-1) penalties; all extreme (-6) penalties becomes significant (-3) penalties, and so on.

Steady Hand

This is the ability to use Attack Combat Skills with ease while running or sprinting, riding horseback, or otherwise engaged in complex stunts. This greatly reduces the penalties a character normally suffers for attacking while in motion. All penalties are reduced by one grade – a slight (-1) penalty is ignored; all significant (-3) penalties become slight (-1) penalties; all extreme (-6) penalties becomes significant (-3) penalties, and so on. A character with this ability may also aim while he or she is moving.

Tournament Encyclopaedia

A character has the ability to recall the vital statistics and important quirks of practically all opponents that have fought in well-known grand melees, jousting lists, or archery competitions (select one). This includes, but is not limited to, age, physical fitness, famous victories or defeats, approximate Skill Level and Specialisation, any special talents, etc. Characters without this ability will only have such information on opponents they have met and will need to successfully roll a Mind-based Area Knowledge (for known opponents in a particular region) Skill roll to recall important details. In addition, Tournament Encyclopaedia also gives a significant (+3) bonus on Judge Opponent rolls due to the character's wide knowledge of general fighting techniques, even if he or she has cannot recall that particular foe.

Two Weapons

The character can fight effectively with two melee weapons at once against the same or different targets, provided both weapons are designed for one-handed use. When attacking using the Two Weapons rules (page 540), the penalties for doing so reduced by one grade – a slight (-1) penalty is ignored; all significant (-3) penalties become slight (-1) penalties; all extreme (-6) penalties becomes significant (-3) penalties, and so on. Alternatively, the character may defend with two weapons, which is useful if fighting multiple foes: he or she is treated as having a level of Extra Defence Attribute (page 508), but suffers a slight (-1) penalty on his or her attack rolls. The character can only use one of these options in a given round, and the bonuses and penalties last until the character acts next round.

Companion

Cost:	Special
Type:	Human
Progression:	Level 1 = 1 companion; L2 = 2; L3= 4; L4 = 8; L5 = 15; L6 = 30
Examples:	Jon Snow (Ghost), Bran Stark (Summer), Robb Stark (Grey Wind), Daenerys Targaryen (Hatchling Dragons and Queensguard)

The character has a sidekick or companion that perhaps serves as a pet, follower, companion, or bodyguard. Examples of Companions include: the Stark children's direwolves, Daenerys's dragons, a merchant's or entertainer's apprentice, holy crusader's follower, etc.

Companions are NPCs controlled by the GM, but they will normally be loyal to their masters, and work toward that character's best interests (as they perceive them). Nevertheless, they should have their own personalities and may occasionally get into trouble of their own, especially if they have Defects such as Nemesis, Skeleton in the Closet, or Wanted. Fellow player characters are not Companions, nor are general house retainers (tied to a house, not a character), NPC friends, patrons, or allies who have the own agendas or interests but, occasionally help the player characters. Consequently, Jorah Mormont is not Daenerys's Companion and Sandor Clegane is not Prince Joffrey's Companion – Jorah and Sandor are NPC allies instead.

A Companion is created exactly as a character (page 492). He or she may have any Character Point total (which should usually be a multiple of 10 Character Points). GM permission is required to create a Companion who has a higher Character Point total than the character he or she serves. Some relationship-based Defects (usually Hounded, Owned, or Red Tape) should not be assigned due to the Companion's innate role as a character's subordinate.

The Cost per Level is based on the Companion's total Character Points. If the Companion is built using 0 or fewer Character Points – perhaps only having Body, Mind, and Soul Stats of 4 without any Attributes or Defects – he or she costs 2 Character Points/Level. Add 1 Point/Level to this cost for every extra 10 Character Points above 0 Points. For example, the Starks' young direwolves are built on 60 Points, and thus each one costs 8 Points – the base 2 Points/Level, plus 6 extra Points/Level for their abilities.

The Level determines the number of Companions assigned. The first Level gives one such Companion, the second Level means two identical Companions, the third Level up to four such Companions, etc. The Companions may differ in Skill Specialisations and mundane possessions (if any), but otherwise must be identical. For example, Khal Drogo's three bloodriders – Cohollo, Haggo, and Qotho – are assumed to be each built on 150 Points, differing only in Skill Specialisations. This requires Companion Level 3 at a cost of 17 Points/Level.

To have multiple different Companions, a character must assign the Companion Attribute several times (at the same or different Level). For example, Daenerys has two separate companions: her three dragon hatchlings (30 Points each; Level 3; 5 Points/Level), and her three queensguard, Aggo, Jhogo, and Rakharo (150 Points each; Level 3; 17 Points/Level).

Hierarchies of Companions

Companions may have NPC Companions of their own. This is an effective way to create military commanders, merchant leaders, underworld bosses, and similar characters with a realistic number of followers. The captain of the City Watch would thus need only take two or three immediate subordinates as Companions; each of them will have a few of their own subordinates as Companions, and so on down the ranks.

There is one disadvantage to acquiring a lot of Companions this way, though: they will be primarily loyal to the NPC that assigned Points to them, not to the character who stands at the top of their hierarchy. If their immediate leader is killed, hurt, or otherwise taken out of action, they may do their own thing – run off, try a rescue, seek vengeance, etc. – rather than what their ultimate superior wants. This is a chance for player characters to exercise their leadership talents.

Defence Combat Mastery

Cost: 10 Points/Level
Type: Animal, Human
Progression: +1 Defence Combat Value each Level
Examples: Sandor Clegane, Drogo, Syrio Forel

Defence Combat Mastery denotes either an innate "danger instinct," or the character's intimate knowledge of a wide range of defensive combat techniques covering all aspects of armed and unarmed encounters. The Melee Defence (page 511) and Ranged Defence (page 512) Attributes lets a character specialise with particular weapons or specific styles, but Defence Combat Mastery allows a character to pick up any weapon (or use none at all) and still proficiently defend. See page 529 for more information on the Defence Combat Value.

Ranged Attacks and Size

Animals that are smaller than medium gain a bonus to Defence Combat Mastery against ranged attacks only (see page 549). The cost for this version of Defence Combat Mastery is reduced to 5 Points/Level.

Destiny

Cost: 4 Points/Level
Type: Human
Progression: +1 Fate Point each Level
Examples: Arya Stark, Bran Stark, Daenerys Targaryen

Possessing this Attribute increases the character's Fate Points, reflecting the character's greater destiny in the plot of the game campaign. For each Fate Point the character expends, he or she temporarily gains a +1 bonus to any dice roll, adding up to a maximum bonus equal to the character's Soul Stat. See page 530 for more information on Fate Points and Dramatic Feats.

Divine Relationship

Cost: 2 Points/Level
Type: Human
Progression: +1 dice re-roll per game session each Level
Examples: Cersei Baratheon, Tyrion Lannister, Jon Snow

A character possessing a Divine Relationship may have powerful forces acting as his or her guardian, which can beneficially influence the outcome of important events. Alternatively, the character may be really lucky, have great karma, or can subtly influence surroundings with his or her presence alone – this ability does not assume the existence and interference of gods. This relationship is represented through the re-rolling of undesirable dice rolls (this includes undesirable re-rolls as well). The player may choose to use the original roll, or any of the re-rolls, when determining the success of the action. The Level dictates the number of times dice can be re-rolled in a single role-playing session, though the GM can alter this time frame as desired.

Dreaming

Cost: 4 Points/Level
Type: Human
Progression: Special
Examples: Bran Stark, Rickon Stark, Daenerys Targaryen

Some characters receive visions of what was, what is, what will be, and what may be, in the form of dreams. This is a very open and dynamic Attribute, paralleling the mystical quality of dreaming in the story, and therefore should be discussed with the Game Master before it is assigned to a character.

In certain dreams, a character can see hints of the future. Most such visions come involuntarily (at the GM's discretion), but if the character is particularly concerned about a loved one, or otherwise experiencing strong emotions, he or she may experience such a dream. These dreams reveal short glimpses of the past, present, or future, often cloaked in obscure metaphor. The GM must create and describe the vision. Normally, a character should not have a true dream more than once per session, and perhaps even less frequently.

These visions can be treacherous; they rarely signify what they seem to and can rarely be interpreted literally. A vision of another character's death, for example, may indicate only the intent to harm that person, a future loss of status or reputation, or even that the world at large may soon come to believe that the prophesied victim is dead. An invasion might appear as a storm coming from a specific direction that batters down castles and ravages fields. Even

specific people may be cloaked in metaphor: a Lannister prince might appear as a great lion with bloody jaws, for example, or a treacherous man as a serpent.

Not all dreams are true. A character may, if bewildered by the strange symbols of a dream, try to interpret them by making a Magic and Legend Skill roll (Target Number 12+). If successful, the GM may confirm the nature of the dream and may (at his or her discretion) give a single hint of the vision's meaning. True dreams often show events whose origins are not easily determined, or ones that, once set in motion, are impossible to stop. No one knows for certain whether true dreams are set in stone, or whether the future can be changed.

Level 1 The dreams are quite vague and difficult to understand, and can be frequently misinterpreted. An example is the dream that young Rickon Stark has in which his father, Eddard, tells him that he's coming home.

Level 2 The dreams are somewhat easier to understand and may provide insights into future events if interpreted correctly. An example is Daenerys Targaryen's dreams about dragons, which suggested the path she might take to hatch the dragons from their eggs.

Level 3 The dreams are more clear and provide visions that are much easier to interpret. An example is when the three-eyed crow taught Bran to fly, and showed Bran what his brothers, sisters, and parents were doing while he lie sleeping in bed.

Designer's Note: Dreaming and the Player

It is widely believed that the events depicted in true dreams cannot be changed. This is not necessarily so. It is possible, of course, that this would only delay the inevitable, or change a detail (such as the location) of an event.

One thing that is clear, however, is the nature of players. Characters will always try to save that which they hold dear, even if it should be impossible. It is human nature to rage against seemingly insurmountable odds to protect the ones we love. Within the context of a role-playing game, part of the draw of the story is that there is hope of changing fate, of diverting the tide of human events to spare our companions and ourselves. With that in mind, we leave it to the GM to decide whether the events depicted in true dreams can be altered. GMs should discuss this Attribute with players before allowing them to obtain it.

Extra Actions

Cost: 15 Points/Level
Type: Animal, Human
Progression: +1 action per round each Level
Examples: Syrio Forel

This Attribute reflects the character's ability to act extremely rapidly. Each round, the character may make one or more additional offensive or non-combat actions – all of which occur on the character's Initiative. In addition, unless two or more opponents are very close together, melee attacks range must target the same person.

Extra Defences

Cost: 5 Points/Level
Type: Animal, Human
Progression: +1 defence per round each Level
Examples: Sandor Clegane, Syrio Forel, Jorah Mormont

This Attribute reflects the character's ability to use every defensive combat situation to his or her benefit. Each round, the character may make one or more additional defensive actions. Additionally, penalties for performing more than one defensive action each round (page 538) only apply after the extra defences are used. For example, penalties only start accumulating on the third defence for a character with Level 1 Extra Defences.

Features

Cost: 1 Point/Level
Relevant Stat: Variable
Progression: Linear; +1 Feature each Level
Examples: Cersei Baratheon (Appearance), Dragon Hatchlings (Flight), Horses (360° Vision), Wheelhouse (Extra Capacity)

The character possesses various secondary abilities that grant useful, but minor, advantages. The GM may assume that any feature is too trivial (in the context of the campaign) to require characters to purchase this Attribute to represent it. In particular, a character or Item need not acquire accessories that are purely descriptive, implied by other Attributes (such as fins if an animal has Water Speed) or are ubiquitous given its size and other functions (like fur or feathers on an animal). GMs should take care not to make individual Features too important. If a Feature is so useful that every character needs it to compete, than it shouldn't be just a Feature.

See Table A5-2: Example Features for a partial list of Features that the GM may make available in your game.

Features (Appearance)

Characters may be reasonably attractive (or average, or mildly unattractive) at no Character Point cost. Features (Appearance) represents outstanding looks that will turn heads and influence reactions. They may be further defined as beauty (engendering romantic attraction if so inclined) or cuteness (encouraging feelings of protectiveness). Appearance may be assigned multiple times indicates to represent heightened levels of extreme beauty or cuteness, with Appearance x3 usually representing the most beautiful, handsome, or cute person in the land.

Personal Features

Features can also be used to grant various minor talents, such as eidetic memory, perfect pitch, or weather sense. Personal features of this sort may grant a slight (+1) or significant (+3) bonus to Stat or Skill rolls in certain circumstances, but should not usually be more useful than Skills (page 519).

Animal Features

Features possessed by animals can reflect various small biological advantages provided they are not covered by other Attributes. Examples of animal features include flight, low-light vision (like a cat – not the ability to see in total darkness), a pouch, light armour (with Armour Rating 1), etc. A wide range of other Attributes covers other more useful racial abilities and features such as fangs (see Combat Technique: Brutal or Weapon), and super hearing (see Heightened Senses); these are not Features.

Features (Extra Capacity)

This is a very common feature for vehicle and location Items, such as a wheelhouse or fortress (if designing these with Points). Assigning it once allows one extra person or up to 100 kg of cargo to be carried. Each extra assignment of Extra Capacity doubles this; thus, Features (Extra Capacity 3) allows an extra 4 people or 400 kg. This capacity is in addition to the one person that is assumed to fit inside a vehicle or location. It can be assigned any number of times, but an appropriate Awkward Size (page 525) should also be assigned.

Features (Negative Size Category)

This Feature can only be assigned to Items. For every Size Rank (page 549) the Item is below the default (medium; Size 0), the Item must have this Feature at the cost of 4 Ranks. Tiny Items make smaller targets in ranged combat. For every Size Rank the target is smaller than the attacker, the attacker gains a -1 penalty to hit with a ranged weapon. Conversely, for every Size Rank the target is larger than the attacker, the attacker receives a +1 bonus with a ranged weapon. Large and small animals should use the size rules found on page 549.

Table A5-2: Example Features

Personal Features	Animal Features
Ambidexterity	360˚ Vision
Animal Empathy	Camouflage
Appearance	Flight
Direction Sense	Homing Instinct
Eidetic Memory	Light Armour (Armour Rating 1)
Light Sleeper	Long Tongue
Lightning Calculator	Longevity
Mimic Sound	Low-Light Vision
Perfect Pitch	Pouch
Range Sense	Scent Glands
Spacial Sense	Scentless
Speed Reading	Secondary Eyelids
Time Sense	Ultrasonic Communication
Weather Sense	Webbing

Healing

Cost: 2 Points/Level
Type: Human
Relevant Stat: Body or Soul
Progression: +5 restored Health Points each Level
Examples: Mirri Maz Duur

This Attribute allows a character to heal a target's injuries (including him or herself) through the application of bandages, herbs, poultices, distillations, leeches, etc. The Attribute Level dictates the maximum number of Health Points the character can restore to a particular target for a single illness or injury. The subject cannot gain any further benefit from the same healer attending the same wounds again, but if radically different or new techniques are used by another healer, the injured character may regain additional Health Points (GM's discretion). The time required for the attending healer to administer treatment varies greatly depending on the nature and severity of the wound, usually ranging from a few hours to a few days.

Heightened Awareness

Cost: 2 Points/Level
Type: Animal, Human
Relevant Stat: Body or Mind
Progression: +1 bonus each Level
Examples: Tyrion Lannister, Eddard Stark, Varys, Direwolves

The character possesses a high degree of situational awareness. He or she is usually very alert and receives a bonus on Stat rolls to notice nearby hidden things, such as concealed objects, ambushes, or anything else related to sensory awareness. The bonuses of Heightened Awareness are cumulative with those of Heightened Senses (below).

Heightened Senses

Cost: 2 Points/Level
Type: Animal
Relevant Stat: Body or Mind
Progression: +1 sense or technique each Level
Examples: Direwolves, Hrakkar, Horses, Shadowcats

An animal with Heightened Senses has one or more senses that have been sharpened to a fine level of acuity. For each Level of the Heightened Senses Attribute, one of the animal's main senses – hearing, smell, and vision – is enhanced, and can operate over the nearby surrounding area (approximately 1-2 km radius). The character may take the same sense twice, which enhances the effect and extends the area of detection out to approximately the horizon (4-6 km radius). An animal using a Heightened Sense has a significant (+3) bonus (or an extreme +6 bonus if the sense was heightened twice) on Stat rolls that relate to using that sense to perceive things that someone with human-level senses might conceivably notice.

Item

Cost: One-Half Normal Value
Type: Human
Progression: Special; see below
Examples: Every important object, including Eddard Stark's Valyrian steel greatsword Ice, The Other's shifting armour, etc.

Items are devices that enhance a character in some way or that serve as a useful tool or weapon. Items can represent ordinary gear, arcane artefacts, or special objects of value. A character can take this Attribute multiple times to have different Items. Items can be created for the character (subject to GM approval) or selected from the extensive list of ready-to-use Items on page 546.

Assign the Item any Attributes appropriate to its normal function that will benefit the character while using it. For example, a Valyrian steel sword would have Weapon, a suit of chainmail would have Armour, and a galley would have Water Speed (with the Assisted restriction to represent the need for rowers).

Items can also be assigned Defects (page 525) provided they directly impact the utility of the Item or affect the user. For example, most vessels and wheelhouses will have Awkward Size, since they cannot be used in tight quarters and are big targets, and some may even have Conditional Ownership. Other Defects are usually inappropriate, including Ism, Marked, Owned, Skeleton in the Closet, and Wanted. Nevertheless, the GM may make exceptions where this seems reasonable.

Items usually have no Stats or Skills. They are assumed to be lifeless objects; no special Attributes or Defects are required to represent this status. Thus, even though you cannot affect an Item by starving it, there is no need to assign Special Defence. Similarly, an Item is immune to threats like disease or poison (without having to buy a Special Defence to that effect). An Item has no ability to heal any damage that it suffers, though, and must be repaired instead.

Item Cost

To determine the Character Point cost of the Item, total the Point cost of all Attributes (modified by Variables and Restrictions) and Defects built into the Item and divide by two (round down; minimum of 0 Points). For example, if a character has 33 Points of Items, their cost is 16 Character Points. Note that this makes Items that are described with only one Feature Attribute (such as a camera) effectively free.

House Holdings

Members and retainers of noble houses have regular access to many Items (weapons, armour, equipment, buildings, etc.), best represented by the Organisational Ties and Wealth Attributes. Consequently, it is not necessary to build Winterfell – and the objects within it – as an Items and assign them to Eddard Stark. Unusual, valuable, or rare Items that have great importance to a character, such as Eddard's Valyrian steel bastard sword Ice, should be created as Items, though.

Land Speed

Cost: 2 Points/Level
Type: Item
Progression: Level 1 = 8 kph; L2 = 15 kph; L3 = 30 kph; L4 = 60 kph
Examples: Wheelhouses, Wagons, Sleds, etc. (all are Assisted)

The Land Speed Attribute allows an object or structure to move quickly when travelling on the ground, though it is usually considered to be Assisted. Animals who can move quickly should assign the Special Movement (Fast) Attribute (page 514).

Assisted Land Speed

Normally, Land Speed associated with an Item can only be achieved with the assistance of human or animal power (such as a cart or wheelhouse requiring horses to pull it). If this restriction is assigned to the Land Speed Attribute, the total cost is reduced by 1 to 4 Points: 1 Point if a single assistant is required; 2 Points if a small group (2-9) is required; 3 Points if a medium group (10-99) is required; or 4 Points if a large group (100-999) is required. Additionally, if the Item is road-bound and cannot effectively travel across uneven or rough terrain, the total Character Point cost is reduced by a further 2 Points.

Regardless of the number of assistants required, or the necessity for roads, the minimum Point cost of this Attribute is 1 Character Point.

Massive Damage

Cost: 4, 9, or 10 Points/Level
Type: Animal, Human
Progression: +1 damage each Level
Examples: Robert Baratheon, Gregor Clegane, Tywin Lannister

A character with the Massive Damage Attribute knows precisely how and where to hit any opponent in order to inflict incredible amounts of damage. All characters start with a Damage Multiplier of 5 (see page 529 for more information). Each Level of Massive Damage increases this by +1.

Naturally, the character's attack must be successful to inflict any damage. Physical strength is not the key to delivering massive damage in an attack; the ability to sense a weakness is far more important. The capacity of Massive Damage to augment many kinds of attacks makes it a very useful Attribute for a combat-oriented character. For more information on physical combat and damage, see page 538.

Massive damage comes in three versions:

Massive Damage — Focused
(4 Points/Level)

Additional damage is only inflicted when the character uses one specific class of attacks. For example, it might represent a special talent with a type of weapon (such as swords, bows, pikes, etc.) or knowledge of a particular form of unarmed combat.

Massive Damage — Targeted
(4 Points/Level)

Additional damage is only inflicted when the character attacks a specific type of foe. For example, it might represent a Night's Watch ranger who delivers extra damage against the Others, an orphaned tribesman who likes to beat on members of the invading clan that killed his family and destroyed his village, or hunter who is exceptionally skilled at stalking a particular animal (such as direwolves or shadowcats).

Massive Damage — Melee
(9 Points/Level)

Due to incredible strength or expertise in close combat, additional damage is applied to all armed and unarmed melee attacks (including combat on horseback with swords and lances), but not to ranged weapons.

Massive Damage — Unlimited
(10 Points/Level)

The user's keen combat sense is applied to all forms of physical conflict including armed, unarmed, and ranged weapons.

Melee Attack

Cost: 3 Points/Level
Type: Animal, Human
Progression: +1 Attack Combat Value per Level
Examples: Sandor Clegane, Jorah Mormont, Eddard Stark

Melee Attack is a group of Attributes that represents expertise in offensive close combat weapons and fighting techniques. These Attributes can be taken multiple times to represent different ways of fighting.

Each Level adds +1 to Attack Combat Value when using the specified fighting technique. A fighting technique may be a general class of melee weapons (such as Axe, Baton/Club, Knife, Polearm, Shield, Spear, Sword, Warhammer, Whips/Chains, etc.) or unarmed combat. For example, Melee Attack (Warhammer) Level 3 adds +3 to Attack Combat Value when striking with a warhammer.

Melee Attack (Target)

Alternatively, the +1 bonus to Attack Combat Value might apply when using all melee weapons and combat techniques, but only when battling specific types of opponents. Examples include: animals; opponents who threaten a person under the character's protection; members of a specific organisation or gang; blood relatives; etc. For example, Melee Attack (Others) Level 2 adds +2 to Attack Combat Value when battling the Others with a melee weapon.

Melee Defence

Cost: 3 Points/Level
Type: Animal, Human
Progression: +1 Defence Combat Value per Level
Examples: Syrio Forel, Jon Snow, Arya Stark

Melee Defence is a group of Attributes that represents expertise in defensive close combat weapons and fighting techniques. These Attributes can be taken multiple times to represent different ways of fighting.

Each Level adds +1 to Defence Combat Value when using the specified fighting technique to parry or block with. The same fighting techniques described for Melee Attack (above) may be selected. For example, Melee Defence (Sword) Level 2 adds +2 to Defence Combat Value when parrying with a sword.

Melee Defence (Target)

Similarly, the bonus might only apply when using a melee weapon to parry attacks from specific opponents or to parry attacks aimed at a specific target (other than the character directly). See Melee Attack for examples of enemies. For example, Melee Defence (King) Level 1 adds +1 to Defence Combat Value when protecting the King – an Attribute possessed by members of the Kingsguard.

Organisational Ties

Cost: 2 Points/Level
Type: Human
Relevant Stat: Soul
Progression: Descriptive; see below
Examples: Joffrey Baratheon, Drogo, Robb Stark

Organisational Ties represents a character's close relationship with a hierarchy of some sort that grants him or her access to respect and privileges. Examples of organisations include noble and royal houses, an honoured society (like knighthood), a military/clan unit (like the Dothraki or Night's Watch), a service organisation (like the maesters or godsworn), and merchants. The Level assignments reflect the access to resources, importance, size and scope, and general utility.

Organisational Ties is inexpensive because it always comes with strings attached. The character must follow the goals of the Organisation in order to gain the use of its resources. The other members are assumed to be loyal to the organisation itself, not the person. Followers with personal loyalty (such as bloodriders) are represented by Companions; resources that belong directly to the character are represented by Items and Wealth. These can cross over. For example, Drogo, as khal, has both high Organisational Ties (representing his or her status and access to resources) and his three bloodrider Companions.

For campaigns in which all players belong to the same organised group (such as the same noble house), the GM may decide that Organisational Ties are not required. Consequently, this Attribute is optional; the GM may prefer to treat organisation membership as a background detail instead.

Level 1 Connected. Examples include a knight's squire, an unbraided Dothraki, a Night's Watch member in training, a novice at the Citadel, an initiate of the Faith, a junior retainer for a house, an apprentice merchant, a guard or soldier in service of a house, etc.

Level 2 Respected. Examples include a knight, a Dothraki, a Night's Watch member, an acolyte at the Citadel, an junior member of the Faith, a senior retainer for a house, a merchant, etc.

Level 3 Modest Authority. Examples include a landed knight, a Dothraki ko, a Night's Watch member with a status position, a maester, a senior member of the Faith, a greater merchant, etc.

Level 4 Local Authority. Examples include a greater landed knight, a Dothraki bloodrider, a high officer of the Night's Watch, an archmaester, a high officer of the Faith, a spy with a modest web of contacts, etc.

Level 5 Regional Authority. Examples include noble members of a lesser house, a member of the Kingsguard, a Dothraki khalessi, the lord commander of the Night's Watch, a master spy with a large web of contacts, etc.

Level 6 Great Authority. Examples include the lord of a lesser house, noble members of a greater or royal house, members of the king's council, a Dothraki khal, the high septon of the Faith, etc.

Level 7 Powerful Authority. Examples include the lord of a greater house, the heir or non-ruling queen of the royal house, the King's Hand, etc.

Level 8 Unrivalled Authority. An example is the King of Westeros.

Power Flux Creation

Cost: 5 Points/Level
Type: Human
Relevant Stat: Variable
Progression: Create Items containing +4 Character Points worth of Attributes per Level
Examples: Bran the Builder, Gendry, Tobho Mott

The character is an artisan that can permanently create Items (page 509) related to Skills within his or her repertoire. For example: a blacksmith can forge armour and weapons (containing the Armour and Weapon Attributes) ; a carpenter and wheelwright can build carts, sleds, wagons, and wheelhouses (containing the Land Speed Attribute); a shipwright can construct small boats and larger sailing vessels (containing the Water Speed Attribute); a mason can construct sturdy fortresses and walls (containing the Armour Attribute); etc. Although anyone can hammer together some boards and call it a raft, a character with Power Flux Creation constructs high quality Items quickly. Creating Items can take considerable time (see Table A5-3: Creation Time Examples).

Table A5-3: Creation Time Examples

Item	Creation Time
Leather Armour	1-2 months
Metal Armour	1-18 months
Wooden Shield	1-4 days
Metal Shield	1-8 days
Standard Weapon	1-3 fortnights
Exotic Weapon	1-2 months
Cart or Sled	2-4 fortnights
Wagon	4-12 fortnights
Wheelhouse	2-8 months
Small Boat	2-8 fortnights
Sailing Ship	6 months – 1 year
War Galley	2-6 years
Castle or Fortress	2-20 years
Exotic Material	2-3 times as long
Quality Item	3-5 times as long

Designer's Note: Creation and Balance

We included Power Flux Creation to provide a means by which Items can be created during the game. Making objects also falls under the appropriate Skills, but creating one with Attributes (such as Weapon for swords or Armour for platemail) encouraged us to include this Attribute for game balance. At the GM's discretion, this Attribute can be ignored and characters with simply the relevant Skills can create Items instead.

Ranged Attack

Cost: 3 Points/Level
Type: Animal, Human
Progression: +1 Attack Combat Value per Level
Examples: Drogo, Dragons

A character with the Ranged Attack Attribute knows how to perform ranged attacks with a particular class of distance weapons. This is actually a group of different Attributes, each representing expertise with a particular weapon type.

Each Level adds +1 to Attack Combat Value per Level when using one specified class of ranged weapon to perform a ranged attack. Choose the class of weaponry. Examples of appropriate classes include: Archery (bows); Blow Guns; Crossbow; Siege Weapons (scorpions, catapults, spitfires, etc.), Sling; and Throwing (for thrown axes, knives, etc.).

Ranged Attack (Target)

Finally, the +1 bonus to Attack Combat Value might apply when using all ranged weapons, but only when battling specific types of opponents. Examples include: animals; opponents who threaten a person under the character's protection; members of a specific organisation or gang; blood relatives; etc. For example, Ranged Attack (Dothraki) Level 2 adds +2 to Attack Combat Value when battling the Dothraki with a ranged weapon.

Ranged Defence

Cost 3 Points/Level
Type: Animal, Human
Progression: +1 Defence Combat Value per Level
Examples: Jaime Lannister, Tywin Lannister, Eddard Stark

This is a group of Attributes. Each gives the character a +1 to Defence Combat Value when defending against ranged attacks in a particular situation.

Ranged Defence (Personal)

The Attribute applies against attacks made while the character is able to move freely on foot. The character may not actually be "dodging arrows" – rather, this Attribute is a combination of situational awareness and tactical movement as well as knowing when to keep moving (to present a more difficult target) and when to drop for cover.

Ranged Defence (Movement Skill)

Specify the appropriate movement Skill (Boating or Riding). The Defence Combat Value bonus applies if the character is manoeuvring using that Skill.

Ranged Defence (Target)

The defence bonus might only apply when using avoiding ranged attacks from specific opponents. See Ranged Attack for examples of enemies.

Shield

Cost: 4 Points/Level
Type: Item
Progression: Linear; +1 defence bonus each Level
Examples: All shields, including leather bucklers, and wood and metal shields of all sizes

A Shield provides two benefits: it adds to the character's defence roll (making him or her harder to hit) and provides damage reduction through an Armour Rating (similar to the Armour Attribute). Its use during a defence is described in detail in the Expanded Defence Rules section (page 543). To summarise, a defending character with a shield receives a +1 bonus to his or her defence roll for each Level of the Attribute. If successful, the attacker failed to bypass the shield and no damage is delivered.

Should the attacker not try to bypass the Shield, and instead attacks it head on, it provides the defender an Armour Rating of 2. This can be increased by assigning the Protection Custom Variable (see below).

Higher Levels typically represent the size of the Shield, rather than its material. Levels for normal Shields are: Level 1 (small bucklers), Level 2 (small shields), and Level 3 (large shields).

Custom Variable: Protection

Every time the Protection Variable is added to a Shield – at a cost of 1 Point each assignment – the Armour Rating is increased by +2. The Armour Rating is usually determined by the material from which the Shield is made: Rank 2 for leather bucklers, Ranks 5-7 for wood, and Ranks 7-8 for metal.

Skills

Cost: 1-3 Points/Level
Type: Animal, Human
Relevant Stat: Body, Mind, or Soul
Progression: +1 Skill Level each Attribute Level
Examples: All characters have Skills

A Skill represents training or natural talent in a particular field, with the exception of actual weapons handling or unarmed combat, which is covered by other Attributes. There are many different Skills, each of them considered their own Attribute. Acquiring multiple Skills is the ideal method for creating a versatile character. Although Skills are Attributes, those not included in Paths are normally chosen in the next step of character creation. See Skills (page 519) for more details.

Skill Costs

Skill cost 1-3 Character Points (see Table A5-4):

Background Skills (1 Point/Level) are Skills that will only occasionally have a significant impact on typical game play, but which are important for a character's background. Examples include Administration, Architecture, City Survival, and Justice.

Adventure Skills (2 Points/Level) are Skills that will often be used in the course of a typical campaign. Examples include Acrobatics, Area Knowledge, Intimidation, and Poisons.

Genre Skills (3 Points/Level) are Skills that are vital to the focus of the campaign, including Foreign Culture, Magic and Legend, and Warfare.

Table A5-4: Character Point Costs for Skills

Skill	Cost	Skill	Cost
Acrobatics	2	Languages	1
Administration	1	Law	1
Animal Training	2	Leechcraft	2
Architecture	1	Logic	1
Area Knowledge	2	Magic and Legend	3
Artisan	1	Mechanics	1
Arts	1	Nature	1
Boating	2	Navigation	2
City Survival	1	Performing	1
Climbing	2	Poisons	2
Controlled Breathing	1	Powerlifting	2
Cultural Arts	1	Riding	2
Destruction	1	Seduction	2
Disguise	2	Shadowing	1
Domestic Arts	1	Sleight of Hand	2
Etiquette	2	Sports	1
Foreign Culture	3	Stealth	2
Forgery	1	Swimming	1
Gaming	1	Warfare	3
Humanity	1	Wilderness Survival	2
Interrogation	2	Wilderness Tracking	2
Intimidation	2	Writing	1
Justice	1		

Songs and Spells

Cost: 10 Points/Level
Type: Human
Relevant Stat: Soul
Progression: Special
Examples: Mirri Maz Duur

Dany remembered the word from a terrifying story that Jhiqui had told her one night by the cookfire. A maegi was a woman who lay with demons and practiced the blackest of sorceries, a vile thing, evil and soulless, who came to men in the dark of night and sucked life and strength from their bodies.

— A Game of Thrones

Magic is a little understood force in the world. It has been so long since magic was truly potent that most understanding of it only lives on in superstition and rituals of questionable validity. Smiths who work with Valyrian steel, members of the Alchemists' Guild, red priests, and the rare maester all know some sort of magical ritual, but it is unknown whether any of these spells have any power behind them. Collectively, these magical folks are often called "maegi."

The Songs and Spells Attribute is one possible approach to defining the special talents of people like Mirri Maz Duur. It represents a path for those who take up an eclectic study of folk remedies, spiritual instruction and arcane rituals. As more magic is seen as "A Song of Ice and Fire" progresses, future sourcebooks will provide better detail for how magic works in so far as it can be understood.

A character adept in Songs and Spells knows how to invoke minor magics – and sometimes even powerful sorceries – as outlined in the Attribute progression below. This is a very open and dynamic Attribute, befitting the nature of magic in the story, and therefore should be discussed with the Game Master before it is assigned to a character.

Minor Magics

Much of the so-called magic practised by a maegi is really knowledge of folklore and herbal remedies that have been passed down by oral tradition. Although a maegi should also have the appropriate Skills to reflect their knowledge, minor magics can push beyond what is perceived as usual and create some remarkable effects. For example, when all the farmers have exhausted their efforts to make their crops grow, the maegi may use her Songs and Spells to make the ground fertile once again. A maegi may also calm animals when they can find no other comfort, save the lives of newborns and their mothers who may seem surely destined to die from birthing complications, instil confidence in a coward, etc. While the maegi's talents may not be true magic, the end results are evident.

Spells

At higher Levels, a maegi can cast powerful magical spells as well. Unlike the minor magics that cover a broad spectrum of abilities, the magic spells a maegi knows are more concrete, and usually focus on a theme like blood magic, fire magic, spiritual magic, etc. To cast the spell, the maegi must make a successful Soul Stat roll, with the Target Number determined by the Songs and Spells Attribute Level. Failure – especially by a wide margin – may have disastrous consequences. Read The High Price of Magic, page 324, for insights into the true cost of casting spells.

Two example spells are included below. The GM and players are encouraged to create their own unique spells as well.

Strength of Blood (see page 325): The character arranges the ritual for the subject. The subject must eat a piece of the sacrifice, bathe in its blood, etc. If the ritual is successful, the subject (or the subject's child) gains one permanent bonus – often Level 1 in an Attribute. This bonus should be determined by the GM, and should be appropriate for the story.

Powers Old and Dark (see page 326): This dark and sinister ritual allows a blood sacrifice to bring someone back from the edge of death. The Maegi dances with the shadows of the dead, and they in turn do a favour for the Maegi. If the GM allows, the Powers may be able to do other favours, instead. The Maegi must perform this ritual in a private location. Anyone who enters during the ceremony may be struck by the long shadow of the grave.

Level 1 The character a few minor magics.

Level 2 The character knows several minor magics, and 1 spell.

Level 3 The character knows a moderate number of minor magics, and 2 spells.

Level 4 The character knows a significant number of minor magics, and 3 spells.

Level 5 The character knows a large number of minor magics, and 4 spells.

Level 6 The character knows a very wide range of minor magics, and 5 spells.

Special Defence

Cost: 2 Points/Level
Type: Animal, Human
Relevant Stat: Variable
Progression: +1 Special Defence slot each Level
Examples: Direwolves, Dragons, the Others

A character with this Attribute is able to survive in an environment or condition that is otherwise dangerous or fatal, and against which ordinary defences such as armour are useless. Special Defence can be acquired multiple times to represent a character who is resistant to different kinds of conditions or situations.

If a category is assigned one slot, the character is partially resistant; for two slots, the character has complete or enhanced resistance. Two slots may be appropriate for some animals, but need GM permission to assign to a character.

Table A5-5: Special Defence

Effect	1 Slot	2 Slots
Freezing Cold	1 damage/6 hours	Cannot freeze
Freezing (Water)	1 damage/5 minutes	Cannot freeze
Lack of Air	Survive thin air	Does not breathe air
Lack of Food	Ignore hunger	Ignore starvation
Lack of Water	Ignore thirst	Ignore total dehydration
Overheating	1 damage/day	Cannot overheat
Poison	Extreme (+6) bonus to Stat rolls vs. poison	Total resistance
Sleep	Sleep once every 3-7 days	Never need to sleep

Special Movement

Cost: 2 Points/Level
Type: Animal, Human
Relevant Stat: Body
Progression: +1 type of movement each Level
Examples: Syrio Forel, Direwolves, Horses

The movement abilities may be the result of natural abilities or intense training. The character may select one Special Movement Ability for every Level of this Attribute. Several examples are given below; the GM and players are encouraged to develop additional abilities as well. See Land Speed (page 510) and Water Speed (page 515) for other methods of movement.

Balance

The character rarely ever loses his or her balance, even when running on a narrow rope or beam.

Cat-Like

The character will take half damage (round down) from most falls and almost always lands on his or her feet.

Fast

The character's Body Stat is doubled for each assignment of this Attribute when calculating running speed.

Light-footed

The character can skim over sand, snow, or ice at full speed.

Untrackable

The character can choose not to leave footprints or tracks when he or she walks. Eliminating scent as well is a Feature (page 508).

Wall-Crawling

The animal can cling to walls or ceilings as though it were on the ground or floor. This counts as two Special Movement abilities.

Zen Direction

When the character opens his or her mind to the natural world, he or she will always move in the "right" direction. The "right" direction is not always the desired direction, however.

Superstrength

Cost: 8 Points/Level
Type: Animal
Relevant Stat: Body
Progression: Level 1 = 1 tonne; L2 = 2; L3 = 4; L4 = 8; L5 = 15; L6 = 30
Examples: Direwolves, Dragons, Horses

On average, an animal can carry for short distances 30 kg times its Body Stat, but some animals are far stronger than their Body Stats indicate. Each Level of Superstrength determines the maximum mass the animal can carry, adds +1 to its Damage Multiplier, and grants a +2 bonus for Body Stat rolls in which pure strength is involved.

An animal's Superstrength is independent of its Body Stat, moving beyond the normal scale. The Body Stat now represents fitness, durability, and agility rather than actual muscle. Thus, an animal could have a Body Stat of 2, but Levels of Superstrength (clumsy and out of shape, but powerful!).

Tough

Cost: 2 Points/Level
Type: Animal, Human, Item
Progression: +5 Health Points each Level
Examples: Robert Baratheon, Gregor Clegane, Jorah Mormont

Possessing this Attribute increases the Health Points of the character, allowing him or her to withstand more damage from injuries. The Tough Attribute, along with the Body Stat, also reflects a character's resistance to sickness, disease, and other physical ailments. See page 530 for more information on Health Points. Note that characters with high Body or Soul Attributes may be very healthy even without this Attribute, since Health Points are derived from these Stats. Tough should also be assigned to any character or animal, or even Item, that is unusually large or dense.

Unique Attribute

Cost: 1-20 Points/Level
Type: Animal, Human, Item
Progression: Variable
Examples: Dragon Hatchlings, Ravens, the Others

This Attribute covers any and all powers and special abilities not detailed in the rules. Often one single Point in a Unique Attribute is sufficient to give the character "flavour," but more Points can be allocated to enhance the effects on game play and must be added if the Attribute would be of considerable benefit. Discuss the Attribute with the GM to determine what specific game effects the Unique Attribute possesses.

The GM should assign a Point cost per Level based on how the Attribute compares to other Attributes and how useful it is. A new Skill should cost 1-3 Points/Level. An Attribute that is somewhat useful in the game should cost 1 Point/Level; one that is very useful should cost 2-6 Points/Level; one that is extremely useful should cost 8-12 Points/Level; and one that is exceptionally powerful and useful should cost 14-20 (or more) Points/Level.

Note that many Attributes can be better described simply as Feature or a new Combat Technique.

Water Speed

Cost: 4 Points/Level
Type: Animal, Item
Relevant Stat: Body
Progression: Level 1 = 3 kph; L2 = 10 kph; L3 = 30 kph; L4 = 100 kph
Examples: Leviathans, Boats and Ships

An animal with Water Speed can float and travel both on and under water; Items cannot usually travel underwater, though. The animal can swim on the surface at high speeds and dive underwater for brief periods by holding his or her breath, or indefinitely if he or she has Features (Gills) or the Special Defence (Does Not Breathe) Attribute. To work in knots instead of kph, assume that 1 knot equals 2 kph.

Assisted Water Speed

Sometimes, Water Speed associated with an Item can only be achieved with the assistance of human power (such as a galley requiring rowers manning the oars). If this restriction is assigned to the Water Speed Attribute, the total cost is reduced by 1 to 4 Points: 1 Point if a single assistant is required; 2 Points if a small group (2-9) is required; 3 Points if a medium group (10-99) is required; or 4 Points if a large group (100-999) is required. Regardless of the number of assistants required, the minimum Point cost of this Attribute is 1 Character Point.

Alternatively, if the Item requires wind to move (such as a sailing vessel without oars), the total Attribute cost is reduced by 1 Point.

Wealth

Cost: 5 Points/Level
Type: Human
Progression: Special; see below.
Examples: Robert Baratheon, Tywin Lannister, Eddard Stark

The character has significantly more money and resources than an average person. This will allow him or her to easily acquire commercially available goods, and bribe or hire people. Note that hirelings that are intensely loyal to the character should still be acquired through the Companion Attribute. The character usually has estate assets like castles and lands commensurate with his or her wealth as well. Special objects of value should still be acquired through the Item Attribute (page 509).

Level 1 The character is well off. He or she has claim to certain lands or has established a profitable business. The character has access to whatever he or she needs on a daily basis, although large expenditures (a bejewelled suit of armour, a longship, a gala ball, entertaining the king, etc.) should be rare. The character may have stockpiled resources up over the years, and is thus able to weather small crises or unexpected turns in fortune. A merchant might have numerous assistants and warehouses in several ports. A knight could have a small holdfast and garrison of men-at-arms. The character could not long withstand a siege (either military or economic), but can make reasonable aggressive or defensive manoeuvres (again, military or economic).

Level 2 The character is wealthy. He or she has extensive holdings, either rich lands or profitable businesses. The character may be more powerful than some small lords in terms of resources and the ability to marshal soldiers. The character should have reasonable stockpiles of supplies, and is able to weather major crises or extended downturns in fortune. A merchant might have a fleet of ships, while a knight could control a major castle and surrounding lands. These properties may employ dozens or even hundreds of men and women, who are reasonably loyal to the character. The character could survive a siege although at great cost. Similarly, the character could easily marshal troops for skirmishes or raids, or support a greater lord's army; the character cannot truly wage a long war against an equal or greater opponent, however, without tremendous sacrifice.

Level 3 The character is very wealthy. He or she has either multiple large properties, or holds a key territory. The character may be a staunch supporter and key resource to a great house, and has tremendous sway in the region due to economic control. The character is able to weather extended crises or disastrous changes in fortune, and survive anything less than a concentrated attack. The character likely has hundreds or even thousands of vassals. The character could survive an extended siege. The character can wage war against a weaker foe without sufficiently diminishing his or her own forces, and can commit against an equal or even superior force, although at great risk.

Level 4 The character is tremendously wealthy. He or she controls an enormous territory, with many holdings and assets. The character is a major force in any area to which he or she chooses to commit himself (military, economic, politically, etc.). The character can survive anything but the harshest winters or greatest disasters. The character has thousands or tens of thousands of sworn men and women, and diversified resources. He or she could survive a siege almost indefinitely and can call the swords for an extended war. With that much wealth, the character can supply a massive army, or navy, or possibly both, and can normally survive even a powerful loss as long as there is some way out.

Level 5 The character is fabulously wealthy – one of the richest few anywhere in the Seven Kingdoms or the lands to the east. He or she controls an enormous territory and additionally holds plum resources (mines, trade routes, rare vineyards, etc.). The character's army may not be bigger than another lords, but it will likely be better equipped and lords and generals will be more opulently furnished. The character's resources are rarely diminished even by extended wars and harsh winters.

Level 6 The character is filthy rich – undoubtedly one of the richest in the known world. The character's holdings are similar to those of the previous Level, but the character may also lend tremendous sums to other houses or organisations – equipping armies, financing campaigns, hosting royalty, etc. These tend to have the highest returns in political favours. The character's resources are nearly impossible to diminish or impact in any serious way.

Weapon

Cost: 2 Points/Level
Type: Animal, Item
Progression: +1 Base Damage each Level
Examples: All melee and ranged and siege weapons, a dragon's fire breath, poisons

This Attribute can either represent an animal's offensive abilities, or be assigned to the Item Attribute to create extraordinary arms and equipment. Characters do not usually spend Points to acquire mundane weapons (such as swords, pikes, bows, warhammers, etc.) unless the GM wants them to be rare. Rather, the Weapon Attribute is selected when creating powerful weapons like Eddard's bastard sword, Ice. Weapons can be used on a single target each round, with a default range of melee (i.e. the target must be in very close proximity).

A character can only make one Weapon attack per action. A battery or barrage of several weapons that can be discharged simultaneously (like a catapult firing a load of stones) is normally created as a single, powerful weapon with the Area Variable.

Weapon Level Values

What does a given Weapon Level indicate? See Table All-2: Weapons (page 546) for a full list. Note that blades made from Valyrian steel (like Eddard Stark's Ice) or weapons of exceptional quality (like Jaime Lannister's golden sword) are usually rated one Level higher.

Level 0 – unarmed attacks (punches, kicks, etc.), some poisons.

Levels 1 – very small or low-damage weapons, such as knives, whips, slings, etc.

Level 2 – small or moderate-damage weapons, such as clubs, light maces, quarterstaffs, shortswords, throwing axes, etc.

Level 3 – standard weapons, such as bastard swords, longswords, morningstars, polearms, tournament lances, spears, warhammers, light crossbows, bows, etc.

Level 4 – heavy weapons, such as greatswords, war lances, longaxes, mauls, heavy crossbows, etc.

Levels 5-10 – small siege weapons, such as small ballistas, small and medium rams, etc.

Levels 11-20 – large siege weapons such as medium and large ballistas, catapults, large rams, etc.

Weapon Damage

For more information on Weapon damage and how Weapons interact with the character's Damage Multiplier, see page 529.

Level 0 Weapons

A character or Item may take the Weapon Attribute at Level 0 (still costing a minimum of 1 Point) provided it has the Drain and/or Tangle Custom Variables. Level 0 Weapons inflict no physical injury, but can still harm an opponent.

Damage in AGOT

A successful attack inflicts a certain number of damage points equal to the Weapon Level multiplied by the character's Damage Multiplier + the attacker's Attack Combat Value. Most characters have a Damage Multiplier of 5. Taking the Massive Damage Attribute (page 510) may increase the Damage Multiplier, as will the Superstrength Attribute (page 515).

Damage Points inflicted are reduced by the Armour Rating (if any) of the target, and then subtracted from the target's Health Points. Damage is described in more detail on page 538.

Custom Weapon Variables

Several specialised Custom Variables are available for the Weapon Attribute, such as Accurate or Range. See page 517.

Custom Weapon Restrictions

Three specialised Custom Restrictions are also available for the Weapon Attribute: Inaccurate, Toxic, and Unreliable. See page 519.

Use of Weapons

When designing a Weapon, the player (with GM input) should determine exactly how the Weapon works. Retractable animal claws? A sword made from deadly Valyrian steel? An insidious poison? The nature of the Weapons will give the attack role-playing flavour, will help determine what Variables and Restrictions are appropriate, will provide insight into how the character uses it, and will determine if the Weapon falls under the Ranged Attack Attribute or Melee Attack and Defence Attributes.

Unarmed: The Free Weapon

A completely unarmed person can strike an opponent using fists, feet, head, etc. This is a free Weapon Attribute that all characters can access – Weapon Level 0 "Unarmed" (Stun, Non-Penetrating) – and does not need to be recorded on character sheets. The damage inflicted is simply equal to the character's Attack Combat Value.

Table A5-6: Offensive Variables

Variable	Ranks	Variable	Ranks
Accurate	1-3	Indirect	1
Area	1-3	Linked	1
Aura	1	Range	1-3
Blight	1-5	Reach	1
Contact	1-2	Penetrating	any
Continuing	any	Stun	1
Drain	1-3	Tangle	1
Flexible	1-2	Unique	any

Weapon Custom Variables

The following Custom Variables, costing 1 Point for each Rank, may be assigned to the Weapon Attribute.

Accurate

The attack is unusually accurate, giving a +1 bonus to Attack Combat Value when using it. This ability can be assigned two or three times for a +2 or +3 bonus, but may not be combined with the Linked (Attack) Variable.

Examples include: well-balanced Valyrian steel swords, expertly crafted bows, properly weighted throwing knives, etc.

Area

Area defines the radius of effect of the Weapon, centred on a specific location (for Range Ability Rank 1 or higher). One Rank in Area equals a 1-metre radius; two Ranks equals a 3-metre radius; and three Ranks equals a 10-metre radius. The attacker makes one attack roll, but everyone in the area of effect gets his or her own defence roll. Consequently, some targets may be affected and others may defend successfully. The GM may rule that a successful defence roll may not be enough to escape completely, if there is no nearby cover to move behind that would completely block the effects of the Weapon effect. If this is the case, a successful defence roll reduces the effective Level of the Weapon by one-half (round down) for the purpose of damage.

Examples include: the fire of a dragon's breath, thrown wildfire, a catapult firing many smaller stones, etc.

Aura

The character's offensive ability successfully "hits" anyone who touches his or her body. An example might be a character that is sheathed in flame or radiating cold. Aura may not be combined with a Range Variable.

Examples include: a flaming sword sheathed in wildfire, the Others' cold aura, etc.

Blight

The target will suffer double damage (or double effect, when relevant) from a Blight attack if he or she does not make a successful Body Stat roll to resist its effects. If the roll is successful, though, the target only suffers one-fifth damage. This Variable represents Weapons that might not affect the target even when the attack is successful, such as a poisonous attack.

The Target Number for the roll depends on the Blight Rank: Easy (TN 9) for 1 Rank, Average (TN 12) for 2 Ranks, Difficult (TN 15) for 3 Ranks, Challenging (TN 18) for 4 Ranks, and Improbable (TN 24) for 5 Ranks.

Examples include: Greycap, Tears of Lys, Wolfsbane, etc.

Contact

The Weapon – usually a poisonous liquid or plant – delivers it's damage through mere contact with the skin (sometimes even affecting animals with thick skin or hide). Rank 1 indicates that the target must have extended contact with the substance (at least several minutes); Rank 2 delivers its effect with only brief contact. This Variable is often associated with the Blight, and Drain Variables, and the Toxic Restriction. The nature of the Weapon usually makes it incompatible with the Trap Variable.

Examples include: Firemilk, Myrish Fire, Wolfsbane, etc.

Continuing

This represents poison, pools of acid, flaming liquid, or similar sticky attacks that deliver lingering damage over several rounds. If the initial attack damage penetrates the opponent's Armour Rating, the target will take extra damage over time. At the end of each round, the character will suffer a loss of Health Points equal to one-fifth the original damage inflicted. Armour Rating does not protect against this. This continues each round for a number of rounds equal to the Rank of the Continuing Variable until the effect is somehow neutralised (GM's discretion; it should depend on the type of attack, and may require several rounds for full neutralisation). This type of Continuing effect only applies to damage, and not the special abilities from other Variables.

Alternatively, Continuing can be defined as "hourly" which inflicts the same damage as the original attack every hour after the attack or "daily" which inflicts the same damage every day. This may best represent a disease or slow poison attack. Unlike a regular Continuing attack, the hourly and daily damage will continue until the victim is dead or makes a successful roll with at penalty of -1 per Continuing Rank (daily) or -2 per Continuing Rank (hourly) against the average of his or her Soul and Body. This type of Continuing effect applies to both damage, and the special abilities from other Variables (like Drain). Until the victim is cured of the Continuing attack, he or she cannot heal the damage related to this attack – whether Health Point or ability-related.

Examples include: powdered greycap, tears of Lys, wildfire, etc.

Drain

The Attack causes the victim to lose Points from one Stat (specify Body, Mind, or Soul when designing the attack). A loss of Body may represent disease, rot, or poison; a loss of Mind can represent a thought-clouding concoction; a loss of Soul can represent despair, fear, torment, or corruption. In addition to any Health Points lost, the specified Stat is reduced by 1 for every Rank of the Variable (maximum of 3 Ranks total). Thus, Weapon (Drain 2: Mind) would reduce the victim's Mind by 2. Armour does not usually protect against Drain. To design an attack that drains without physical injury, buy the Weapon Level down to 0. A character reduced to 0 Body is paralysed and cannot move. A 0 Mind is "mindless" and will act in an illogical and animalistic fashion. A character reduced to 0 Soul is "broken" and lacks all drive or volition. The drained Points return at the rate of one every hour. Losing Stat Levels will require the Combat Value to be recalculated appropriately.

Examples include: milk of the poppy (Body), basilisk blood (Mind), tansy (Body), etc.

Flexible

This ability represents long, flexible, or extendible attacks such as a whip or tail. The target defends at a -1 penalty per Variable Rank. If the attacker is strong enough to physically lift the target, a successful attack can trip or disarm an opponent (snagging a weapon) in lieu of delivering damage. Such non-damaging attack stunts are made at a significant (-3) penalty to the attack roll since they require great skill to execute accurately. Flexible may be assigned at Rank 1, 2, or 3.

Examples include: Dothraki whip, chains, etc.

Indirect

The weapon can fire shots in a high arc and thus must be assigned in conjunction with the Range Variable. This allows the attacker to shoot at targets hidden behind fortifications, hills, or other obstacles. Indirect fire is tricky, however. To effectively fire at an indirect location, the attacker must be able to "see" the target, or someone else must spot the target and relay its position to the attacker. Indirect fire results in a slight (-1) penalty to the attack roll; firing at a target the attacker cannot "see" results in an additional extreme (-6) penalty (-7 total). Indirect fire may have a minimum range, depending on the Rank it was assigned: 50% of Range if Rank 1, 10% of range if Rank 2, or no minimum if Rank 3. If a target is closer than minimum Range indirect fire may not be used. For example, an attack with Range 3 (1,000 metres) and Indirect 2 could not attack anyone closer than 100 metres (10%) using indirect fire. Normal direct fire is usually possible, though.

Examples include: a catapult, scorpion, spitfire, etc.

Linked

An attack with this Variable is "attached" to another (or "master") Weapon attack the Item has. If that attack is successful, this "linked" attack automatically hits as well (no defence allowed), but if the master Weapon misses or fails to penetrate Armour Rating, the linked attack automatically fails too. If the master attack hits and delivers enough damage to successfully penetrate the target' s Armour Rating, then the Armour does not protect at all against the linked attack. Massive Damage, extra damage from the Attack Combat Value, and critical hit multipliers only apply to the master attack, though, and not to the secondary attack. An attack with the Linked Variable may not be given the Accurate or Range Variables or the Inaccurate Restrictions; its range and accuracy are dependent on the attack to which it is linked. Additionally, unless the GM indicates otherwise, a Weapon can only be a master to one other Weapon and a Weapon can never be both a master and a linked Weapon. Only one Rank need be assigned.

Examples include: poison linked to an arrow, venom linked to a basilisk bite, etc.

Range

Range is a measure of the maximum effective distance that a Weapon can be fired; the default Weapon Range is melee range. One Rank in Range means the Weapon can be used to attack targets up to 10 metres away; two Ranks is up to 100 metres; three Ranks is up to 1000 metres. See page 536 for information on ranged attack modifiers.

Examples include: thrown knives, slings, spears, etc. (Rank 1); bows, crossbows, etc. (Rank 2); catapults, scorpions, spitfires, etc. (Rank 3).

Reach

If a long melee Weapon can strike opponents who are beyond the reach of a normal (like a sword or warhammer) Weapon, it can offer significant advantages in combat – particularly when charging. If a character with a Reach Weapon is confronting an opponent with a shorter melee Weapon, the character with the longer Weapon will always attack first, regardless of the combatants' Initiatives or whether or not one combatant has a Ready action (page 535). If both opponents have a Reach Weapon, Initiative is resolved as normal.

If an opponent ever gets past the end of a Reach Weapon, though, and moves closer to the wielding character, the Reach Weapon cannot be used against that opponent. When appropriate, keeping the opponent at a distance (so the Reach Weapon can be used) requires the character to make a successful attack roll with an extreme (6) margin of success or greater.

Examples include: tourney or war lance, pike or poleaxe, longspear, whip, etc.

Penetrating

The Armour Attribute does not stop damage from these attacks as efficiently as usual. Each time Penetrating is assigned, the Armour Rating of Armour and Shields is reduced by 4 against that particular attack (to a minimum of 0). For example, Penetrating at Rank 2 reduces the amount of damage the target's Armour stops by 8.

Examples include: Valyrian steel weapons such as Eddard Stark's Ice, John Snow's Longclaw, etc.

Stun

An attack with this Variable inflicts temporary damage such as an unarmed melee attack or a sap. Lost Health Points are recovered at a rate equal to the character's Body Stat every hour. Stun damage cannot kill. Although it may seem odd that a nonlethal attack is a Variable and not a Restriction, it has the advantage that it may be used to incapacitate a foe without the risk of killing him or her. Stun cannot be assigned to Weapons at Level 0.

Examples include: unarmed melee attacks, sap, etc.

Tangle

Attacks that can entangle victims are primarily variations of nets. The entanglement has 5 Health Points. If a target does not successfully defend against a Tangle attack, he or she is trapped until sufficient damage is delivered to the entanglement to reduce its Health Points to zero or lower (at this point, it is destroyed). A trapped character has restricted movement and attacks physically with a significant (-3) penalty, cannot defend, and cannot perform actions that require complex gestures. The character is usually able to speak, however. A victim who has partially destroyed an entanglement may regain additional body movement (GM's discretion). A Tangle attack also inflicts damage as normal unless the Weapon Level was reduced to 0.

Examples include: nets of all shapes and sizes, etc.

Unique

The attack has some other unspecified ability that is not listed, and is subject to GM approval. The number of Variable slots is determined by the GM based on the benefit the Unique Variable provides.

Weapon Custom Restrictions

The following Custom Restrictions, returning 1 Point for each Rank, may be assigned to the Weapon Attribute. The GM may disallow any combination that seems inappropriate.

Table A5-7: Custom Restrictions: Weapons

Restriction	Ranks	Restriction	Ranks
Activation	-1 to -7	Non-Penetrating	-1 or -2
Hands	-1	Toxic	-1 or -2
Inaccurate	-1 to -3	Unique	any
Ingest	-1	Unreliable	-1

Activation

The Weapon's effects do not occur immediately, but rather set in after an incubation period. This is a common Restriction for poisons and other toxins. At Rank -1, the effect happens at the end of the round; Rank -2 – the next round; Rank -3 – in five rounds; Rank 4 – in one minute; Rank 5 – in 10 minutes; Rank 6 – in one hour; Rank 7 – in six hours.

Examples include: Greycap, Tears of Lys, Wolfsbane, etc.

Hands

The weapon requires two hands to wield properly, and might not even be usable with only one hand (either due to extreme weight, awkwardness, or design).

Examples include: bows, quarterstaff, greatsword, etc.

Inaccurate

The attack is not accurate (it is possibly poorly made, or just not particularly effective), suffering a -1 penalty to all attack rolls. This Restriction can be taken two or three times for a -2 or -3 penalty.

Examples include: Myrish crossbow, poorly made weapons, damaged weapons, etc.

Ingest

The Weapon – usually a poisonous liquid, powder, or plant – must actually be ingested by the target in order to have an effect. This Variable is often associated with the Blight, and Drain Variables, and the Toxic Restriction. The nature of the Weapon usually makes it incompatible with the Trap Variable.

Examples include: Greycap, Tears of Lys, Wolfsbane, etc.

Non-Penetrating

The attack has an inferior ability to penetrate Armour relative to its damage. Any Armour or Shield Attribute stops an additional 4 damage. The Game Master must approve any multiple assignments of this Restriction. This Restriction is incompatible with the Penetrating Variable.

Examples include: quarterstaff, unarmed attack, whip, etc.

Toxic

The attack is a poison or other harmful effect that only damages living things. Rank 1 means that non-living material or characters who have the appropriate Special Defence Attributes are completely immune to its effects. Rank 2 means that in addition, a subject who is expecting the attack can render his or herself immune for at least one round (usually enough time to escape) if he or she had prepared by taking a simple precaution such as holding one's breath or using a wet rag to resist a toxic gas.

Examples include: basilisk venom, extractions from nightshade and strangler, etc.

Unique

The attack has some other unspecified limitation, which is subject to GM approval.

Unreliable

Any time this attack is used and the attack roll results in an unmodified (or "natural") 2 or 3, the attack fails to take place and the Weapon jams, snaps, or otherwise malfunctions. The Weapon will not work again until some condition is fulfilled (GM's discretion).

Examples include: Myrish crossbow, poorly made siege weapons, a bow with a weak string, etc.

Step 6: Consider Skill Specialisations

Your character's Skills represent his or her extensive training and experience in a particular field. Each Skill is an Attribute (page 502), but certain special rules also apply to them. A character does not need to have any Skills, but they can be very useful during adventures, and are a good way to distinguish the character.

Assign Skills to your character when selecting Attributes. If your character was designed with Paths (page 496), he or she will already have a number of Skills. Refer to the Skill descriptions (pages 521-524) to determine how they work and whether any additional decisions are required. You can also use any remaining Character Points to improve these Skills.

The different Skills are divided into Levels 1 through 6. Increasing the value of a Skill by one Level requires 1-3 Character Points, depending on the Skill, as shown below.

The higher the Skill Level, the better your character is and the broader his or her knowledge within the field. Characters with high Stats can be exceptionally proficient within a field even without high Skill Levels, though; they are considered "naturals." Many characters might only have a few Skills. A noble child, for example, might have no Skills at all – or just a single Point in a general Skill like Arts, Domestic Arts, Gaming, Sports, or Writing.

Skill Levels

Skills are normally limited to six Levels. Each Level provides a +1 bonus on checks to succeed in a task governed by that Skill.

Level 1 and 2 indicate significant training or practice with that Skill. For example, Leechcraft Level 1 or 2 represents the sort of experience that a green maester might possess. Similarly, a trained solder would probably have Warfare at Level 1 or 2.

Level 3 and 4 indicate considerable experience with a particular Skill. For example, Leechcraft Level 3 or 4 represents the talents that an experienced maester surgeon might possess. Similarly, a seasoned knight who has lead several successful campaigns might have Warfare at Level 3 or 4.

Level 5 and 6 indicates a true expert in a particular Skill. For example, Leechcraft Level 5 or 6 would represent a maester of unparalleled experience in general healing techniques, who can bring his charges back from the brink of death, and perform emergency surgery on the battlefield. Similarly, a decorated field commander who has regularly lead is troops to victory, even when facing much larger or better-equipped forces, would have Warfare at Level 5 or 6.

Relative expertise is also represented by the difference in Stats and Attributes. Two merchants may be exceptionally astute businessmen (each with Administration Level 4), but if one is the other's superior, he or she will likely also have higher Stats and perhaps related Attributes (such as Heightened Awareness and Divine Relationship).

No Skill Level is needed for casual expertise. Someone who rides a horse on leisure hunts or has studied basic healing techniques at the Citadel would not require Riding Level 1 or Leechcraft Level 1. A street thug may know a thing or two about breaking and entering, but might lacks the training and experience to have Stealth or Sleight of Hand Level 1.

Conversely, a character may have high Skill Levels without any formal training, because he or she has used the Skill in daily life for many years (such as a brawny farmer having the Powerlifting Skill). Characters should rarely possess Skill Levels at their maximum allowed Level, since this achievement reflects an incredibly high degree of proficiency. A character with a Skill Level of 5 or 6 is widely regarded as the best in his or her field.

Skill Specialisations

A character must select one Specialisation for each Skill, such as bowyer/fletcher, carpentry, jewellery-making, leatherworking, metalworking, pottery, tailoring, or woodworking for the Artisan Skill. This Specialisation comes with the Skill at no extra cost. The section below suggests several Specialisations for each Skill; more can be invented with GM permission.

Designer's Note: Skills in Other Tri-Stat Games

To enhance the flavour of the Skills for AGOT Tri-Stat, a handful of names have been changed from their normal Tri-Stat designations. If you wish to integrate AGOT with other Tri-Stat games, use the following associated Skill names. In most instances, the application of the Skill remains the same.

Art is the same as Visual Arts
City Survival is the same as Street Sense
Destruction is the same as Demolitons
Humanity is the same as Social Science
Justice is the same as Police Science
Leechcraft is the same as Medical
Logic is the same as Physical Science
Magic and Legend is the same as Occult
Nature is the same as Biological Sciences
Performing is the same as Performing Arts
Shadowing is the same as Urban Tracking
Warfare is the same as Military Science

Table A6-1: Character Point Costs for Skills

Skill	Cost	Skill	Cost
Acrobatics	2	Languages	1
Administration	1	Law	1
Animal Training	2	Leechcraft	2
Architecture	1	Logic	1
Area Knowledge	2	Magic and Legend	3
Artisan	1	Mechanics	1
Arts	1	Nature	1
Boating	2	Navigation	2
City Survival	1	Performing	1
Climbing	2	Poisons	2
Controlled Breathing	1	Powerlifting	2
Cultural Arts	1	Riding	2
Destruction	1	Seduction	2
Disguise	2	Shadowing	1
Domestic Arts	1	Sleight of Hand	2
Etiquette	2	Sports	1
Foreign Culture	3	Stealth	2
Forgery	1	Swimming	1
Gaming	1	Warfare	3
Humanity	1	Wilderness Survival	2
Interrogation	2	Wilderness Tracking	2
Intimidation	2	Writing	1
Justice	1		

Skill Descriptions and Costs

Each Skill has its own description, which indicates game effects and the Stat which is usually most relevant to the Skill's use, should a Skill check be needed. Game mechanics for using Skills in play are described under Skill rolls (page 532), but there is no need to worry about them while designing a character. Simply choose those Skills that most closely fit your concept.

A Skill Level costs 1 to 3 Points depending on the Skill's utility in the campaign.

Background Skills cost 1 Point/Level. These are Skills which only occasionally have a significant utility for a typical adventure in the game.

Adventure Skills costs 2 Points/Level. These are Skills which are often prove important in an adventure within the game.

Genre Skills cost 3 Points/Level. These are Skills that are central to the story of "A Song of Ice and Fire."

Acrobatics

Cost: 2 Points/Level
Relevant Stat: Body
Specialisations: Balance, Flexibility, Jumps, Tumbling
Examples: Syrio Forel, Tyrion Lannister, Arya Stark

The ability to perform feats of agility with minimal chance for injury. Includes jumping, flipping, contorting, and reacting quickly.

Administration

Cost: 1 Point/Level
Relevant Stat: Mind
Specialisations: Collecting Rents, Expanding Holdings, Finances, Hospitality, Leadership, Stewardship
Examples: Petyr Baelish, Cersei Baratheon, Catelyn Stark

The ability to organise, run, and understand part or all of an organisation or household (such as a manor or fortress, merchant ship, or noble court).

Animal Training

Cost: 2 Points/Level
Relevant Stat: Soul
Specialisations: Any single animal such as dogs, horses, shadowcats, etc.
Examples: Drogo, Jon Snow, Robb Stark

The ability to teach and train animals with an intellect above that of instinctive insects. An animal usually has a Mind Stat of 1-2.

Architecture

Cost: 1 Point/Level
Relevant Stat: Mind
Specialisations: Bridges, Castles, Cities, Field Fortifications
Examples: Mirri Maz Duur, Tyrion Lannister, Eddard Stark

Knowledge of construction methods, design, and engineering. A successful use of this Skill can also aid in siegecraft or the destruction of a fortification.

Area Knowledge

Cost: 2 Points/Level
Relevant Stat: Mind
Specialisations: One specific area (city, desert, forest, mountain, sea, village, etc.) within the chosen region
Examples: Drogo, Theon Greyjoy, Bran Stark

Knowledge of the geography and people of a single region and a specific area within it (choose one region and area). The smaller the area, the more detailed and extensive the character's knowledge. This Skill may be assigned multiple times to indicate knowledge of several regions.

Artisan

Cost: 1 Point/Level
Relevant Stat: Average of Body and Soul
Specialisations: Bowyer/Fletcher, Carpentry, Jewellery-making, Leatherworking, Metalworking, Pottery, Tailoring, Woodworking
Examples: Theon Greyjoy, Gendry, Tobho Mott

This Skill represents a character's ability to work with a variety of materials to repair or produce useful or aesthetically pleasing objects.

Arts

Cost: 1 Point/Level
Relevant Stat: Body, Mind, or Soul (often an average)
Specialisations: Carving, Drawing, Dyeing, Painting, Sculpting
Examples: Talented smallfolk

The ability to produce a work of fine art, rather than simply useful objects (which is instead covered by the Artisan Skill).

Boating

Cost: 2 Points/Level
Relevant Stat: Average of Body and Mind
Specialisations: Merchant Vessels, Small Boats, War Galleys
Examples: Catelyn Stark, many members of House Greyjoy

The ability to safely operate and sail a boat or ship.

City Survival

Cost: 1 Point/Level
Relevant Stat: Mind or Soul
Specialisations: Behaviour, Black Market, Contacts, Territories
Examples: Petyr Baelish, Sandor Clegane, Arya Stark

The knowledge of survival in the seedier parts of a city, including safe places to stay, people to contact, and the "laws" of the streets.

Climbing

Cost: 2 Points/Level
Relevant Stat: Body
Specialisations: Natural Surfaces, Poles, Ropes, Trees, Walls
Examples: Theon Greyjoy, Tyrion Lannister, Bran Stark

The ability to scale vertical surfaces with or without the use of specialised climbing equipment.

Controlled Breathing

Cost: 1 Point/Level
Relevant Stat: Body or Soul
Specialisations: Calm, Cyclic Breathing, Holding Breath, Slow Heart Rate
Examples: Bran Stark, Daenerys Targaryen, Varys

The ability to control respiratory functions in order to maximise breathing efficiency or to perform tricks such as "playing dead."

Cultural Arts

Cost: 1 Point/Level
Relevant Stat: Mind
Specialisations: Archaeology, Rare Object Appraisal, History, Legends and Myths, Literature, Nobility
Examples: Cersei Baratheon, Mirri Maz Duur, Tywin Lannister

Knowledge of aspects of human culture.

Destruction

Cost: 1 Point/Level
Relevant Stat: Body or Mind
Specialisations: Fortifications, Mines, Natural Formations, Sailing Vessels, Small Buildings
Examples: Gregor Clegane, Drogo

The knowledge of the most efficient ways to damage or collapse buildings, caves, and natural formations.

Disguise

Cost: 2 Points/Level
Relevant Stat: Body, Mind, or Soul
Specialisations: Costume, Dialects, Impersonation, Make-up
Examples: Petyr Baelish, Varys

The ability to change one's personal appearance and/or demeanour in an attempt to deceive others.

Domestic Arts

Cost: 1 Point/Level
Relevant Stat: Mind or Soul
Specialisations: Child Rearing, Cleaning, Cooking, Decorating, Household Affairs, Needlework
Examples: Mirri Maz Duur, Tyrion Lannister, Jon Snow

The ability to accomplish tasks necessary for the care and management of a household.

Etiquette

Cost: 2 Points/Level
Relevant Stat: Mind
Specialisations: Dothraki, Nobility, Religious, Royalty, Smallfolk, Wildling
Examples: Cersei Baratheon, Jaime Lannister, Catelyn Stark

The knowledge of polite, proper, and inoffensive behaviour in social settings.

Foreign Culture

Cost: 3 Points/Level
Relevant Stat: Mind
Specialisations: One Specific Culture
Examples: Robert Baratheon, Eddard Stark, Daenerys Targaryen

This reflects knowledge of the history, religion, ethics, and lifestyle of specific foreign cultures – limited to one culture for each Skill Level. Examples include Braavos, Dorne, Iron Islands, Lorath, Lys, Myr, Norvos, Pentos, Qohor, Tyrosh, Volantis, Westeros (for characters not native to the continent), Wildling, etc. Select one culture for each Skill Level. Selecting the very broad Specialisation "Free Cities" indicates the character has a general knowledge of the culture of the Eastern Continent, but not as many specifics as choosing one individual Free City.

Forgery

Cost: 1 Point/Level
Relevant Stat: Mind
Specialisations: Ageing, Handwriting, Wax Seals
Examples: Petyr Baelish, Varys

The ability to counterfeit documents and papers, including the apparent age of the papers and wax seals.

Gaming

Cost: 1 Point/Level
Relevant Stat: Mind or Soul
Specialisations: Children's Games, Gambling, Military Simulations
Examples: Tyrion Lannister, Tywin Lannister, Eddard Stark

The ability to play various games and simulations well.

Humanity

Cost: 1 Point/Level
Relevant Stat: Mind
Specialisations: Behaviour, Relationships, Politics, Societies, Theology
Examples: Cersei Baratheon, Mirri Maz Duur, Varys

Understanding of the way people function individually and in groups, including their collective beliefs and actions.

Interrogation

Cost: 2 Points/Level
Relevant Stat: Mind or Soul
Specialisations: Concoctions, Psychological, Physical
Examples: Robert Baratheon, Gregor Clegane, Jaime Lannister

The ability to convince someone to provide information against his or her will. Can also be used to help withhold information when being questioned by an enemy.

Intimidation

Cost: 2 Points/Level
Relevant Stat: Body, Mind, or Soul
Specialisations: Diplomatic, Merchant, Military, Underworld, Unstable, Old Blood
Examples: Gregor Clegane, Sandor Clegane, Daenerys Targaryen

The ability to convincingly project a "tough guy" image though verbal and body language ... or based on a mysteriousness or almost supernatural presence (Old Blood). A successful check means those witnessing your performance are convinced you mean any threats you make. How they react after that will depend on how tough they are themselves in relation to the kind of threat you present – they may respond with respect, fear, hatred, or amusement.

Justice

Cost: 1 Point/Level
Relevant Stat: Mind
Specialisations: Deduction, Evidence Gathering, Re-enactment, Weapon Identification
Examples: Jaime Lannister, Tyrion Lannister

This is the detailed work that follows the investigation of a crime, which helps the city guards and others keepers of justice track down those responsible.

Languages

Cost: 1 Point/Level
Relevant Stat: Mind
Specialisations: Any one language, Code Language, Lip Reading, Sign Language
Examples: Petyr Baelish, Daenerys Targaryen, Varys

Reflects an aptitude for languages and their historical usage. Additionally, a character will be able to speak, write, and/or use one language for each Skill Level (such as High Valyrian, Free Cities Valyrian, Dothraki, the Common Tongue of Westeros, a secret code or sign language, etc.). Multiple Specialisations will be listed for Languages – the first is the character's native language (a free Specialisation), while the others are foreign languages.

Law

Cost: 1 Point/Level
Relevant Stat: Mind
Specialisations: One Specific Region or Culture
Examples: Joffrey Baratheon, Jon Snow, Robb Stark

Knowledge of the crafting and historical context of laws and edicts. Additionally, a character will have a strong understanding of the laws of the land for one specific region.

Leechcraft

Cost: 2 Points/Level
Relevant Stat: Mind (sometimes Body)
Specialisations: Birthing, Diseases, Physic, Surgery
Examples: Mirri Maz Duur, many maesters and godsworn

Knowledge of how to treat wounds and other debilitations. Physic represents the art of treating wound in the field or when a specialised instruments are unavailable.

Logic

Cost: 1 Point/Level
Relevant Stat: Mind
Specialisations: Engineering, Mathematics, Natural Laws, Stargazing
Examples: Petyr Baelish, Mirri Maz Duur, Tyrion Lannister

Logical training in the numbers and reasons of the natural world.

Magic and Legend

Cost: 3 Points/Level
Relevant Stat: Mind
Specialisations: Alchemy, Bloodmagic, Rituals, Folktales, Legends, Spirits
Examples: Mirri Maz Duur, Bran Stark, Daenerys Targaryen

Knowledge of the arcane and mystical arts, and the tales and legends that surround them.

Mechanics

Cost: 1 Point/Level
Relevant Stat: Mind (sometimes Body)
Specialisations: Gearwork, Locksmith, Traps, Water Systems
Examples: Tyrion Lannister, Tywin Lannister

The ability to maintain, repair, or build mechanical devices that might include gears, pulleys, and leavers.

Nature

Cost: 1 Point/Level
Relevant Stat: Mind
Specialisations: Animals, Cycles, Plants, Seasons, Weather
Examples: Drogo, Mirri Maz Duur, Tyrion Lannister

Knowledge of the interactions of the natural world through academic study.

Navigation

Cost: 2 Points/Level
Relevant Stat: Mind
Specialisations: Currents, Landmarks, Map Reading, Stars
Examples: Drogo, Theon Greyjoy, Jaime Lannister

The ability to read maps and use specialised navigation equipment, as well as to identify landmarks and stars to determine bearings.

Performing

Cost: 1 Point/Level
Relevant Stat: Average of Body, Mind, and Soul
Specialisations: Comedy, Dance, Drama, Musical Instrument, Oratory, Singing, Fast Talking
Examples: Tyrion Lannister, Sansa Stark

The ability to perform well before an audience, and to evoke an emotional response through the performance.

Poisons

Cost: 2 Points/Level
Relevant Stat: Mind
Specialisations: Animal, Earth, Plant
Examples: Petyr Baelish, Mirri Maz Duur, Varys

The ability to recognise, distil or concoct, apply, and neutralise a variety of poisons and toxins.

Powerlifting

Cost: 2 Points/Level
Relevant Stat: Body
Specialisations: Bulky Objects, Humans, Moving Objects, Small Objects (Hand-Held)
Examples: Gregor Clegane, Drogo

The ability to perform feats of strength with minimal chance for injury. Includes lifting or pushing heavy objects, stopping objects in motion, and supporting large masses.

Riding

Cost: 2 Points/Level
Relevant Stat: Body, Mind or Soul
Specialisations: One Specific Type of Animal (Dragon, Garron, Heavy War Horse, Light Horse, Pony, Sand Steed, etc.)
Examples: Robert Baratheon, Drogo, Sandor Clegane

This is the knowledge of how to care for a riding beast, how to saddle, mount, and dismount the animal, how to get it to perform difficult or dangerous manoeuvres safely and without balking, and how to best pace it for long-distance rides.

Seduction

Cost: 2 Points/Level
Relevant Stat: Body or Soul
Specialisations: Emotional, Physical, Political, Verbal
Examples: Cersei Baratheon, Daenerys Targaryen, Varys

A character with this Skill is adept at exploiting their sex appeal. A successful Skill check will convince another person that the character is genuinely interested in them. Whether or not the subject actually responds will depend on his or her own romantic inclinations and sexual preferences.

Shadowing

Cost: 1 Point/Level
Relevant Stat: Mind
Specialisations: City, Fortress, Market, Underworld
Examples: Petyr Baelish, Theon Greyjoy, Tyrion Lannister

This is the ability to follow or "shadow" someone through an inhabited area (city, town, fortress, etc.) or to find people by asking the right questions.

Sleight of Hand

Cost: 2 Points/Level
Relevant Stat: Body
Specialisations: Palm, Legerdemain, Lift Object, Pick Pocket
Examples: Petyr Baelish, Tyrion Lannister, Varys

A character with this Skill has superior manual dexterity, greater than that suggested by his or her Body Stat. This includes the ability to perform palm small objects, cheat at dice games, plant an item on someone, etc.

Sports

Cost: 1 Point/Level
Relevant Stat: Body (sometimes Mind or Soul)
Specialisations: One Sport or Game Competition
Examples: Drogo, Syrio Forel

The ability to play well with others in a team or individual sporting competitions.

Stealth

Cost: 2 Points/Level
Relevant Stat: Body (sometimes Mind)
Specialisations: Camouflage, Concealment, Silent Movement
Examples: Theon Greyjoy, Arya Stark, Varys

The ability to disguise objects or people so that they blend into their surroundings. This also includes the ability to conceal small objects on one's person and the ability to move silently.

Swimming

Cost: 1 Point/Level
Relevant Stat: Body
Specialisations: Depth, Diving, Endurance, Rough Waters, Speed
Examples: Robert Baratheon, Jorah Mormont, Catelyn Stark

The character is skilled at swimming or diving, though even a person without this Skill may still have enough experience to swim (badly) for short distances. A swimmer can usually move at a speed equal to his or her Body Stat in kilometres per hour for a short while.

Warfare

Cost: 3 Points/Level
Relevant Stat: Mind
Specialisations: Logistics, Siegecraft, Strategy, Tactics, Teamwork
Examples: Robert Baratheon, Tywin Lannister, Eddard Stark

The character has knowledge of leading armies – whether trained soldiers or drafted irregulars – including aspects of logistics (supply), tactics (personal combat), and strategy (planning).

Wilderness Survival

Cost: 2 Points/Level
Relevant Stat: Mind (sometimes Body)
Specialisations: Cold, Desert, Forest, Jungle, Mountain, Plains, Water
Examples: Drogo, Tyrion Lannister, Jon Snow

The ability to find food and shelter in the outdoors, to avoid natural hazards, and to identify edible and useful plants and animals.

Wilderness Tracking

Cost: 2 Points/Level
Relevant Stat: Mind (sometimes Soul)
Specialisations: Cold, Desert, Forest, Jungle, Mountain, Plains, Water
Examples: Drogo, Theon Greyjoy

The ability to successfully trail or track someone or something while outdoors in a rural or wilderness setting.

Writing

Cost: 1 Point/Level
Relevant Stat: Average of Mind and Soul
Specialisations: Academic, Edicts, Instructional, Poetic, Prose, Religious
Examples: Tyrion Lannister, Tywin Lannister, Jon Snow

The ability to communicate ideas or emotions in a written work, though a person without this Skill may still know his or her letters.

Step 7: Select Defects

Defects are disadvantages through which your character must suffer in order to overcome the hardships of day-to-day life. Defects serve as an excellent and often comical role-playing opportunity. They only impede your character to a limited extent and are not intended to totally negate his or her many abilities. If assigned to Items (see page 509), Defects indicate flaws or drawbacks for the object.

Defects have a negative point cost – that is, they give back Character Points to your character. Most Defects have a variable cost ranging from -1 to -3 Points (with a few exceptions) depending on how severely the Defect will impact your character's life.

The number of Points you receive is directly proportional to how much the Defect hinders your character; Defects that do not inflict a significant disadvantage are not worth any negative Points. It is recommended that your character have no more than four Defects.

Unused Points

If after assigning a few Defects your character's total Character Point cost is now less than the number of Character Points you were assigned, you have two options:

1. You may return to the previous steps and continue to acquire Stats, Paths, or Attributes, increasing your Character Point cost up to the starting total.
2. You may decide to save the unused Character Points for future consideration.

Table A7-1: Defects

Defect Name	Progression	Page
Achilles Heel	-1 to -3 Points	525
Awkward Size	-4 to -24 Points	525
Blind Fury	-1 to -3 Points	525
Conditional Ownership	-1 to -3 Points	526
Imbue	-1 to -3 Points	526
Impaired Manipulation	-1 to -3 Points	526
Impaired Speech	-1 to -3 Points	526
Inept Attack	-10, -20, -30 Points	526
Inept Defence	-10, -20, -30 Points	527
Ism	-1 to -3 Points	527
Less Capable	-1 to -10 Points	527
Marked	-1 to -3 Points	527
Nemesis	-1 to -3 Points	527
Not So Tough	-2, -4, -6 Points	528
Owned	-1 to -3 Points	528
Phobia	-1 to -3 Points	528
Physical Impairment	-1 to -3 Points	528
Reduced Damage	-3, -6, -9 Points	528
Sensory Impairment	-1 to -3 Points	528
Skeleton in the Closet	-1 to -3 Points	529
Unappealing	-1 to -3 Points	529
Unique Defect	-1 to -3 Points	529
Wanted	-1 to -3 Points	529

Achilles Heel

The character loses twice as many Health Points as normal from a particular attack form, which must fit with the character concept. For example, wights have a particular weakness to fire (a common attack form), as Jon Snow discovers when battling the undead Othor. The GM must approve any Achilles Heel Defects. A character may have an Achilles Heel to either a common, uncommon, or rare attack form (in the context of the campaign).

-1 Point The attack form is rare.

-2 Points The attack form is uncommon.

-3 Points The attack form is common.

Awkward Size

This Defect only applies to animals and inanimate objects – not characters. Awkward Size means the animal or object is notably larger and more massive than an ordinary man – significantly larger at Rank 1 than even Gregor Clegane. The larger the object, the more points this Defect will be worth. "Height" usually refers to the Item's longest dimension. Animals rarely have greater than Size Rank 3 unless they are truly immense creatures.

Larger objects make bigger targets in ranged combat. For every Awkward Size category the target is larger than the attacker, the attacker gains a +1 bonus to hit with a ranged weapon. Conversely, for every Awkward Size category the target is smaller than the attacker, the attacker receives a -1 penalty with a ranged weapon. For example, if a character (Size 0) is attacking a Size 4 animal or object (such as a sailing ship) in ranged combat, the character gains a +4 bonus to hit.

Table A7-2 shows the progression of mass and height. Select a size and then assign a mass (usually within that range). The ranges of size 0 (the usual standard) are shown for comparison.

Table A7-2: Awkward Size Table

Size	Points	Height	Typical Mass
0 (Medium)	0	1 – 2 metres	50 – 150 kg
1 (Large)	-4	3 – 4 metres	200 – 1,200 kg
2 (Huge)	-8	5 – 8 metres	1.5 – 8 tonnes
3 (Gargantuan)	-12	9 – 15 metres	10 – 60 tonnes
4 (Colossal)	-16	16 – 30 metres	75 – 500 tonnes
5 (Enormous)	-20	31 – 60 metres	550 – 4,000 tonnes
6 (Monstrous)	-24	61 – 125 metres	4 k – 30 k tonnes

Blind Fury

Under specific conditions selected by the player (and approved by the GM), the character will enter a state of unbridled anger. While enraged, the character will furiously attack the closest person, whether that individual is a friend or foe. Once that person is defeated or flees, the berserk character will attack the next closest "threat." Examples of conditions that might initiate Blind Fury include: receiving a certain amount of damage, sight of blood, a specific sound or smell, being outnumbered in combat, seeing a friend in mortal danger, confrontation with a specific opponent, etc.

The character can only return to a normal emotional state under another specific condition. This return could involve a Soul Stat roll, or could be an automatic reversion. Examples of return conditions include: no opponents in the vicinity, a specific calming technique performed by an ally, solitude, ingestion of a particular plant extract, being knocked unconscious, etc.

-1 Point Initiating the Blind Fury is difficult; reverting to normal emotional state is easy.

-2 Points Initiating the Blind Fury and reverting to a normal emotional state are both moderately difficult.

-3 Points Initiating the Blind Fury is easy; reverting to normal emotional state is difficult.

Conditional Ownership

This Defect can only be taken by a Companion or Item. It means the Item or Companion actually belongs to another person or organisation (such as a noble house or trade organisation) instead of the creating character. They are issued to the character, but the organisation imposes "mild," "strict," or "severe" conditions on their use.

"Mild conditions" indicate that the character can use the objects or allies for some personal matters, but if he or she is released from the organisation or disobeys direct orders, the objects can be taken away. The character can also be assigned different objects at any time. For example, a godsworn might have conditional use of certain religious accoutrements.

"Strict conditions" indicate that the character is only permitted to use the objects or allies for activities as ordered by the organisation. This is the way most army and city guard equipment is issued. If the character is caught using the objects for personal activities, he or she will receive a severe reprimand.

"Severe conditions" indicate that the character can only use the objects or allies under specific orders. A royal seal or signet ring used to enact the will of the king (that might have the Aura of Inspiration Attribute) would fall under this category. Using the objects at any other time results in incarceration, physical punishment, or even death.

-1 Point Mild conditions are imposed on the objects' ownership and usage.

-2 Points Strict conditions are imposed on the objects' ownership and usage.

-3 Points Severe conditions are imposed on the objects' ownership and usage.

Imbue

This Defect must be linked to one specific Attribute. The character does not use the Attribute directly, but instead grants its use to others for a duration of one scene or event. Unless the GM indicates otherwise, the character can only Imbue others with the Attribute a number of times each game session equal to the Attribute Level.

Imbue can represent blessings performed by the character for protection, inspirational speeches that encourage others, knowledge temporarily imparted to the receivers, etc. This Defect is usually taken in conjunction with one of the following Attributes, though the GM may expand this list as desired: Divine Relationship, Heightened Awareness, Massive Damage, Melee Attack, Melee Defence, Ranged Attack, Ranged Defence, Special Defence, Special Movement.

-1 Point The character can imbue 4-6 people with the Attribute.

-2 Points The character can imbue 2-3 people with the Attribute.

-3 Points The character can imbue 1 person with the Attribute.

Impaired Manipulation

The ability to manipulate objects with hands or other appendages is one of the major advantages that humans have over other species. If a character or animal lacks these abilities, due to natural design or an unfortunate accident, he or she will be at a significant disadvantage.

-1 Point The character only has one usable arm. He or she cannot hold onto objects while punching or using a hand-held weapon.

-2 Points The animal has rudimentary manipulative ability using paws or talons, such as a direwolf, bear, or falcon. It can grapple and lift things, but not perform tasks that require fine manipulation or tool use.

-3 Points The character or animal has no useable arms. He or she cannot carry hand-held weapons, grab or push objects, or punch enemies in combat. This rank includes animals with no manipulative ability, such as horses, fish, or snakes.

Impaired Speech

The ability to communicate through language is another major advantage that humans have over other animals. If a character lacks these abilities, due to natural design or serious injury, he or she will be at a significant disadvantage. This ability does not refer to comprehension of speech, which is based on the Mind Stat and the Language Skill, but the ability to produce it. A hearing-impaired individual has Sensory Impairment (page 528).

-1 Point The character has a severe speech impediment, which will give him or her a significant (-3) penalty on rolls where clear or quick speech is required.

-2 Points The character or animal can communicate with a range of sounds that carry emotional content but which are not language, such as the chirping of birds or the moans of a person without a tongue.

-3 Points The character or animal is completely mute with no way to verbally communicate.

Inept Attack

This Defect reflects a character's poor judgement in offensive combat situations, which makes it much more difficult to strike an opponent successfully. A character with the Inept Attack Defect suffers a penalty to his or her Attack Combat Value. The Defect cannot be taken if it would lower the Value below 0. See page 529 more information on the Attack Combat Value.

-10 Points The character's Attack Combat Value is decreased by 1 Point.

-20 Points The character's Attack Combat Value is decreased by 2 Points.

-30 Points The character's Attack Combat Value is decreased by 3 Points.

Inept Defence

This Defect reflects a character's poor judgement in defensive combat situations, which can often place him or her in precarious positions. A character with the Inept Defence Defect suffers a Defence Combat Value penalty. The Defect cannot be taken if it would lower the Value below 0. See page 529 for more information on the Defence Combat Value

-10 Points The character's Defence Combat Value is decreased by 1 Point.

-20 Points The character's Defence Combat Value is decreased by 2 Points.

-30 Points The character's Defence Combat Value is decreased by 3 Points.

Ism

Ism is discrimination based solely on one particular aspect of a character. Examples of Ism include: ageism, elitism, racism, sexism, or discrimination based on noble birth (or bastardy), education, sexual preference, occupation, religion, physical features, etc. It can also represent prejudice the character experiences as the result of an action he or she has taken in the past, such as when Jaime Lannister killed the king he was sworn to protect (Ism: Kingslayer). The players and GM are strongly encouraged to discuss any contentious discrimination issues, and their role in the game, before play begins, to ensure no one will be uncomfortable role-playing a character subject to them.

-1 Point The character experiences a small degree of discrimination.

-2 Points The character experiences a large degree of discrimination.

-3 Points The character experiences a severe degree of discrimination.

Less Capable

The three game Stats indicate the same level of ability in all aspects of each Stat: the Body Stat represents all physical aspects, the Mind Stat represents all mental aspects, and the Soul Stat represents all spiritual and willpower aspects. Some characters may have one or more aspects of a Stat at a less proficient level than the rest of the Stat aspects, however, and this is where the Less Capable Defect comes in.

For example, a bulky sellsword might have a high strength, excellence endurance, fast running speed, good manual dexterity, and healthy immune system ... but be rather clumsy. This would fit a character with a Body Stat of 8 or 10, with the Less Capable (Agility) Defect at -5 Points. Similarly, a witty, perceptive, and insightful maester that happens to have a surprisingly bad memory might have a Mind Stat of 9, with the Less Capable (Memory) Defect at -3 Points.

Every Stat has a multitude of aspects associated with it, that are considered either Major Aspects (aspects that arise frequently in a game) or Minor Aspects (aspects that arise infrequently).

For every -1 Point in Less Capable (Major Aspect), the character suffers a -1 penalty to Stat or Skill rolls that relate to that aspect of the Stat.

For every -1 Point in Less Capable (Minor Aspect), the character suffers a -2 penalty to Stat or Skill rolls that relate to that aspect of the Stat.

Each Stat has three Major and three Minor Aspects listed below. Players may create additional Aspects with the Game Master's input.

Body

Major – Agility, Endurance, Strength

Minor – Immune System, Manual Dexterity, Running Speed

Mind

Major – Creativity, Perception, Reason

Minor – Common Sense, Intuition, Memory

Soul

Major – Charisma, Luck, Willpower

Minor – Composure, Empathy, Self-Discipline

New Aspects

These Aspects and their classification as Major or Minor are examples only. The GM can redefine or rename these Aspects, or create others that better reflect particular character concepts or the nature of a setting, or what elements of achievement the GM wishes to emphasise. A few examples of alternate Aspects, which could be Major or Minor depending on their emphasis and exact definition, may include: (for Body): Co-ordination, Looks, Fitness, Lower-Body Strength, Muscle, Upper-Body Strength; (for Mind): Focus, Intellect, Judgement, Mechanical Aptitude; Savvy, Wit, Wisdom; (for Soul): Artistic Ability, Courage, Charm, Gravitas, Leadership, Inspiration, Piety, Presence, Sanity, Wisdom . . . and many others are possible.

Marked

A character is considered Marked if his or her body hosts a permanent and distinguishing design that may be difficult to conceal. The design may be a family symbol, an identifying birthmark, a permanent scar, or a unique tattoo; alternatively, the character may be a dwarf, and thus marked by his or her short stature and distinct features. If the mark is not considered out of the ordinary (such as freckles or a common tattoo), this Defect does not apply. Also, most animals and other such creatures do not have the Marked Defect since their physical appearance is not out of the ordinary for what they are.

-1 Point The mark is easily concealable because it is small or in an inconspicuous location.

-2 Points The mark can be concealed, but this is difficult because it is large or in an obvious location.

-3 Points Under most circumstances, the mark cannot be concealed because it affects the character's entire body.

Nemesis

The character has someone in his or her life that actively interferes with goal achievement on a regular basis. This Nemesis can take several forms. He or she could be a professional rival such as someone competing for the business of others. The Nemesis could also be personal, such as the enmity an orphaned son feel towards his father's killer. The Nemesis may even be a romantic rival such as someone chasing the same person the character is pursuing.

The Nemesis should be someone who makes the character's life difficult frequently (and cannot easily be removed), but the Nemesis does not need to be a mortal enemy. It might be someone the character loves very much, but one whom they cannot avoid (such as

an overbearing father who constantly interferes in the affairs of his heir). If for any reason the Nemesis is defeated or goes away, the GM should create another Nemesis, unless the player also wishes to use Advancement Points (page 494) to eliminate the Defect permanently.

-1 Point The Nemesis is merely annoying and/or interferes infrequently.

-2 Points The Nemesis may try to harm the character and/or interferes frequently.

-3 Points The Nemesis will always harm the character given the opportunity, and/or interferes constantly.

Not So Tough

The character is less durable than his or her Body and Soul Stats would otherwise suggest. This Defect is appropriate for otherwise healthy characters who suffer from recurring injuries or those who succumb to physical trauma easily.

-2 Points The character's Health Points are decreased by 5 Points.

-4 Points The character's Health Points are decreased by 10 Points.

-6 Points The character's Health Points are decreased by 15 Points.

Overstated

This is a special Defect associated with Paths (page 496) that does not return Points to the character. If the player needs to eliminate one or two Attributes or Skills that come with a Path because it does not fit his or her concept, the character is noted as being Overstated and the particular entry is removed. For example, Mirri Maz Duur has Path of the Student, Faithful, and Scholar – accurately representing her status as a godswife and her training in Asshai under a maester – but should not have the 3 Levels of Organisational Ties Attribute that are associated with those Paths. Consequently, Overstated removes them from her character sheet and notes their absence.

If a player needs to eliminate more than two Attributes or Skills in a Path, it probably indicates that the Path is simply not appropriate for the character.

Owned

Free will has little meaning for a character who is Owned by a noble house or other organisation or individual. Control over the character can be exerted through a variety of methods including blackmail, physical intimidation, legal contract, or just highly effective propaganda. Dire consequences await a character whose actions conflict with the mandate of the owner. Owned should not normally be assigned to Companions or Items.

Owned often applies to those heavily in debt (for example, King Robert Baratheon is Owned by the Lannisters), or members of an organisation they cannot or do not usually leave (for example, Jon Snow is Owned by the Night's Watch; Jaime Lannister is Owned by the Kingsguard; etc.).

-1 Point The organisation has partial ownership of the character; the character is subject to slight punishment for opposing the owners.

-2 Points The organisation has significant ownership of the character; the character is subject to moderate punishment for opposing the owners.

-3 Points The organisation has total ownership of the character; the character is subject to severe punishment for opposing the owners.

Phobia

A Phobia is a fear (often irrational) of an event, object, or person that can limit a character's choice of actions. Avoiding situations that could trigger the phobia may take a high priority in the character's life. Note that a Phobia that effectively cripples the character with fear does not add constructively to the role-playing experience.

-1 Point The character has a slight phobia or one that is encountered infrequently.

-2 Points The character has a moderate phobia or one that is encountered frequently.

-3 Points The character has a severe phobia or one that is encountered constantly.

Physical Impairment

The character has a physical impairment that makes aspects of daily life more challenging. Possible impairments include: one or more missing (or unusable) legs, constant sickness, nagging injury, severe headaches, etc. It can also represent the daily difficulties that a dwarf must endure. The player and GM should discuss the problems and limitations associated with the impairment. See also the more specific Impaired Speech (page 526), Impaired Manipulation (page 526), and Sensory Impairment (see below) Defects.

-1 Point The impairment is a slight inconvenience to the character.

-2 Points The impairment is a moderate inconvenience to the character.

-3 Points The impairment is a severe inconvenience to the character.

Reduced Damage

The character inflicts reduced damage in combat, possibly due to feebleness, lack of combat experience, youth, etc. At the GM's discretion, this Defect may be assigned multiple times to indicate extreme damage reduction. For example, a very old and decrepit knight might have Reduced Damage at -27 Points: damage reduced by 3 (-6 Points), Damage Multiplier reduced by 2 (-12 Points), and no ACV added to damage (-9 Points).

-3 Points Damage the character delivers in combat is reduced by 2.

-6 Points The character's Damage Multiplier (page 529) is reduced by 1.

-9 Points The character does not add his or her Attack Combat Value when determining attack damage.

Sensory Impairment

One or more of the character's senses (sight, hearing, taste, touch, smell) are either diminished or lost. An example of a diminished sense is being near-sighted or hard of hearing; the GM should take the impairment into consideration when deciding what the character is able to perceive, and may apply a significant (-3) penalty on rolls to notice things with that sense. An example of a lost sense is blindness or deafness.

-1 Point The character has a diminished primary sense (such as short-sightedness or being hard of hearing), or has lost a secondary sense (such as taste or smell).

-2 Points The character has completely lost a primary sense (sight or hearing), or has two diminished primary senses, or has completely lost multiple secondary senses.

-3 Points The character has completely lost a primary sense (sight or hearing) and multiple secondary senses.

Skeleton in the Closet

The character has a dark secret. Exposure of this secret could cause harm to the character in the form of public humiliation, loss of a job, arrest, injury, or even death. The Point cost of this Defect is based on the severity the consequences if the secret is revealed. The secret must be important enough that the character will actively take steps to keep others from learning of it. If the Skeleton is ever revealed, the character will suffer the associated consequences, and the GM should replace it with an appropriate Defect or Defects worth at least as many Points as Skeleton in the Closet.

For example, most criminals have a -1 point Skeleton in the Closet: they have committed crimes that could send them to jail or worse, but usually there is no easily available evidence. If their secret is discovered, they will usually have Skeleton in the Closet replaced by an equal or higher value Wanted Defect. A -3 point Skeleton is usually reserved for characters who face destruction or death if their secret is discovered such as a spy that has infiltrated a the ranks of an enemy house.

Skeleton in the Closet is only appropriate for Companions if the player character is aware of the secret and must strive to protect it, since its exposure would be harmful to him or her as well through "guilt by association" and/or the loss of an important ally or friend.

-1 Point — The Skeleton is difficult to discover, and/or the consequences of discovery are slight, and/or the character's reputation will be impacted slightly.

-2 Points — The Skeleton is relatively easy to discover, and/or the consequences of discovery are moderate, and/or the character's reputation will be seriously impacted.

-3 Points — The Skeleton is very easy to discover, and/or the consequences of discovery are severe, and/or the character's reputation will be devastated.

Unappealing

An Unappealing character may find it difficult to blend into a crowd because his or her appearance is distinctive. The term "unappealing" does not necessarily mean ugly but can also refer to a bad smell, manner of speech, or even an unpleasant habit that provokes a consistently negative reaction (such as the mood swing madness of Viserys Targaryen III). This Defect is sometimes taken in conjunction with the Marked Defect (page 527), particularly in the case of an unattractive dwarf.

-1 Point — The character is slightly unappealing.

-2 Points — The character is moderately unappealing.

-3 Points — The character is severely unappealing.

Unique Defect

This section covers any and all possible Defects that a character might possess but are not detailed in the rules. The boundaries and limitations of the Defect should be discussed with the GM.

One example of the Unique Defect is Poor – the character has little or no money and must rely on the charity of others. The number of Points this Defect returns would depend on how destitute the character is.

-1 Point — The Defect occurs infrequently and/or has a slight effect on the character.

-2 Points — The Defect occurs frequently and/or has a moderate effect on the character.

-3 Points — The Defect occurs constantly and/or has a severe effect on the character.

Wanted

The character is wanted by the king, a noble house, or private organisation that has placed a price on his or her head. Being Wanted is different from having a Nemesis; there is no single person devoting his or her life to annoying or hunting down the character, but the character will need to conceal his or her identity or move around regularly to avoid having complete strangers altering the authorities or pursuing the character (depending on the circumstances).

-1 Point — The incentive to hunt the character is minor.

-2 Points — The reward, contract, or other incentive offered to hunt the character is significant.

-3 Points — The reward, contract, or other incentive offered to hunt the character is extreme.

Step 8: Calculate Derived Values

Calculate the character's Derived Values. These numbers are based directly on the Body, Mind, and Soul Stats and thus do not afford any choices of Point distribution.

Combat Value

This value governs all facets of physical conflict including your character's abilities in attacking, defending, and delivering damage. A higher Combat Value reflects fighting spirit and an increased knowledge of all physical combat forms: armed, unarmed, martial arts, and ranged weapons. There are two separate components of the Combat Value – Attack Combat Value and Defence Combat Value. Attributes and Defects may modify either component separately.

Prowess in combat can only be achieved through harmony of the Complete Self. Lack of self-unity through weakness of any facet of the character will restrict his or her ability in combat. Consequently, the Body, Mind, and Soul are all of equal importance to the combat master: Body Stat for a forceful attack and defence, Mind Stat for quick wit, knowledge of combat techniques and anticipation of an opponent's actions, and Soul Stat for the winning spirit and good fortune. For example, a petite female standing five feet tall with martial arts training can take down an opponent nearly twice her size; knowledge and determination is just as important as brute force.

The base Combat Value is found by adding together all the Stat Values and divide by three, rounding down ([Body + Mind + Soul] ÷ 3).

The Attack Combat Value is equal to the base Combat Value, +1 per Level of the character's Attack Combat Mastery Attribute.

The Defence Combat Value is equal to the base Combat Value, +1 per Level of the character's Defence Combat Mastery Attribute.

Damage Multiplier

A character's Damage Multiplier is 5. It is increased by +1 per Level of the character's Massive Damage Attribute. Also, when muscle power is involved, Superstrength can increase the Damage Multiplier by +1 as well.

Health Points

This Derived Value dictates the amount of physical damage your character's body can sustain before it ceases to function (for example, your character is knocked unconscious or even dies). Damage delivered in combat is subtracted from your character's current Health Point total. If the total ever falls below zero, the character is rendered unconscious and may die if he or she does not receive medical attention.

The base number of Health Points is equal to the sum of the Body Stat and Soul Stat multiplied by 5 ([Body + Soul) x 5])

Increase Health Points by +5 for every Level of the Tough Attribute (page 515) the character possesses. Reduce Health Points by -5 for every -2 Points of the Not So Tough Defect (page 528) that the character possesses.

Fate Points

Some characters in "A Song of Ice and Fire" have a destiny that should not be subject to the whim of the dice. In extreme moments, player characters and significant NPCs (but usually not animals, unless they are Companions) can use Fate Points to temporarily provide a bonus to any dice roll the character makes. The character may spend these Points after rolling the dice. Each +1 bonus burns 1 Fate Point. A character may add a maximum bonus equal to his or her Soul Stat. See Dramatic Feats, page 530, for more information.

Note that used Fate Points only return to the character at a rate of 1 Fate Point each game session, so be sure to use them wisely!

To calculate your character's initial Fate Points, add together the Mind Stat and Soul Stat and divide by 2, rounding down ([Mind + Soul] ÷ 2). Increase Fate Points by +1 for every Level of the Destiny Attribute (page 507) the character possesses.

Shock Value

For games in which damage should have more realistic effects, characters should also calculate their Shock Value. If a character suffers an amount of damage equal to his or her Shock Value, there is a danger that the character will be stunned. If the attack penetrates the skin (such as from a bullet or knife), the Shock Value also represents the damage necessary to inflict a major wound, which, if untreated, can result in the character bleeding to death. For more information on Shock Value and its applications, see page 530.

The Shock Value is equal to the character's maximum Health Points divided by 5. ([Health Points] ÷ 5). Increase Shock Value by 10 for each assignment of the Combat Technique (Hardboiled) Attribute (page 506).

Finishing Up

Once the numerical component of the character is designed, you should show him or her to the GM, who may have a few suggestions for fine-tuning the character to better fit the game. Otherwise, the character is ready for play!

Game Mechanics

Refer to Chapter 12, pages 226-228, for:

- Introduction
- Time
  - Time in the Seven Kingdoms
- Time and Combat
- Taking Action

Dice and Dice Rolls

AGOT Tri-Stat uses six-sided dice during game play. When a random number needs to be generated, two dice are rolled. By adding the two numbers shown on each die, values between 2 and 12 are generated. The distribution of values almost follows a bell curve, with the middle value of 7 generated most frequently (one-sixth of all rolls).

Dramatic Feats

A character's Fate Points represent a character's reserve of luck, karma, and destiny, and can be used in moments of high drama or extreme emotion to transcend a character's normal limits. Only player characters and significant NPCs may use Fate Points in this way. The GM decides what NPC is significant – it should only be applied to an NPC that the GM has bothered to invest with a name and distinct personality and motivation.

A moment of high drama is one in which something the character holds dear is at risk. This may be the character's own life, but should usually be something that transcends that, such as a loved one, or close friend, or the success of an important cause, including revenge against a foe or the regaining of house honour.

In such circumstances, Fate Points can be spent to temporarily provide a bonus to any dice rolls the character makes. The character may spend these Points after rolling the dice. Each +1 bonus burns 1 Fate Point. A character may add a maximum bonus equal to his or her Soul Stat.

The Aura of Inspiration Attribute (page 505) allows Fate Points to be spent in less dramatic circumstances using the same rules.

Success Rolls

Rolls are made during a game to determine the success or failure of important actions performed by the player characters or by NPCs interacting with them. Rolls are only needed for actions where the character's success is uncertain. The GM can decide an action succeeds (or fails) without a roll. Many routine or minor actions should be resolved this way. See Should I Make My Players Roll Dice? (page 230).

If the GM decides a die roll is required, the player rolls two dice and adds any relevant Stat and Attribute ability values and any situational modifiers to the number rolled. The resulting sum is called the "total roll." The higher the total roll, the better the character's attempt. The total roll is compared to either a Target Number (below) or opposed roll (below) to determine if the task was successful.

In most cases, a player rolls dice to determine the success of an action his or her character performs, while the GM rolls the dice to determine the results of NPC actions when they impact the characters. In situations where NPCs are only involved with other NPCs, the GM should simply decide what happens rather than rolling dice.

In some circumstances, the GM may roll the dice to determine the results of a character's action instead of having a player roll, keeping the actual dice roll – and the reason for rolling – secret. This is normally done when the player rolling would give away an event that should remain unknown to the character. If, for example, there is something hidden that the character may or may not notice, the GM can secretly roll dice to see if the character spots it. If the GM allowed the player to roll the dice, the player would know that a clue existed even if the character did not succeed in noticing it.

Target Numbers

The success of most rolls is determined by comparing them to a Target Number. The GM assigns the Target Number before the roll is made. If the total roll is equal or higher than the Target Number, the task succeeds. If it was lower, it fails. Sometimes the rules will specify a Target Number for a particular task.

GMs should assign Target Numbers based on how easy or difficult the task is. For instance, riding a horse along a road would not normally require any dice rolls for someone with Riding Skill, since it is routine. Riding along the well-maintained portions of the kingsroad is certainly a very easy task (TN 6). Riding across a rough plain might be an easy task (TN 9). Riding during a rain storm is perhaps an average task (TN 12). Riding during a fierce snow storm might be a difficult task (TN 15). Riding along a thin rocky ledge during the night with full moon is perhaps a challenging task (TN 18) ... but it's an improbable task (TN 24) if there is no moonlight.

The GM should usually tell the player what the Target Number is before he or she rolls. In some instances, though, the GM can keep the Target Number a secret, revealing only whether the character's total roll resulted in success or failure.

Table A9-1: Target Numbers

Difficulty	Target Number	Note
Very Easy	6	Almost everyone will succeed
Easy	9	Few characters will fail
Average	12	Success often requires some talent or training
Difficult	15	Success often requires above-average ability
Challenging	18	Success often requires exceptional ability
Improbable	24	Success is seemingly a miracle!

Opposed Rolls

Instead of setting a specific Target Number, the GM may decide that a roll is an "opposed roll." This is appropriate for any situation that involves a direct competition between opponents, such as arm wrestling, a game of dice, an interrogation, or combat.

Designer's Note: Understanding Target Numbers

So how does the Game Master set the Target Number for a given task? While the rules may provide some specific values, most decisions are left to the GM. You can better understand what reasonable values are if you grasp the probabilities of success or failure.

Consider a person with values of 4 in each Stat (human average) and, slightly skilled in an area (Skill 1). Since a value of 7 is rolled a little more than 50% of the time on two six-sided dice, this average person will succeed a little more than 50% of the time when performing average tasks (Stat 4 + Skill 1 + Roll 7 = 12 ... equalling the average Target Number of 12). All Target Numbers were set with these parameters in mind. For your convenience, the probabilities for rolling specific values or higher are listed below:

Dice Value	Chance of Rolling Value or Higher
2	100%
3	97%
4	92%
5	83%
6	72%
7	58%
8	42%
9	28%
10	17%
11	8%
12	3%

When considering what a reasonable Target Number should be, remember that a 7 will be rolled about half the time. If you subtract 7 from the Target Number, the remaining number is the minimum Stat + Skill total the character must have to succeed, on average, half the time. For example, if you look at a challenging Target Number (TN = 18), and subtract 7 from the value, you are left with 11. Consequently, to have a decent chance of succeeding, the character's Stat + Skill must equal 11 ... clearly not common in a low-powered game. While it is possible for a character with a Stat of 4 and Skill of 1 to succeed while performing a challenging task (if he or she rolls a 12 and the task falls under the character's Skill Specialisation), it is extremely unlikely — only a 3% chance! That's why it's called "challenging."

Setting Target Numbers is not difficult, provided you understand what your goal is regarding the chance for character success and failure.

In an opposed roll situation, the two (or more) characters involved each roll. The character with the higher total roll succeeds. If the result is a tie, the active character (such as the attacker in combat, or the interrogator) wins over the reacting character. If both characters are "active" and a tied result is reasonable – such as in a race – the contest is a draw; otherwise, re-roll.

Success or Failure

Some rolls either succeed or fail. In others, the GM may find it useful to judge the effect based on how well or poorly the character performed. The "margin of success" is the amount the total roll exceeds the Target Number (or opposing roll). The greater the difference, the greater the degree of success. Similarly, the margin of failure is the amount the total roll is below the Target Number (or opposing roll). The greater the difference, the greater the degree failure. For example, if an attacker has a total roll of 22 and the defender has a total roll of 16, the margin of success for the attacker is 6 (22 – 16 = 6).

Types of Roll

There are five types of dice roll used during game play: a Stat roll, a Skill roll, an Initiative roll, an attack roll, and a defence roll. Each of these rolls test a particular facet of a character's abilities. When a player announces the intended actions of his or her character, the GM must decide if a dice roll is necessary. Should a roll be required, the GM chooses which type of roll is most appropriate, based on these guidelines.

Stat Rolls

A Stat roll is used when the GM believes that innate ability is more important than any learned expertise or combat capability in resolving the success of a particular action. An example of a Stat roll would be a Body Stat roll to force open a locked door using brute strength. Another important use for Stat rolls is to see if a character can resist the effects of something bad, such as poison or the shock of pain.

The GM decides which Stat (Body, Mind, or Soul) is being tested by the action or situation. See the Stat descriptions (page 495) for which activities are associated with particular Stats. For Stat rolls that relate to an Attribute, the relevant Stat is often suggested in the Attribute description. If the GM feels two or three Stats are closely related to the action, an average Stat Value can be calculated instead, rounding up to the closest whole number.

The success of a Stat rolls is determined by rolling two dice and adding the relevant Stat (or Stat average) and any situational modifiers. The result is the total roll. This is compared to either the Target Number (page 531) or to an opposed roll (page 531) to determine if the task was successful.

The GM must decide whether a Stat roll is made against a Target Number or is an opposed roll. If it is an opposed roll, the GM must decide what type of roll opposes it. This may be the same type of roll – for example, Body Stat versus Body Stat in a lifting contest. It could also be a different Stat, such as matching Mind versus Soul in an attempt to dupe an innocent. The GM may also decide that a Stat roll is opposed by another type of roll, possibly a Skill roll.

A character's Attributes or Defects can modify certain types of Stat roll. For example, Heightened Awareness (page 509) adds a +1/Level bonus to any rolls relating to noticing things. The Less Capable Defect (page 527) penalises Stat rolls related to whatever aspect is Less Capable.

Skill Rolls

A Skill roll is similar to a Stat roll, except it is used when the task is one that the GM decides would be governed by both a particular Stat and a particular Skill Attribute.

If a task requires general intellectual ability (such as remembering the name of a person the character had met), a Mind Stat roll would be made. In contrast, determining the origin of a rare plant from North of the Wall would also require a Mind Stat roll, but this task is also governed by the Nature Skill (and more specifically, the Plant Specialisation). In game terminology, this task would require a "Mind-Based Nature (Plant) Skill roll."

Add both the appropriate Stat and the Skill Level to the dice roll, as well as any situational modifiers. If the character also has the appropriate Specialisation (see page 519), add an additional +1 bonus.

The GM is responsible for deciding which Stat, Skill, and Specialisation are relevant to a particular task, using the Stat descriptions (page 495) and Skill descriptions (page 519). The GM should listen to the player's reasoning why a particular Skill or Specialisation might apply, but the final decision belongs to the GM.

The GM should select the Target Number before rolling, or decide if the roll is opposed. In opposed rolls, the GM also decides whether the roll is opposed by a Stat roll, Skill roll, or other type of roll, and what Stats or Skills are involved. This may depend on a character's actions. Sometimes the opposing roll will involve the same Skill, but often a different Skill or a Stat roll is more appropriate. For example, a Mind-based Interrogation (Physical) Skill roll could be opposed by a Soul Stat roll (if someone tries to resist by sheer will power), a Mind Stat roll (if the character tries to trick the interrogator), or a Body Stat roll (to tough out any physical abuse). The character might try to trick the interrogator, perhaps opposing the Interrogation Skill with the Controlled Breathing Skill to pretend to pass out during the interrogation. The GM decides what Stats or Skills are valid, but there is plenty of opportunity for creativity.

Combining Skill Rolls

When more than one character tries the same Skill at the same time towards the same goal, their efforts may overlap – they can work together and help each other out. In this case, one character is considered the leader of the effort and makes a "master" Skill roll. Each helper also makes a Skill roll, and for every success, the leader gets a +2 bonus to his or her master Skill roll. The GM may limit co-operation in any situation where it would be inappropriate.

Skill Synergy

It is possible for a character to have two Skills that work well together, such as Etiquette and Seduction to charm a lady during a grand banquet. The GM may allow their Levels to be combined (up to a maximum of an extreme +6 bonus) when an appropriate situation arises that requires both of them.

Unskilled Attempts

Often, a character will attempt an action for which he or she does not possess the relative Skill. The modifier in these situations is dependent on the nature of the action.

Familiar Action

If the character is undertaking a familiar action, make a Stat roll instead. The familiarity should have been established previously, such as in the character's background story, or be

consistent with the character's role within the setting. The player should explain to the GM why his or her character is familiar with the current task. The GM, of course, has final say whether the character is sufficiently familiar to avoid an unfamiliar action penalty (see below).

For example, a student who is attending the Citadel undoubtedly has at least a cursory familiarity with many fields of study – even before the relevant links are added to his chain. Similarly, almost all characters living in a the Riverlands will be familiar with swimming, even if they do not possess the Swimming Skill. A Dothraki bloodrider, however, is likely not familiar with swimming and therefore it would be an unfamiliar action.

Unfamiliar Action

If the character is undertaking an action with which he or she is unfamiliar, the task should be treated as a normal Stat roll but with an unskilled penalty applied. This reflects how difficult it is for an unskilled character to accomplish the task. The unskilled penalty should be either slight (-1), significant (-3), or extreme (-6), depending on how much the GM feels training is required and how background aspects of the character could affect the attempt. This unskilled penalty is in addition to any other penalties (or bonuses) that reflects how easy or difficult the task is to accomplish.

For example, keeping a small sailboat on a straight course after the captain suddenly falls unconscious from heat exhaustion is a daunting task for anyone who is not trained as a sailor. An average character might therefore suffer an extreme (-6) penalty. A merchant who travels on boats frequently and has observed other sailors on past voyages might only suffer a significant (-3) penalty ... even if he or she has never actually navigated a boat before.

Required Skill

The GM may decide certain tasks automatically fail when performed by characters lacking the required Skill. Examples of required Skill activities include: performing surgery, deciphering an ancient or dead language, concocting an antidote for a poison, estimating the value of a rare piece of art, etc.

Initiative Rolls

Initiative rolls are a special type of roll made by participants at the start of a combat scene, to determine the order in which they will act. Each antagonist makes an Initiative roll using the sum of two dice plus his or her base Attack Combat Value (before the Melee or Ranged Attack Attributes are considered). The Lightning Reflexes Combat Technique will modify the roll. Initiative rolls determine the Initiative order, from the highest to the lowest total roll. See Initiative, page 533.

Attack Rolls

An attack roll is used to resolve the success of an attack action in combat, such as an attempt to strike a blow or fire a ranged weapon at an opponent. The attacking character rolls two dice and adds his or her Attack Combat Value (page 529). Melee Attack (page 511) or Ranged Attack (page 512) Attributes may increase his or her Attack Combat Value when appropriate. Attack roll modifiers (page 543) may apply for situations like fighting in the dark or while running, or for attempting special combat manoeuvres, such as called shots.

The attacker's total roll is equal to the sum of the dice roll, Attack Combat Value, and any modifiers.

An attack roll is normally an opposed roll. The target gets a defence roll, representing his or her ability to dodge, block, or parry. If the attacker's total roll equals or exceeds the target's defence roll (see below), the attack is successful. If not, it missed, or was parried or blocked.

An unopposed attack roll made against an inanimate target is a very easy task (Target Number 6). An inanimate target includes buildings, areas of ground, unconscious or restrained foes, etc. An unopposed attack roll made against a character who is capable of defending but chooses not to is an easy task (Target Number 9).

Defence Rolls

A defence roll represents dodging, blocking, or parrying. It is always an opposed roll against an attack roll. The defending character rolls two dice and adds his or her Defence Combat Value (page 529). Melee Defence (page 511) or Ranged Defence (page 512) Attributes may increase his or her Defence Combat Value when appropriate. Defence Modifiers (page 543) may apply for special situations.

The defender's total roll is equal to the sum of the dice roll, Defence Combat Value, and any modifiers. If the defence roll exceeds the opposing attack roll, the attack was successfully dodged, blocked, or parried.

Difficulty Modifiers

The GM has the option of adding bonuses or penalties to any roll, to represent situational modifiers that increase or decrease the difficulty of an action. Difficulty Modifiers are not the same as Target Numbers, and often have unrelated magnitudes. Target Numbers reflect the difficulty of a specific task while Difficulty Modifiers reflect the conditions under which the task it attempted.

For example, a character attempting a challenging task (TN 18; for instance, performing emergency surgery) might receive an outrageous (+12) bonus under ideal conditions (such as being walked through the procedure by a highly skilled maester). Conversely, a character attempting an easy task (TN 9; for instance, riding a horse through an obstacle course) might receive an extreme (-6) penalty under exceptionally adverse conditions (such as having to avoid enemy arrows and pit traps while negotiating the course).

Table A9-2: Difficulty Modifiers

Difficulty Modifier	Bonus/Penalty Description
+18	Monstrous Bonus
+12	Outrageous Bonus
+6	Extreme Bonus
+3	Significant Bonus
+1	Slight Bonus
0	No Modifier
-1	Slight Penalty
-3	Significant Penalty
-6	Extreme Penalty
-12	Outrageous Penalty
-18	Monstrous Penalty

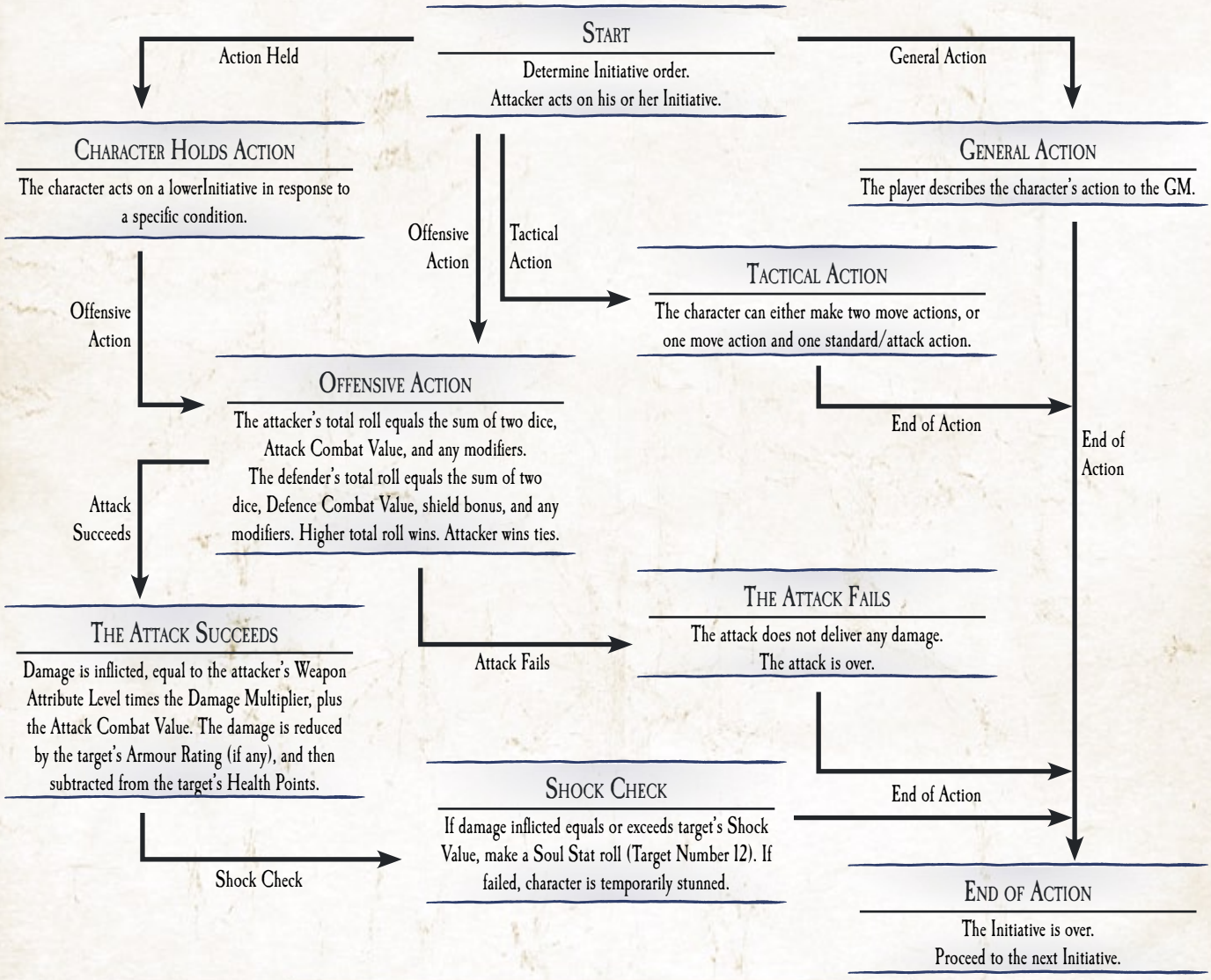
Using Attributes

If an Attribute does not specifically require a Stat, attack, defence, or Skill roll, GMs can assume they function automatically in most situations, though the Game Master may decide that a roll is necessary in unusual circumstances. For example, a character with the Features (Appearance) Attribute always looks good, but the GM might require a Soul Stat rolls were he or she attempting to attract someone's attention.

Certain Attributes occasionally require Stat rolls (or sometimes Attack, Defence, or Skill rolls) to properly use the Attribute. Other Attributes or Defects provide modifiers to existing rolls.

Table A9-3: Attributes That Typically Require Stat Rolls

Attribute	Stat Usually Rolled	Frequency
Aura of Inspiration	Soul	Usually
Dreaming	Soul	Usually
Healing	Body or Soul	Usually
Heightened Awareness	Body or Mind	Usually
Heightened Senses	Body or Mind	Usually
Organisational Ties	Soul	Sometimes
Power Flux Creation	Variable	Usually
Songs and Spells	Soul	Usually
Special Defence	Variable	Sometimes
Special Movement	Body	Sometimes
Superstrength	Body	Sometimes
Unique Attribute	Variable	Variable
Water Speed	Body	Usually



Combat Introduction

Conflict is an essential component of any role-playing game. Physical conflict, or combat, is an important element of AGOT Tri-Stat, but important need not be the same as frequent. Combat should be a vital element of a scene, and not just a distraction that the GM uses to pass the time. These combat rules were designed to mimic dynamic, fast-paced combat. Whenever a character enters physical conflict with another character or NPC, combat begins.

At the beginning of any new combat scene, the characters all make Initiative rolls (below). This determines the order they can act in during the combat: the Initiative order. This remains constant for the duration of the combat.

After the Initiative order has been determined, combat proceeds through a series of one or more rounds. Each round of combat covers from 1 to 10 seconds of time from the characters' perspectives, depending on the characters' actions and the circumstances (the exact time scale is not relevant; a 3-4-second round is usually appropriate). GMs should feel free to have rounds represent more time if it would be dramatically appropriate – for example, a big battle. A round is simply the period of time in which an ordinary character can perform one significant action.

Characters are permitted to take one action per round. An action is a major activity, such as attacking (offensive action), performing a tactical manoeuvre such as aiming, a total defence, or waiting for an opening (tactical action), or doing something else significant like performing magical ritual or running away with no thought to doing anything else (general action).

An action may also incorporate limited movement (see below). Defending against someone else's attack is not an action, but it is more difficult to defend against multiple attacks in a round.

Should the conflict not be resolved at the end of the first combat round, subsequent rounds of combat will follow.

Each round of combat is subdivided into two parts: Initiative and character action. The GM resolves Initiative first, then all the participants in a combat get to perform a character action. After they have done so, the round ends and if combat is still ongoing, a new round begins.

Initiative

Initiative determines the order in which characters act. It is checked once, at the beginning of the combat scene.

Each player whose character is involved in the fracas makes an Initiative roll two dice plus the character's Attack Combat Value – but do not consider the bonuses added to Attack Combat Value from the Melee Attack or Ranged Attack Attributes. A bonus is applied if the character possesses the Lightning Reflexes Combat Technique (page 506) Attribute. The GM does the same for any NPCs engaged in the conflict. The GM may also grant bonuses or penalties if he or she believes the situations calls for it.

The GM should make a note of the Initiative total rolls of each character or NPC, and rank them from highest to lowest. This is the Initiative Order. The character with the highest total has "gained Initiative" and acts first, followed by others in descending order. Should two or more characters or NPCs have the same Initiative, the character with the highest Attack Combat Value acts first. In the event of another tie, use the following indicators to determine the order: Initiative bonus from Lightning Reflexes, Body Stat, and finally total Character Points. Should additional fighters enter the scene mid-way through the combat, roll Initiative for them and assign them a place in the Initiative order based on this roll.

Ready (Holding Actions)

The ready action lets an attacker take an action later, after the character's Initiative is over but before he or she starts the next one. The player specifies the action his or her character will take and the conditions under which the character will take it. Then, any time before the character's next Initiative, he or she may take the readied action in response to that condition. The action occurs just before the action that triggers it. If the triggered action is part of an opponent's activities (for example, an attack or movement), the character interrupts the opponent. If capable of doing so, the opponent continues his or her actions once the character completes the readied action.

Initiative Consequences of Readying

The holding character's Initiative result changes after a ready action. For the rest of the encounter, his or her Initiative result is the count on which the character took the readied action. The character now acts immediately ahead of the opponent whose action triggered the character's readied action.

If the character comes to his or her next action and has not yet performed the readied action, the readied action is lost (though the character can ready the same action again). If the character takes the readied action in the next round before his or her regular Initiative, the character's Initiative count rises to that new point in the order of battle, and he or she does not get a regular action that round.

Character Action

Characters act in the sequence determined by the Initiative roll. When it is time for a character to act, he or she may take a single action. If the character has the Extra Actions Attribute (page 508) he or she may take additional actions.

Types of Actions

There are three categories of action. A character who can perform multiple actions may perform the same or different type of action – for example, a character with one Extra Action could choose to take two offensive actions, or a tactical action and an offensive action, or some other combination.

The Game Master should encourage players to give broad in-character descriptions of what their characters do, and simply use these rules as guidelines for adjudicating game effects.

Offensive Action

This is an attack (see Attacks – Offensive Actions, page 535). An offensive action can combine an attack with limited movement, such as charging toward a foe, or a description of a colourful combat manoeuvre. For example: "I grab the banners and swing down to kick my opponent."

Tactical Action

This is any action that does not involve attacking a foe, but which will provide a specific bonus to a future attack (such as Aim or Wait for an Opening) or defence (such as Total Defence). Tactical actions (page 537) sometimes have a few restrictions that limit the degree

of movement that can be performed in conjunction with them; for example, one cannot move while aiming a gun. The GM may waive any of these restrictions if it seems like they would get in the way of a dramatic game.

General Action

This includes all other types of actions, such as picking up a dropped object, performing a ritual, unlocking a door, performing first aid on a friend, running full tilt, or doing nothing except screaming for help. The effects of general actions are normally adjudicated by the GM. General actions may include movement, unless it would be incompatible. For example, one can run forward while drawing a sword, but not while performing first aid – see page 537.

A character who was stunned because of shock (page 544), or for some other reason (the GM rules he or she is caught by surprise, for example) must use a general action to recover. They do nothing for one action, after which they have recovered from being stunned.

Movement in Combat

The GM decides whether he or she wishes to keep detailed track of movement, ranges, and distances. In most close-in combat situations, GMs should not worry about exact speeds and distances – a general idea of the overall situation is sufficient.

Alternatively, GMs can measure ranges in a more abstract fashion: "you're behind him and in melee range" or "you can reach her in three rounds, if you hurry." The GM should judge how quickly range shifts from relative speeds to dramatic necessity. For example, in a race between two opponents with equal speeds, the GM can allow the character who keeps winning Initiative (perhaps rolled every round instead of only once at the beginning) to increase the gap gradually between him or her and the other runner. A good way to resolve long distance chases is for the GM to establish a certain number of combat rounds between the starting point and the goal. It then becomes a simple matter of reaching the target first.

If the GM wishes to keep precise track of movement and distances, assume an average human adult can sprint approximately 3 metres per round times his or her Body Stat over short distances (1 metre times Body Stat if swimming or crawling). Movement Attributes such as Land Speed and Water Speed that are rated for a speed in kilometres per hour allow characters, animals, or Items to move at a speed of 1 meter per round for every kph of speed. This guideline assumes 3-4 seconds per round – thus ensuring that every kilometre per hour of speed equals 1 metre per round – but the GM can modify exact speeds as desired.

Jumping

GMs can allow characters to jump as far as seems dramatically appropriate for the game. If distance is important, a stationary person can jump about 2 metres forward, or 1 up or back. A successful Body Stat roll allows a character to jump one-quarter of his or her top speed; a failed roll means the character falls short. Thus a character can normally jump a distance, in metres, equal to 75% (or three-quarters) of his or her Body Stat (since a character sprint at up to 3 metres x his or her Body Stat in a round). For example, a character with an 8 Body Stat can jump up to 6 metres (75% of 8) forward with a running start.

Attacks – Offensive Actions

An offensive action, or "attack" is an attempt to strike a target. It can also be used for similar non-violent actions that involve hitting a target, such as tossing an important package to a waiting courier.

Before rolling the dice, the player should clearly describe the method of attack, the weapon his or her character uses (if any), and the target. If the character is trying something unusual (such as a called shot or attacking with two weapons), he or she should specify this beforehand. If attacking at a distance, he or she must be within range (see below).

To resolve an attack, the attacking character's player (or GM for an NPC) makes an opposed attack roll (page 531) using all applicable attack roll modifiers. The defender makes a defence roll (page 537). If the total attack roll is equal or greater than the total defence roll, the attack succeeds; otherwise it fails. Remember to include all relevant Attribute, Defect, Weapon Variable/Restriction, and difficulty modifiers (refer to Table A10-2: Attack Situation Modifiers, page 543, and Table A10-3: Defence Situation Modifiers, page 543).

If an attack roll fails, the character has missed the target or simply does not hit with sufficient force or accuracy to inflict damage. The attacker's action is over, and the attack has no effect, though a miss with a ranged weapon may cause collateral damage if the shot strikes somewhere else instead (this is up to the GM), or if it has the Area Variable (page 517).

Melee vs. Ranged Attacks

Some attacks are useful at a distance, while others are limited to close, hand-to-hand fighting. It is up to the GM to decide whether he or she wishes to track ranges and distances, or abstract them.

Melee Attacks — No Range

A Weapon without a Range Variable is a "melee" attack. It is only usable against adjacent opponents within touching distance (usually one to three metres). This is the range for swords, punches, bites, etc. and is the default range for all attacks if no range is listed. Weapons with the Reach Variable (page 518) are also considered melee attacks, but their effective distance is much further (often three to five metres).

The Melee Attack Attribute (page 511) adds to the Attack Combat Value if the user is performing a melee attack with an appropriate weapon. For example, Melee Attack (Sword) adds to Attack Combat Value when attacking at melee range with a sword.

The Melee Defence Attribute (page 511) may add to Defence Combat Value if the user is defending against a melee attack with an appropriate weapon. For example, Melee Defence (Unarmed) adds to Defence Combat Value when dodging a melee attack (rather than parrying with a weapon). It does not add to Defence Combat Value against ranged attacks.

Throwing Melee Weapons

Weapon Items with Range 0 may optionally be thrown out to a range of five metres. The character loses the Item (it will take at least one general action to recover it). A melee weapon suffers a significant (-3) penalty when thrown, unless it is also balanced for throwing (such as a throwing knife). The Ranged Attack (Thrown Weapons) Attribute (rather than Melee Attack) adds to Attack Combat Value.

Ranged Attacks

A Weapon or offensive Attribute with a Range Variable (page 518) is a ranged attack. A ranged attack may be made against a target as far away as the Weapon's Range Variable's maximum range: 10 metres for Rank 1, 100 metres for Rank 2, 1,000 metres for Rank 3, etc.

Effective Range is up to one-fifth the maximum range. If a target is within the effective range, there is no penalty.

Medium range is between the effective range and half the maximum range. At this range there is a slight (-1) attack roll penalty.

Long range is between medium range up to the maximum range. At this range there is a significant (-3) attack roll penalty.

Table A9-4: Ranges indicates the range increments for Range Variables 1-3. Note that penalties associated with firing at medium and long range are reduced for characters with the Far Shot Combat Technique (page 506).

Table A9-4: Ranges

Range Variable	Effective Range	Medium Range	Long Range
1	1-2 metres	3-5 metres	6-10 metres
2	1-20 metres	21-50 metres	51-100 metres
3	1-200 metres	201-500 metres	501-1,000 metres

Example: Robb Stark has a throwing knife with Range 1. If he throws it at an opponent standing 1-2 metres away, there is no penalty; at a distance of 3-5 metres, he is at medium range, so the penalty is slight (-1). At a range of 6-10 metres, he is at long range, so the penalty is significant (-3).

Range 1 (10 metres)

Most thrown knives, slings, spears, etc. have a Range Variable of 1.

Range 2 (100 metres)

Most bows, crossbows, etc. have a Range Variable of 2.

Range 3 (1 km)

Most siege Weapons (catapults, scorpions, spitfires, etc.) have a Range Variable of 3.

Tactical Actions

A tactical action is a manoeuvre that will directly aid an upcoming attack or defence roll. The three standard tactical actions are aim, wait for an opening, and total defence. Regardless of how many actions the character has, he or she can only perform one of them in any given round, though the bonus for aim and wait for an opening are cumulative if the same one is used over several consecutive rounds (maximum of 3 rounds).

Aim

A character who intends to make a ranged attack may deliberately take extra time to aim. If a character aims a ranged weapon at a particular target for an entire round and does not move or defend during that period, a subsequent attack on that foe on the following round will receive a slight (+1) attack roll bonus. If an aiming character chooses to make a defence roll, or suffers any damage before he or she can fire, he or she loses the benefit of the aim.

Wait for an Opening

An attacker who is at melee range may use a tactical action to study his or her foe, waiting for an opening, instead of attacking. This works much like aim: he or she receives a slight (+1) attack roll bonus to a melee attack against the same foe in the next round. This is especially useful if planning to take a called shot. However, unlike aiming a ranged weapon, waiting for an opening is unaffected by defending.

Total Defence

A character who takes this tactical action is concentrating completely on defence instead of attacking or engaging in another activity. He or she may still move normally, but may not take other actions: the character is dodging and weaving, parrying frantically, or ducking and hiding. The character receives a significant (+3) defence roll bonus for all defence rolls during the next round. If the character can perform multiple actions, each action devoted to total defence gives an additional slight (+1) bonus. This lasts until it is the turn of the character to act again next round. Total defence is a good tactic for anyone retreating, or someone buying time until his or her allies arrive.

General Actions

Rather than taking an offensive action or tactical action during any combat round, a character may use a general action on his or her Initiative. Such actions include untying a rescued captive, running, changing weapons, climbing into or out of a vehicle, writing a note, changing clothes, etc. Players may also use general actions to run away or safely withdraw from armed or melee combat, provided the opposition does not attack at a later Initiative number in the same round (if this does happen, the withdraw fails). Note that speaking a few words during combat, running about while attacking, or making a short dramatic speech does not constitute a general action – it can be performed in concert with an offensive action.

A general action may succeed automatically, or the GM can require a Stat roll or Skill roll to determine whether it succeeds. Some general actions may require several rounds to perform at the GM's option.

Free Actions

Some activities do not count as offensive, tactical, or general actions. A character can perform all of the following activities in addition to an action:

- Move a short distance or manoeuvre his or her vehicle.
- Say anything that fits within the span of 1-10 seconds.
- Make defence rolls in response to any attacks against him or her. Note that if the character performs more than one defence in a round, subsequent defences after the first (or later, if he or she has the Extra Defences Attribute, page 508) in the same round suffer penalties.

Defence

Defence is not an action but a reaction – it is an attempt to avoid being struck. It includes dodging, parrying, diving for cover, and similar defensive manoeuvres.

If a character is the target of an attack, he or she may immediately attempt to defend against it. Defences are not dependent on Initiative order but resolved directly after the attack. The defence roll is equal to the sum of the dice roll, Defence Combat Value, and any modifiers. If the defence roll exceeds the opposing attack roll, the attack was successfully dodged, blocked, or parried.

Each character can attempt a defence only once against a particular attack. A character may defend against more than one attack in a round, but takes a penalty to each defence after the first (see Defending Against Multiple Attacks, below). A character may choose not to defend (perhaps in anticipation of a more powerful attack still to come); if so, he or she cannot change that decision later in the round.

No Need to Defend

If the target's defence roll against an attack would still be successful even if the target only rolled as low as a 2 on the dice – in other words, the defender is either much better than the attacker, or the attacker rolled a very low number – the defence is automatic. The target does not "use up" his or her defence when guarding against that attack, and thus it can be used against another attack later in the same round without penalty.

Inability to Defend

A character can usually defend regardless of the other actions he or she performed, provided he or she is aware of the attack and free to move to avoid or stop it. The exception to this is if the character's concentration is so focused (perhaps he or she is making a total attack; page 541) as to preclude this.

Defending Against Multiple Attacks

When defending against multiple attacks in a single round, each defence after the first incurs a defence roll penalty: a slight (-1) penalty for the second defence, a significant (-3) penalty for the third defence, and an extreme (-6) penalty for the fourth or any latter defences. Even the greatest fighter may be overwhelmed if badly outnumbered, though a character still suffers only an extreme (-6) penalty even if defending against more than four foes – that many opponents are as likely to get in each other's way as to impede the character!

If a character has the Extra Defences Attribute (page 508), the penalty only begins to accumulate after he or she has exhausted the Extra Defences. For example, a warrior with Extra Defences Level 2 will suffer a slight (-1) penalty starting on his or her fourth defence roll, a significant (-3) penalty on his or her fifth defence roll, and an extreme (-6) penalty on his sixth and subsequent defence rolls.

Defence in Non-Combat Situations

The GM may also allow a defence roll in non-combat situations such as accidents in which quick reflexive action is required. This can include leaping out of the way of a runaway horse, diving for cover to avoid falling rocks on a mountain pass, and so on. If not fighting a particular opponent, the GM should assign a Target Number, rather than an opposed roll.

Damage

Successful attacks, accidents, and other hazards can all inflict damage, which measures the degree of physical injury inflicted by blows, burns, broken bones, lacerations, toxins, penetrations, and other physical trauma. Damage is subtracted from the Health Points of the victim.

Weapon Damage

The Weapon Attribute is used to define most attacks that are innate to an animal (such as the fiery breath of a dragon or sharp claws of a direwolf) or which are built into Items (like swords or bows). A large number of Weapon Items are detailed in the Items section (page 544).

A completely unarmed person can strike an opponent using fists, feet, head, etc. This is a free Weapon Attribute (page 516) that all characters can access: Weapon Level 0 "Unarmed" (Stun, Non-Penetrating).

If a character successfully attacks using a Weapon Attribute, multiply the Weapon Attribute's Level times the character's Damage Multiplier (page 529) and add it to his or her Attack Combat Value to determines the damage inflicted. This Attack Combat Value includes bonuses from the Melee Attack and Ranged Attack Attributes, when appropriate.

Damage = (Weapon Attribute x Damage Multiplier) + Attack Combat Value

Example: Ser Meryn Trant of the Kingsguard strikes Syrio Forel with his longsword. His longsword (page 546) is a Level 3 Weapon. Ser Meryn has a Damage Multiplier of 6, an Attack Combat Value of 6, and the Melee Attack (Longsword) Attribute at Level 2. He inflicts (3 x 6) + 6 + 2 = 26 damage.

Since all Weapon damages are fixed, players should record them on their character sheets.

Note that when a Weapon delivers damage without much character intervention (such as caltrops on a floor, or poison slipped into someone's drink), assume the Damage Multiplier is 5 and do not add any Attack Combat Value to the final value.

Critical Hits

In some instances, the attacker's strike is so powerful or overwhelming that it delivers damage greater than it's normal maximum amount. If the attacker's total roll is significantly higher than the defender's total roll, a critical hit is scored. If the attacker has an outrageous (12) margin of success, the final damage is doubled. If the attacker has a monstrous (18) margin of success, the final damage is tripled.

Continuing the earlier example, if Ser Meryn's total attack roll is 1-11 higher than Syrio's defence roll, normal damage (26 points) is inflicted. If his attack roll is 12-17 higher, double damage (52 points) is inflicted. If his attack roll exceeds the defence roll by 18 or more, his longsword inflicts triple damage (78 damage). Syrio is a very talented water dancer, however, and thus it is unlikely that Ser Meryn will be lucky enough to score a critical hit.

Note: For purpose of determining critical hits, ignore bonuses/penalties relating to an animal's Size Rank (page 549).

Armour Ratings and Damage

Armour (page 547) can protect against injury by reducing the damage sustained by the Attribute's Armour Rating. If this reduces the damage to 0 or less, the attack bounced off or was absorbed by the protection, and no harm comes to the target.

The Penetrating Weapon Variable (page 518) reduces the effective Armour Rating by 4 per Rank (minimum 0). The Non-Penetrating Weapon Restriction (page 519) increases the effective Armour Rating by 4 per Rank.

Example: If instead of attacking Syrio, Ser Meryn attacks one of Eddard Stark's armoured man-at-arms, the damage is reduced. If the target is wearing a breast plate with chainmail (Armour Rating 18), the Armour Rating is subtracted from the longsword's 26 damage, leaving 8 damage that injures the man-at-arms.

Damage and Health Points

If the target has no Armour Rating, or if any damage remained after subtracting it, reduce the victim's current Health Point total by the amount of excess damage.

If current Health Points ever drop to zero or less, the victim is knocked out (or ceases to function, if an Item). Further damage may kill the victim – see Effects of Damage to a Character (page 539).

Massive Damage and Superstrength

These two Attributes affect the Damage Multiplier in specific circumstances.

Superstrength (page 515) increases the Damage Multiplier by +1 per Level in any situation where the animal's muscle power would come into play.

Massive Damage (page 510) adds +1 per Level to the Damage Multiplier if the attack is of the style or type specified as applicable when the Attribute was chosen.

Non-Combat Damage

Non-combat damage occurs from accidents or disasters such as crashes or environmental hazards. Depending on the cause of the injury, armour ratings may or may not protect. For example, hard metal armours might help against a rock fall, but not against drowning.

Impact Damage

Damage may result from falls, avalanches, collapsing buildings, and similar hazards (see Table A9-5: Crashing and Falling Damage). Subtract any Armour Rating when appropriate. The result is the Health Points lost by the character.

Falling

A character who falls a great distance (or has objects fall on him or her) will suffer damage depending on the height he or she plummeted. He or she may also make an Body-based Acrobatics Skill roll with success halving the sustained damage to indicate a proper break fall. The Armour Attribute may protect against this damage (GM's discretion).

Table A9-5: Falling Damage

Falling/Collapsing Distance	Damage
3 to 4 metres	10
5 metres to 9 metres	20
10 metres to 29 metres	30
30 metres to 59 metres	40
60 metres to 149 metres	50
150 metres to 499 metres	60
500 metres (or greater)	70

Effects of Damage to a Character

Suffering damage results in the loss of Health Points. Total loss of Health Points can cause a character to pass out or die. Should a player-character or NPC's Health Points ever drop to zero or below, he or she suffered a severe wound and is rendered unconscious. If a character is reduced to the negative value of his or her Health Points, he or she has suffered a mortal wound and will die (or fall into a coma, depending on the tone of the game) unless medical attention arrives immediately. The GM may allow the character to linger long enough to say a few last words or perform some other final, heroic action.

Designer's Note: Enforcing the Hurt

When Ned's horse lurched back to its feet, he tried to rise, only to fall again, choking on his scream. He could see the splintered bone poking through his calf. It was the last thing he saw for a time.

— A Game of Thrones

Violence in Westeros is grim and gritty, and even wounds that do not kill may cause long-lasting harm. A character may suffer a broken bone, an infected wound, or dire illness. These elements, however, do not always make for a good role-playing game. Combat in *A Game of Thrones Tri-Stat* is already quite deadly. Adding rules for realistic injuries would result in characters being laid up in sickbeds for days or months at a time. Festering wounds may kill even after a maester's treatment, such as when King Robert was gored by the boar.

GMs wanting to include these elements in the rules may wish to use one of the following options:

• A character who takes damage equal to double his or her Shock Value suffers a grievous injury. This results in a broken bone, cut hamstring, etc. Without proper treatment, the wound will never set properly and the character should sustain lasting Stat damage (-1 or -2 Body Stat).

• A character who sustains a grievous injury, or who is reduced below 0 Health Points, and does not receive proper treatment must make a difficult Body Stat roll (TN 15) or the wound becomes infected. It may take twice as long to heal (all recovery is at half rate until the character is fully healed), the wound might fester and the character suffers lasting Stat damage (-1 or -2 Body Stat, in addition to the loss outlined above), or the character might simply succumb to his or her injuries and die within a few days.

Catastrophic Damage

If a character loses as many or more Health Points as his or her base Health Points from a single injury, he or she must make an average Soul Stat roll (Target Number 12). If this roll fails, the character is dead (or dying, at the GM's option), even if his or her Health Points have not yet reached the negative value death threshold. If an Item suffers the same fate, it is automatically destroyed unless it is in the owning character's presence; if so, the character may make a Soul Stat roll for the Item.

Character Death

Death in a game can occur rarely, often, or never, depending on the tone and theme of the story in question. The default rule in AGOT is that death is a real consequence of extreme actions; it happens rarely, but is the result of deadly force or careless negligence.

Not all stories should have the possibility for death for player characters, or the chance of accidental death, however. Wounds may require a maester's attention, and knockouts, concussions, and comas are all possible ... but character death only occurs when it is appropriate for the player and the game.

Losing Attributes During Play

In *A Game of Thrones Tri-Stat*, the realpolitik can be devastating. A house may be ruined, an empire shattered, a name all but forgotten. While characters may start a campaign with Defects such as Ism, Owned, or Unique Defect (Poor), and Wanted – and may choose to not come from a noble house – a character may suffer such calamities during the course of the game as a result of tragic decisions or an enemy's actions.

Daenerys Targaryen is armoured only in her name at the story's beginning; although a member of the once-ruling family, she does not have the Organisational Ties Attribute and suffers from the Poor Defect. Ser Jorah Mormont was lord of Bear Island until he deigned to trade in slaves, and Lord Stark stripped him of his titles and lands and sentenced him to death, forcing him to flee into exile. If player characters suffer these loses in game, the GM should consider keeping the game balanced.

For example, if a character's house Organisational Ties (and accompanying Wealth) is reduced in the game, the GM may balance this loss with bonus Attributes, Skills, new Organisational Ties, and so forth. Obviously if a character who was king (Organisational Ties: Kingdom Level 8) is driven into poverty and exile (Unique Defect: Poor -1, Wanted -1), he should probably not receive the equivalent of 14 Character Points immediately – that might be equally unbalancing and probably illogical for the story. Yet the GM should ensure that the character does gain new opportunities and rewards in order to keep him balanced with the other characters.

In another example, while Jon Snow lost his Organisational Ties with House Stark upon joining the Night's Watch, his character did gain Ghost, a prominent position as the Lord Commander's steward, and even a Valyrian bastard sword. These rewards were not given out immediately, and had to be earned through role-playing, but they helped to keep Jon relatively balanced in comparison to his siblings.

Recovery

A character who suffers lost Health Points due to damage may heal naturally.

Recovering Health Points

Health Points regenerate at a rate equal to the character's Body Stat for each day of rest. For example, a character with a Body Stat of 5 rejuvenates 5 Health Points every day while resting. The healing rate doubles if the character is in the care of someone with Leechcraft Skill but halved if he or she does not spend time resting.

Repairing Equipment

Items, such as weapons, sea vessels, or other equipment can become damaged in the course of adventures. Characters can repair damage to equipment by making an appropriate Skill roll. If the object has Health Points, each Skill roll repairs 10 Health Points. Each Skill roll should take approximately one day of work (approximately six to ten hours), depending on the extent of the repairs required.

Expanded Game Mechanics

This section goes into more detail regarding combat. GMs may wish to use these rules to adjudicate particular situations, or if combat is an especially important part of the game.

Combat Manoeuvres

The following are particular manoeuvres that characters can perform in combat.

Attacks With Two Weapons

A character with a one-handed weapon in each hand may use both at once against the same target or attack two different targets (even if he or she does not have Extra Actions) but with penalties to both rolls: a significant (-3) penalty if the attacks are aimed at the same target or an extreme (-6) penalty if aimed at different targets. If a character has Extra Actions, he or she can only use this option with one attack each round and not every attack. These penalties can reduced with the Combat Technique (Two Weapons) Attribute (page 506).

Called Shots

An attacking character may elect to suffer an unfavourable dice roll penalty to hit in exchange for a called shot that provides some special advantage. For example, a called shot may reduce or bypass armour (by attacking a small, unarmoured spot) or strike a vital point (inflicting greater-than-normal damage). Players must specify a called shot before rolling the dice. These penalties can reduced with the Combat Technique (Accuracy) Attribute (page 505).

Called Shot — Disarming

A character may attempt to shoot or knock a weapon or object out of another person's hand instead of inflicting damage. If using a ranged attack, this requires an attack roll at significant (-3) penalty. If using a melee weapon or unarmed attack, it requires an attack roll at a slight (-1) penalty. If the attack hits, the target must make an average (Target Number 12) Body Stat roll to retain control of the weapon. If the Stat roll fails, the attacker successfully knocks away the weapon. If the Stat roll succeeds, the defender will suffer a significant (-3) penalty on his or her next action with that weapon (since it is off balance), but he or she retains control of it.

Called Shot to Reduce Armour

Most armour has thin or unprotected areas (see Armour Attribute, page 504). An attack can be aimed at such an area at a significant (-3) penalty. If it hits, the Armour Rating is reduced by one-half (round down) against that particular blow. This is cumulative with modifiers for Penetrating or Non-Penetrating Weapon Attribute Variables.

If the Armour has the Partial Restriction, aiming at such an area only carries a slight (-1) penalty.

Called Shot to Bypass Armour

Alternatively, the attacker can target armour with a thin or unprotected area at an extreme (-6) penalty to completely bypass the armour (Armour Rating is reduced to 0 against that particular attack). This is cumulative with modifiers for the Non-Penetrating Weapon Attribute Variable.

If the Armour has the Partial Restriction, aiming at such an area only carries a significant (-3) penalty.

Called Shot to Vital Spot

A character attacking a living being can specify he or she is aiming for a vital spot (heart, brain, spine, etc.) rather than simply targeting the centre of mass. The attack roll is made at an extreme (-6) penalty. If successful, the damage is not increased, but if any damage gets past the armour rating, the Health Points lost as a result of this damage are doubled.

Multiple Targets with One Attack

When a character absolutely must take down a number of targets but he or she does not have enough Extra Actions to do so, the character may attempt to use one attack to strike multiple targets. When attacking two targets, the character suffers a significant (-3) penalty to the attack roll. This increases to an extreme (-6) penalty for three targets, an outrageous (-12) penalty for four targets, and a monstrous (-18) penalty for five targets. Characters cannot usually target more than five opponents with a single attack. These penalties can reduced with the Combat Technique (Multiple Targets) Attribute (page 506).

Only one attack roll is made (not one per target). Each target, however, is allowed to make his or her own defence roll to avoid damage.

Striking to Wound

A character in combat can elect to reduce his or her delivered damage below the normal damage value to a minimum of 1 point (known as striking to wound). He or she may not attempt this with attacks possessing the Area Weapon Variable.

Total Attack

A character can take this option in conjunction with an attack. It means he or she focuses completely on an offensive action with no thought given to defence. The character suffers an significant (-3) penalty on all defence rolls made until his or her turn to act again next round, but gains a significant (+3) bonus on any single attack roll during the same round. If the character has the Extra Attacks Attribute, all other attacks in the same round are unmodified.

Touching a Target

It is much easier to just touch a person than it is to physically strike him or her with enough force to cause damage. Thus, any character who is simply attempting to touch an opponent gains a significant (+3) bonus to his or her attack roll. Touching a specific part of a target's body may also require a called shot (left column). This assumes the character is simply attempting to make physical contact with the target. If prolonged contact is required, the target must either be willing or the character must grapple the target (page below).

Grappling

Instead of striking to inflict damage in melee combat, a character can attempt to grab someone. This is a grappling attack, and a character must have at least one empty hand free. Grabbing a small, inanimate object does not require a full action.

Resolve a grappling attempt like a normal unarmed attack, except that the attacker gains a grappling advantage if he or she has more free hands than the defender. "Free" means not holding weapons or other objects and not otherwise incapacitated. In this case, the defender suffers a slight (-1) penalty on attack and defence rolls for each free hand the attacker uses to grapple in excess of the number of free hands the defender is using.

A successful grapple inflicts no damage, but the attacker can hold a grabbed character relatively stationary. The target suffers a significant (-3) penalty on all attack and defence rolls when performing other melee attacks or defences (including grabbing, biting, kneeing, etc.) or an extreme (-6) penalty when attempting to perform other tasks requiring freedom of movement.

If the grabbed character is much stronger (or more agile, at the GM's discretion) than the opponent, though, his or her penalty is reduced to a slight (-1) penalty or significant (-3) penalty respectively, and the character can still move freely. If the grabbed character is much weaker (or perhaps less agile), though, the penalties are increased to extreme (-6) and outrageous (-12).

The GM may consider a character much stronger if his or her Body Stat is at least 4 higher. For this purpose, each Level of Less Capable (Strength) counts as a -1 to Body. Consequently, a small child (Body 2) has a significant disadvantage when grappling with a strong man (Body 6)

It is, of course, possible for one character to grab an opponent who then grabs the character in return (this is what often happens when grappling).

Grappling Manoeuvres

Once a character grabs an opponent, he or she can attempt a grappling special manoeuvre (Lock, Throw, or Pin) as his or her next attack.

Lock

Instead of attacking normally, a character who (on a previous attack) successfully grabbed his or her opponent can choke, crush, or strangle that foe. This attack automatically hits and inflicts normal unarmed damage.

Throw

Instead of attacking normally, a character who has already grabbed an opponent and is standing can hurl the foe to the ground. This is resolved as a normal unarmed attack; a successful hit releases the foe, but delivers an extra +5 damage, plus any additional falling damage if the character was in a position to be thrown out a window, off a cliff, etc. If the attacker throws the opponent at another enemy, the target must make a defence roll or suffer equal damage as well. A throw breaks the grip on the target.

Pin

A character who has grabbed someone may attempt to improve his or her hold during the next attack by completely immobilising the opponent in a pin. Game Masters may treat this manoeuvre the same as the first grab attack. If the attack succeeds and the opponent fails to defend, then the foe is pinned, usually under the weight of the attacker's body. Attackers may not attempt a pin if the opponent is much stronger (see above). Once a character pins an opponent, the target suffers a significant (-3) penalty on rolls when attempting to escape. A pinned character cannot attack or defend.

Other Grappling Events

In addition to attack manoeuvres, both people engaged in a grapple have a few more options.

Biting

Since biting does not require the use of hands, it is an effective tactic when a character has either grabbed or been grabbed by an opponent. Game Masters should treat this as a normal unarmed combat attack at a slight (-1) penalty to hit.

Escaping

A grabbed character may attempt to struggle free. On the character's Initiative to act, he or she can attempt to escape instead of attack. This is an opposed roll; the character can make either a Body Stat roll or an attack roll, whichever is best. The character with the highest total roll wins. If the grabbed character wins, he or she escapes, and may also attack or take another action. If the characters tie, the grabbed character escapes, but forfeits his or her current action. If the grabbed character loses, he or she is immobilised and forfeits one action that round and takes a significant (-3) penalty on any defence rolls during that round. If a grabbed character chooses to attack the person who grabbed him or her (with appropriate penalties) and inflicts damage equal to or greater than his or her foe's Body Stat, he or she escapes the grab automatically.

Fighting from the Ground

Fighters thrown to the ground or who are otherwise forced to fight from a prone position make melee attack rolls or melee defence rolls at a significant (-3) penalty. It usually takes one general action to get up.

Disarming via Grappling

A character can try grabbing an opponent's weapon instead of the opponent's body. He or she makes the attack at a slight (-1) penalty. This is increased to a significant (-3) penalty if the opponent is holding onto the weapon with two or more hands. A successful attack might dislodge the weapon, but the defender is allowed an average Body Stat roll (Target Number 12) to maintain his or her grip. If the defender fails, he or she drops the item. If successful, the defender retains the weapon, but will suffer a significant (-3) penalty on any use of it until the end of his or her next action (after which time, the defender can use the weapon without penalty, unless the attacker attempts another disarm manoeuvre).

Expanded Combat Modifiers

These rules add extra combat modifiers both for special attack options such as called shots and for activities like movement.

Movement Attack Penalties

When a character is moving in combat, he or she may incur penalties to attacks rolls (see Table A10-1). The penalty incurred depends on how quickly the character is moving relative to his or her maximum movement ability. If a character is running, he or she incurs a slight (-1) penalty to attack rolls. This increases to a significant (-3) penalty when sprinting. Characters who are jogging do not incur penalties.

Table A10-1: Movement Attack Penalties

Movement	Speed (metres/round)	Attacking Penalty
Jogging	up to Body Stat x 1.5	no penalty
Running	up to Body Stat x 2	slight (-1) penalty
Sprinting	up to Body Stat x 3	significant (-3) penalty

Firing Weapons from Horseback

Characters on horseback while the horse is in motion fire their ranged weapons at a significant (-3) penalty. This penalty can reduced with the Combat Technique (Steady Hand) Attribute (page 506).

Attack Roll Modifiers

The GM may impose appropriate modifiers when the players make an attack roll. An attack action normally assumes characters are engaged in active combat – dodging enemy attacks, making quick strikes when the opportunity arises, moving about, etc. The GM should not apply any penalties for this sort of normal combat-related activity. If circumstances are such that a character's aim or concentration seems likely impeded (such as shooting someone whom the character cannot clearly see or attacking a foe while hanging upside down), the GM may assign penalties to the attack roll. Likewise, in stress-free situations (such as murdering an immobile victim, or target range shooting with nothing riding on the outcome), the GM can apply favourable bonuses or assume automatic success ... or perhaps even a critical success (page 538).

Table A10-2: Attack Situation Modifiers

Attack Situation	Modifier
Attacker is:	
Taking an action to aim (modifier for each action)	+1
Attacking with two weapons (same target)	-3
Attacking with two weapons (different targets)	-6
Attempting to touch the target	+3
Making a total attack	+3
Executing a special manoeuvre with a flexible Weapon	-3
Firing a ranged weapon while riding a horse	-3
Melee attack or defence from an awkward position (on the ground, etc.)	-3
Attacker uses one attack against multiple targets:	
Two targets	-3
Three targets	-6
Four targets	-12
Five targets	-18
Attacker is moving quickly:	
Running (Body Stat x2 metres/round)	-1
Sprinting (Body Stat x3 metres/round)	-3
Attacker is Attempting a Called Shot:	
Disarming (with melee attack)	-1
Disarming (with a ranged attack)	-3
Reducing armour	-3
Bypassing armour	-6
Targeting a vital spot	-6
Target within melee range, and:	
Concealed by trees or brush	-1
Concealed by darkness, fog, or smoke	-1
Taking cover	-1
Target beyond melee range, and:	
Concealed by trees or brush	-1
Concealed by darkness, fog, or smoke	-3
Taking cover	-3
Range Modifiers:	
Attacking at medium range	-1
Attacking at long range	-3
Target Animal or Item is larger than attacker	+1 per Size rank difference
Target Animal or Item is smaller than attacker	-1 per Size rank difference

Table A10-3: Defence Situation Modifiers

Defence Situation	Modifier
Defending with a shield (if not attacked head on)	+1
Total defence, first action sacrificed	+3
Total defence, each extra action sacrificed	+1
Defending against additional attacks	
One extra attack/round	-1
Two extra attacks/round	-3
Three or more extra attacks/round	-6
Performing a total attack	-3
Defending when surprised	No Defence

A number of possible penalties or bonuses are described on Table A10-2: Attack Roll Modifiers. The GM may adjust or ignore these modifiers if he or she prefers.

Expanded Defence Rules

These rules add additional options for defence.

Defending With a Shield

Shields are designed to deflect blows and turn them aside, and thus provide a +1 bonus to the defender's defence roll for each Level of the Shield Attribute. This is a default assumption: the attacker will always try to bypass a shield, and a defender is will try to interpose the shield to block attacks. If an attacker does not care about bypassing the shield, and prefers to strike it head on, the defender does not gain the associated defence roll bonus but instead receives the benefit of the shield's Armour Rating (the shield acts likes the Armour Attribute in this instance). See page 538 for details on how Armour Ratings reduce damage.

An attacker cannot attempt to strike a shield and also perform a called shot, however. In order to successfully perform any called shot, the attacker must attempt to bypass the shield as normal.

Defending Others

A character can defend a friend or ally against another's attack provided the attacker or target is within reach. This requires sacrificing one of his or her own defences for this purpose. The decision may be made after the ally has failed a defence roll, but before any damage is resolved.

Defending others is difficult and suffers a significant (-3) penalty. Also, each attempt at defending others counts as one of the character's own defences, for purposes of defending against additional attacks (see page 538).

One special option is available when defending others: throwing oneself in front of the attack. This is made at a significant (+3) bonus, which cancels the penalty, for no net modifier. If it succeeds, instead of stopping the attack, the defending character becomes the target and suffers the appropriate damage.

Deprivation

Deprivation is the lack of essentials such as food, sleep, rest, shelter, water, or air. It results in a deterioration of the character's health and in some situations can eventually be fatal.

Table A10-4: Deprivation

Type of Deprivation	Health Point Loss
Starvation	1 Health Point per 8 hours
Hunger (short rations)	1 Health Point per day
Total Dehydration	1 Health Point per 2 hours
Partial Dehydration	1 Health Point per 8 hours
Overheating	1 Health Point per 4 hours
Freezing Cold	1 Health Point per hour
Freezing (Water)	1 Health Point per minute
Suffocation	1 Health Point per round
Drowning	1 Health Point per second

But unlike normal damage, it is often easily reversed provided it has not gone too far (it is usually considered to be Stun damage; see page 518).

Appropriate Special Defence or even perhaps Features Attributes can prevent deprivation from occurring. Otherwise, a character suffering deprivation loses 1 Health Point every interval. All deprivation-incurred Health Point loss is considered incurable (will not recover) until the deprivation is ended. Thus, a character cannot regain Health Points lost due to hunger without eating (or being fed, if he or she is too weak to do so).

Expanded Injury Rules

These rules add additional realism to the game, but also increase complexity. They are certainly suitable for dramatic and heroic games – it is a common genre element for a hero to be knocked out by a relatively minor blow, only to wake up a few minutes later, captured but otherwise largely uninjured. Likewise, a character may succumb to blood loss while performing heroic actions or simply talking to their loved ones after a battle. These rules have been designed with that sort of drama in mind.

Since they do add some extra book keeping, though, GMs who want a fast-playing game should not use them ... especially if their players are happy simply to role-play reactions to injury.

Shock

If a character suffers more damage from a single attack than his or her Shock Value (page 530), he or she must make an average (Target Number 12) Soul Stat roll.

If the character fails by a margin equal to his or her Soul Stat or less, the character is stunned, reeling from the blow or other injury. He or she will let go of anything held, and if precariously balanced (such as on a ledge) may fall. It takes a general action to recover from being stunned. Until the character takes a general action to recover, he or she can do nothing except defend.

If the character fails by a margin greater than his or her Soul Stat, the character is immediately rendered unconscious. Without intervention, the character will remain unconscious for a number of rounds equal to the 8 – the character's Body Stat (minimum of 1 round).

Knockout

If a character fails his or her Soul Stat roll by any margin during a Shock Value check (as above), and the damage inflicted is Stun damage (page 518), the character is immediately rendered unconscious. Without intervention, the character will remain unconscious for a number of minutes equal to the 8 – the character's Body Stat (minimum of 1 round).

Serious Injury

A character that suffers more damage than his or her Shock Value from an attack that breaks the skin (such as the damage from a knife, arrow, sword, etc.) has taken a serious injury – whether the character successfully makes the associated Soul Stat roll or not. A character who suffers a serious injury loses 1 additional Health Point every round (every minute, if out of combat) until given successful emergency medical treatment (requiring a Leechcraft: Physic Skill roll). Just stopping the bleeding is not enough, however – it only slows the loss of Health Points. A seriously injured character that has undergone successful treatment will lose 1 Health Point every 10 minutes until he or she undergoes successful surgery (best performed in a specialised location). Thus, a character who is badly hurt might die because of shock and internal injuries before he or she can be stabilised. A character may suffer multiple serious injuries; if so, each must be treated separately, and Health Point losses are cumulative.

Wound Difficulty Penalties

The Game Master may wish to assign difficulty penalties to characters who have been badly injured. When the character's Health Points are reduced to half their original total, all rolls suffer a slight (-1) penalty. If the character's Health Point total drops to less than his or her Shock Value (that is, one-fifth the original Health Points), all rolls suffer a significant (-3) penalty.

Items

Refer to Chapter 11, pages 203-223, for:

- Introduction
- Wealth and Money (including Table 11-4: Currency Exchange)
- Trade Goods (including Table 11-5: Trade Goods Costs)
- Weapon Descriptions (ignoring d20-specific rules)
- Armour Descriptions (ignoring d20-specific rules)
- Shield Descriptions (ignoring d20-specific rules)
- Goods and Services (including Table 11-11: Goods and Services; ignoring d20-specific rules)

Creating Items

These are guidelines for creating Items for your character.

Point Costs

Items can be lost, tend to be somewhat obvious, and are not always available to their users. As a result, Items cost half as many Character Points as an equivalent amount of abilities "built into" the character.

Item Defects

In most instances, Defects associated with an Item, if any, only affect the character if he or she is using it. Also, Defects that are implied by the Item's status as an inanimate object – like Impaired Manipulation, Impaired Speech, Marked, Owned, Physical Impairment, and Sensory Impairment – should also not be assigned unless they indicate specific deficiencies. For example, a rickety boat that regularly takes on water might have the Physical Impairment Defect.

Mundane Items

Mundane Items are Items that are so unimportant, mundane, or ubiquitous for the purpose of an adventure that the GM may rule them to be free, costing no Character Points at all. In *A Game of Thrones Tri-Stat*, things like clothes, standard weapons and armour, work animals, family castles and so on can be classed as Mundane Items. This is partly based on use. A horse could be classed as a Mundane Item for one character (who rarely if ever uses it, save as a minor background detail) but an actual Item for another character (who uses it all the time during the game during jousts and combat). All Mundane Items cost no Character Points.

All Items benefit from the Character Point protection rule, while Mundane Items do not. Character Point Protection means that if an Item is sufficiently important enough to cost Character Points, it is part of the character's concept – if lost or broken, the GM should ensure a replacement for it will turn up by the next game session (if this will not totally upset the logic of the story). Mundane Items do not benefit from this. Players may use Character Points to acquire otherwise Mundane Items so as to benefit from Character Point Protection if they are important to that character's concept.

Item Armour Ratings

The Armour Rating of an Item indicates how much damage the object can stop and it is dependent on the hardness and thickness of the material from which the object is made, the size of the object, how fragile the working parts may be, and how well it is constructed. For example, a quarterstaff made from softwood will be weaker than one made from hardwood of the same size. Table AII-1: Item Armour Ratings provides rough Armour Ratings for common objects. GMs are encouraged to use this chart as a basis when determining the Armour Rating of other objects encountered in their games, adjusting for the material from which the object is made, the thickness of the material, the quality of construction, and other similar factors. For Ranged Weapons, "working Weapons" – Items with delicate working mechanisms, like those found in crossbows – are classified differently than "simple Weapons" – Items without working parts.

Table AII-1: Item Armour Ratings

Object	Armour Rating
Bench/Table, Wood	14
Door, Wooden	12
Furniture, Wood	10
Post, Thick Wood	28
Throne, Metal	24
Tree, Giant	100
Tree, Large	50
Tree, Medium	25
Tree, Small	18
Armour	See Tables AII-3: Armour
Shields	See Table AII-4: Shields
Melee Weapons	Equal to 5 times the Weapon Level (see Table AII-2: Weapons)
Simple Ranged Weapons	Equal to 5 times the Weapon Level (see Table AII-2: Weapons)
Working Ranged Weapons	Equal to 2 times the Weapon Level (see Table AII-2: Weapons)

Item Health Points

For most Items, the Health Points are equal the Items' Armour Rating. This value can be increased or decreased with the appropriate Attributes or Defects.

Item Damage

If the Item suffers more damage than its Armour Rating, the excess damage is deducted from its Health Points. If its Health Points are ever reduced to zero, it ceases to function in its given task; furniture can no longer support weight, a door will no longer provide privacy, etc. The Item is not destroyed – it is simply rendered non-functional. It can be repaired later and returned to normal. Additionally, if the Item suffers five times its Armour Rating in damage in one attack, regardless of how many Health Points it has remaining, it is completely destroyed – it is beyond repair and must be completely rebuilt or replaced. Additionally, if an object suffers repeated damage, roughly 5 to 10 times within a short period of time (GM discretion), it has suffered sufficient damage to break.

Temporary Items

Although characters are expected to pay Character Points to acquire Items they use on a regular basis, it would not be realistic for a character to be prohibited from picking up a foe's sword and attacking him with it, or, if in sudden need of something, running into the market square and buying it ... provided this fits the story line and the logic of the game.

As a campaign guideline, though, characters should stick with the Items to which they have allocated Character Points. If characters seem to be abusing the spirit of this rule, GMs may insist that any earned Advancement Character Points (page 494) go to acquiring Items that the characters used regularly.

Weapons

The weapons listed in Table AII-2: Weapons are described briefly on pages 207-209. Use the general descriptions (ignoring d20-specific rules) and follow the Tri-Stat rules.

The Weapon values listed in this section represent average-quality construction and materials. Shoddy workmanship, poor forging techniques, or weak materials can either add a Restriction (such as Inaccurate or Non-Penetrating) or reduce the Weapon Level (and thus the damage inflicted). Exceptional workmanship, advanced forging techniques, or resilient finishings can add a Variable (such as Accurate or Penetrating) or increase the Weapon Level (and thus the damage inflicted). For example, Eddard Stark's Valyrian steel greatsword, Ice, is one Weapon Level higher than a normal greatsword, and benefits from the Accurate and Penetrating Variables. Similarly, Jaime Lannister's exquisitely crafted golden sword is one Weapon Level higher than a normal longsword, and benefits from the Accurate Variable.

Note that the Unreliable Restriction on the tournament lance indicates that it inflicts Stun damage except on a critical hit, in which case the lance does not splinter and normal damage is inflicted.

Table A11-2: Weapons

Weapon	Level	Variables	Restrictions	Points	Item Cost
Unarmed Attacks					
Normal Punch or Kick	0	Stun	Non-Penetrating	0	0
• With Brutal 1 Combat Technique	1	Stun	Non-Penetrating	2	-
• With Brutal 2 Combat Technique	2	Stun	Non-Penetrating	4	-
• With Spiked Gauntlet	1	–	Non-Penetrating	1	1
Melee Weapons					
Arakh	2	–	-	4	2
Battleaxe	3	–	-	6	3
Bastard Sword (One-Hand)	3	–	-	6	3
• Bastard, 1-Hand Valyrian Steel	4	Accurate, Penetrating	–	10	5
Bastard Sword (Two-Hands)	3	Accurate	Hands	6	3
• Bastard, 2-Hand Valyrian Steel	4	Accurate 2, Penetrating	Hands	10	5
Braavosi Blade	2	–	-	4	2
Caltrops (Bag)	1	Area 2	Non-Penetrating	3	1
Club or Cudgel	2	–	-	4	2
Garrotte Wire	2	–	Hands -3 Non-Penetrating	1	1
Greatsword	4	–	Hands	7	3
• Greatsword, Valyrian Steel	5	Accurate, Penetrating	Hands	11	5
Knife or Dagger or Dirk	1	–	-	2	1
• Knife or Dagger, Valyrian Steel	2	Accurate, Penetrating	–	6	3
Lance, Tournament	3	Reach, Stun	Non-Penetrating Unreliable*	6	3
Lance, War	4	Penetrating, Reach	–	10	5
Longaxe	4	–	Hands	7	3
Longspear	3	Reach	Hands	6	3
Longsword	3	–	-	6	3
Mace, Heavy	3	–	-	6	3
Mace, Light	2	–	-	4	2
Maul	4	–	Hands	7	3
Morningstar or Flail	3	–	-	6	3
Nunchaku	2	Flexible	–	4	2
Pike or Poleaxe	3	Reach	Hands	6	3
Quarterstaff	2	–	Hands Non-Penetrating	2	1
Sap	2	Stun	Non-Penetrating	4	2
Scythe	3	–	Hands	5	2
Shield (Bash)	2	–	Inaccurate	3	1
Shortsword	2	–	-	4	2
Spear	3	–	-	6	3
Spear, Frog	2	–	-	4	2
Trident	3	–	-	6	3
Warhammer	3	–	-	6	3
Weighted Chain	2	Flexible	Inaccurate	4	2
Whip	1	Flexible	Non-Penetrating	2	1

Weapon	Level	Variables	Restrictions	Points	Item Cost
Ranged Weapons					
Axe, Throwing	2	Range 1	Inaccurate	4	2
Crossbow, Heavy	4	Penetrating Range 2	Activation -2 Hands	8	4
Crossbow, Light	3	Range 2	Activation -1, Hands	6	3
Crossbow, Myrish	4	Range 2	Activation -3, Hands Inaccurate-2	4	2
Knife, Throwing	1	Range 1	–	3	1
Longbow	3	Accurate, Range 2	Hands	8	4
Net	0	Range 0, Tangle	Inaccurate	1	1
Rock or Object, Huge	7	Range 1	Inaccurate	14	7
Rock or Object, Large	5	Range 1	Inaccurate	10	5
Rock or Object, Medium	3	Range 1	Inaccurate	6	3
Rock or Object, Small	1	Range 1	Inaccurate	2	1
Sling	1	Range 1	Inaccurate, Non-Penetrating	1	1
Shortbow	3	Range 2	Hands	7	3
Shortspear	3	Range 1	–	7	3
Siege Weapons					
Catapult, Large	20	Area 3, Indirect Range 3	Activation -5 Assisted -3, Hands Inaccurate -3	35	17
Catapult, Medium	16	Area 2, Indirect Range 3	Activation -4 Assisted -2, Hands Inaccurate -2	29	14
Catapult, Small	12	Area 1, Indirect Range 3	Activation -3 Assisted -2, Hands Inaccurate -2	21	10
Ram, Large	12	–	Activation -3 Assisted -3, Hands	17	8
Ram, Medium	9	–	Activation -2 Assisted -2, Hands	13	6
Ram, Small	6	–	Activation -1 Assisted -1, Hands	10	5
Scorpion, Small	10	Range 3	Activation -3 Hands, Inaccurate	18	9
Scorpion, Medium	12	Range 3	Activation -3 Hands, Inaccurate	22	11
Scorpion, Large	14	Range 3	Activation -4 Hands, Inaccurate	25	12
Spitfire	3	Area 2 Continuing 5 Range 3	Activation -2 Assisted -1 Inaccurate, Hands	11	5
Splash Weapons					
Acid (Flask)	1	Area 1, Continuing 3 Range 1	–	9	4
Boiling Oil (Barrel)	2	Area 2 Continuing 5	Activation -2, Assisted -1 Inaccurate, Hands	6	3
Burning Oil (Flask)	2	Area 2 Continuing 3	Inaccurate	8	4

Table A11-3: Armour

	Attribute	Level	Armour Rating	Restriction	Points	Item Cost
Animal Armour						
Thick Fur	Features	1	1	–	1	-
Tough Skin	Features	2	2	–	2	-
Thick Skin	Features	3	3	–	3	-
Armour or Barding						
Padded	Armour	2	4	Partial	3	1
Hide	Armour	3	6	Partial	5	2
Leather	Armour	3	6	–	6	3
Chain Shirt	Armour	4	8	Partial	7	3
Ringmail	Armour	4	8	–	8	4
Scale Armour	Armour	5	10	–	10	5
Chainmail with Leather	Armour	6	12	–	12	6
Chainmail	Armour	7	14	–	14	7
Splint Armour	Armour	8	16	–	16	8
Brigandine	Armour	8	16	–	16	8
Plate with Chainmail	Armour	9	18	–	18	9
Full Plate	Armour	10	20	–	20	10

Armour

The different types of armour are listed in Table A11-3: Armour are described briefly on pages 212-213. Use the general descriptions (ignoring d20-specific rules) and follow the Tri-Stat rules.

Armour with the Partial Restriction only covers a portion of the body, leaving the face and often other extremities unprotected. When making a called shot to reduce or bypass armour (page 541) with the Partial Restriction, the associated penalties are reduced by one Rank.

The Armour values listed in this section represent average-quality construction and materials. Shoddy workmanship, poor construction techniques, or weak materials can penalise the given Armour values by -1 to -2 (a Restriction). Exceptional workmanship, advanced construction techniques, or resilient finishings can increase the given Armour values by +1 to +2 (a Feature).

Table A11-4: Shields

	Level	Protection Variable	Armour Rating	Points	Item Cost
Buckler, Leather	1	2	6	6	3
Buckler, Wooden	1	5	12	9	4
Buckler, Steel	1	7	16	11	5
Small, Leather	2	3	8	11	5
Small, Wooden	2	6	14	14	7
Small, Steel	2	8	18	16	8
Large, Wooden	3	7	16	19	9

Poisons

A character may be poisoned in several ways, such as damage from a poisoned weapon, touching contact poison, consuming poisoned food or drink, etc. Poisons are designed as Weapons (page 516), with most having the Blight Variable to represent a chance of resistance.

One dose of poison smeared on a weapon or other object affects just a single target. A poisoned weapon or object retains its venom until the weapon scores a hit or the object is touched (unless the poison is wiped off before a target comes in contact with it). A poisoned object exposed to the elements may suffer a degradation of the poison's strength, depending on the circumstances; in most situations, however, the poison remains potent.

Poisons can be divided into four basic categories according to the method by which their effect is delivered:

Contact Poison

Weapon with Blight and Contact Variables, and Toxic (-1 Point) Restriction. Merely touching this type of poison necessitates a Body Stat roll. It can be actively delivered via a weapon or a touch attack. An armoured character may be poisoned if the poison can be delivered to bare skin. Even if a target has sufficient Armour to avoid taking any damage from the attack (such as an animal's tough hide), the poison can still affect it. An object can be smeared with contact poison as part of a trap. Contact poisons have the same effects if ingested unless otherwise noted.

Ingested

Weapon with Blight Variable, and Ingest and Toxic (-1 Point) Restrictions. Ingested poisons cannot normally be applied in combat. The poison is applied to food or drink that the target must then consume. This may be done in advance, or the poison may be slipped into the target's food at the last minute in some cases.

Inhaled

Weapon with Area and Blight Variable, and Toxic (-1 Point) Restriction. Inhaled poisons are usually the result of noxious and toxic fumes. They may be the result of natural hazards (such as swamps or in mines) or mixed through alchemy. They are difficult to control. When man-made, they may be used as a siege weapon, to "smoke" an enemy out. Each target within the affected area must make a Body Stat roll.

Injury

Weapon with Blight Variable and Toxic (-1 Point) Restriction. This poison must be delivered through a wound. If a target has sufficient armour to avoid taking any damage from the attack, the poison has no effect. Traps that cause damage from weapons, needles, etc. sometimes use injury poisons. Poisons that cause damage through injury can also function as an ingested poison unless otherwise noted.

Treating Poison

If a maester or similarly trained individual is able to diagnose the poison, the character may make a Medical Skill roll with a Target Number equal to that associated with the poison's Blight Variable in order to halt the effects of the toxin.

Poison Characteristics

Refer to pages 222-223 for more information about the poisons listed in Table All-5: Poisons (ignoring d20-specific rules), with the following notes. A dose of poison is considered an Item, and like all Items, the Point cost is halved when determining final Character Point cost. For poisons with an asterisks in their costs (*), use the cost of the more powerful form.

Basilisk Blood: Incurable 2 indicates that the lost Mind Stat values return at the rate of 1 each day, rather than hour.

Basilisk Venom: Incurable 2 indicates that the lost Body Stat values are not regained until the venom is somehow purged from the victim.

Milk of the Poppy: Drain Mind 2 indicates that the target's thoughts are cloudy, and he or she has difficulty thinking straight. Incapacitating indicates that the milk helps the target fall asleep. Should a character overuse the milk – as Gregor Clegane does – he or she might gain a Unique Defect: Addicted to Milk of the Poppy.

Strangler: Incurable 3 indicates that the lost Body Stat values and Health Points cannot be healed under normal circumstances, and that death is almost certain.

Sweetsleep: Drain Mind 1 indicates that the target's thoughts are cloudy, and he or she has difficulty thinking straight. Incapacitating indicates that the milk helps the target fall asleep. For a strong dose of sweetsleep, Incurable 3 indicates that the lost Mind Stat values and Health Points cannot be healed under normal circumstances, and that death is almost certain.

Tears of Lys: Incurable 3 indicates that the lost Body Stat values and Health Points cannot be healed under normal circumstances, and that death is almost certain.

Widow's Blood: Incurable 2 indicates that the lost Body Stat values and Health Points are not regained until the concoction is somehow purged from the victim.

Table All-5: Poisons

Poison	Weapon Level	Variables	Restrictions	Price	Points Cost
Basilisk Blood	0	Blight 3 (TN 15), Drain Mind 4, Incurable 2	Activation -4, Ingest, Toxic -1	500 ss	4
Basilisk Venom	1	Blight 2 (TN 12), Drain Body 2, Incurable 3	Toxic 1	500 ss	8
Firemilk	1	Blight 1 (TN 10), Contact 1, Stun	Activation -4, Toxic -1	25 ss	0
Greycap	2	Blight 3 (TN 15), Continuing: Daily 1, Drain Body 1, Drain Mind 1	Activation -7, Ingest, Toxic -1	25 ss	2
Milk of the Poppy	0	Blight 3 (TN 15), Drain Mind 2, Incapacitating 1	Activation -4, Ingest, Toxic -1	500 ss	1
Myrish Fire	2	Blight 2 (TN 12), Contact 2, Drain Body 1, Stun	Activation -2, Toxic -1	100 ss	7
Nightshade	0	Blight 1 (TN 9), Drain Body 3, Drain Mind 2	Activation -4, Ingest, Toxic -1	100 ss	5
Pennyroyal (mild)	1	Blight 1 (TN 9), Drain Body 1, Stun	Activation -6, Ingest, Toxic -1	5 ss	*
Pennyroyal (strong)	2	Blight 2 (TN 12), Drain Body 3, Stun	Activation -5, Ingest, Toxic -1	10 ss	3
Strangler	3	Blight 4 (TN 18), Continuing: Hourly 1, Drain Body 4, Incurable 3	Ingest, Toxic -1	3,000 ss	16
Sweetsleep (mild dose)	0	Blight 1 (TN 9), Drain Mind 1, Incapacitating 1	Activation -4, Ingest, Toxic -1	120 ss	*
Sweetsleep (strong dose)	5	Blight 4 (TN 18), Continuing: Hourly 1, Drain Mind 1, Incapacitating 1, Incurable 3	Activation -4, Ingest, Toxic -1	360 ss	14
Tansy (mild)	1	Blight 1 (TN 9), Drain Body 1, Stun	Activation -4, Ingest, Toxic -1	5 ss	*
Tansy (strong)	2	Blight 2 (TN 12), Drain Body 3, Stun	Activation -4, Ingest, Toxic -1	15 ss	4
Tears of Lys	1	Blight 3 (TN 15), Continuing: Daily 1, Drain Body 1, Incurable 3	Activation -6, Ingest, Toxic -1	2,000 ss	2
Wasting Potion	2	Blight 3 (TN 15), Continuing: Hourly 1, Drain Body 2, Stun	Activation -2, Ingest, Toxic -1	50 ss	7
Widow's Blood	3	Blight 2 (TN 12), Continuing: Hourly 1, Drain Body 1, Incurable 2	Activation -7, Ingest, Toxic -1	1,000 ss	3
Wolfsbane (Contacted)	1	Blight 1 (TN 9), Contact 1, Irritant	Activation -1, Toxic -1	100 ss	3
Wolfsbane (Ingested)	2	Blight 2 (TN 12), Drain Body 1	Activation -4, Ingest, Toxic -1	100 ss	3
Wolfsbane (Inhaled)	0	Blight 1 (TN 9), Drain Body 2, Drain Mind 2	Activation -4, Toxic -1	100 ss	3

Playing and Game Mastering

Refer to Chapter 13, pages 271-287, for:

- Playing in the Seven Kingdoms chapter (ignoring d20-specific rules)

Refer to Chapter 14, pages 290-327, for:

- Introduction
- Defining the Game
- Creating the Game
- Mechanics: Game Mastering Basics
- Advice Summary for the GM
- A Catalogue of the Strange and Magical (ignoring d20-specific rules)

Refer to Chapter 15, pages 344-390, for:

- The World of A Game of Thrones chapter

Size Ranks

Size Ranks help describe the benefits and drawbacks an animal receives for being any size other than medium (i.e. the of a normal human). Size ranks in AGOT Tri-Stat are shown in Table A12-1: Size Modifiers, along with a summary of effects. In brief, larger animals gain the following modifiers compared to smaller animals: taller (or longer), more massive, stronger, more damaging, tougher skin, faster, have a hard time hitting targets with ranged attacks (when appropriate), and easier to hit with ranged attacks.

Larger Animals

For every size rank greater than medium, consider the following cumulative modifiers:

x2 Height and x8 Mass (-1 Point)

x10 Lifting capacity and +3 Damage Multiplier when using muscle (+24 Points)

+2 Armour Rating (+2 Points)

-1 to hit with a ranged attack, when appropriate (-5 Points)

-1 defending against ranged attacks (-5 Points)

x2 Distance when using a thrown weapon (+3 Points)

x2 Running speed (+2 Points)

TOTAL +20 Points

Smaller Characters

For every size rank smaller than medium, consider the following cumulative modifiers:

÷2 Height and ÷8 Mass (+1 Point)

÷10 Lifting capacity and -3 Damage Multiplier when using muscle (-24 Points)

-2 Armour Rating or +2 to all damaged received (-2 Points)

+1 to hit with a ranged attack, when appropriate (+5 Points)

+1 defending against ranged attacks (+5 Points)

÷2 Distance when using a thrown weapon (-3 Points)

÷2 Running speed (-2 Points)

TOTAL -20 Points

Assigning Size

Look at Table A12-1 and select the size that best describes the animal and select an appropriate mass for that size. You can record the modifiers as descriptive terms on the animal's character sheet or you can record them in terms of Attributes and Defects, as noted below:

Height and Mass Modifier

Each x2 Height and x8 Mass is a Unique Defect (Big and Heavy). Points returned: 1 Point.

Each ÷2 Height and ÷8 Mass is a Unique Attribute (Small and Light). Total cost: 1 Point.

Table A12-1: Size Modifiers

Size Rank	Example	Typical Height / Length	Typical Mass	Lifting Capacity	Damage Multiplier Modifier	Armour Rating or Damage Received	Range Attacks Bonus to Hit/Defend	Range and Speed Multiplier
-4 Fine	Insect	5 – 9 cm	6 g – 30 g	÷ 10 k	-12	-8 AR (or +8)	+4	÷ 16
-3 Diminutive	Rodent	10 – 24 cm	50 g – 300 g	÷ 1 k	-9	-6 AR (or +6)	+3	÷ 8
-2 Tiny	Cat	25 – 49 cm	800 g – 2 kg	÷ 100	-6	-4 AR (or +4)	+2	÷ 4
-1 Small	Dog	50 – 99 cm	6 – 20 kg	÷ 10	-3	-2 AR (or +2)	+1	÷ 2
0 Medium	Human	1-2 metres	50 – 150 kg	Same	0	0	0	0
1 Large	Horse	3 – 4 metres	200 – 1,200 kg	x 10	+3	+2 AR	-1	x 2
2 Huge	Mammoth	5 – 8 metres	1.5 – 8 tonnes	x 100	+6	+4 AR	-2	x 4
3 Gargantuan	Leviathan	9 – 15 metres	10 – 60 tonnes	x 1 k	+9	+6 AR	-3	x 8
4 Colossal	Ancient Dragon	16 – 30 metres	75 – 500 tonnes	x 10 k	+12	+8 AR	-4	x 16

Lifting Capacity and Damage Multiplier

Each x10 lifting modifier adds +3 Levels of Superstrength. Total cost: 24 Points.

Each ÷10 lifting modifier subtracts 3 Levels of Superstrength. If this drops the animal below 0 Levels of Superstrength, record it as a Unique Defect (Reduced Lifting and Damage Multiplier) instead. The Damage Multiplier associated with this Unique Defect is reduced by 3, but it cannot drop below 0. Points returned: 24 Points.

Armour Rating

Each +2 Armour Rating bonus adds +1 Level of Armour. Total cost: 2 Points.

Each -2 Armour Rating penalty subtracts 1 Level of Armour. If this drops the animal below 0 Levels of Armour, record it as a Unique Defect (Suffers Extra Damage) instead. Points returned: 2 Points.

Hitting with Ranged Attacks

Each +1 bonus to hit with ranged attacks adds +1 to Attack Combat Value during ranged attacks only, but ignore the extra damage delivered when adding ACV to final damage. Total cost: 5 Points.

Each -1 penalty to hit with ranged attacks adds Inept Attack -5 (Ranged Attacks), but ignore the reduced damage when adding ACV to final damage. Points returned: 5 Points.

Defending Against Ranged Attacks

Each +1 bonus to defend against ranged attacks adds +1 to Defence Combat Value during ranged attacks only. Total cost: 5 Points.

Each -1 penalty to defend against ranged attacks adds Inept Defence -5 (Ranged Attacks). Points returned: 5 Points.

Running Speed

Each x2 speed modifier adds Special Movement +1 (Fast). It does not affect the Land Speed Attribute. Total cost: 2 Points.

Each ÷2 speed modifier reduces 1 Level of Special Movement (Fast). If the animal does not have this Attribute, record it as a Unique Defect 2 (÷2 Running Speed) instead. It does not affect the Land Speed Attribute. Points returned: 2 Points.

Throwing Distance

Each x2 distance modifier adds a Unique Attribute (x2 Throwing Distance). Total cost: 3 Points.

Each ÷2 distance modifier adds a Unique Defect (÷2 Throwing Distance). Points returned: 3 points.

Inanimate Object Modifiers

When a size category is assigned to an inanimate object (such as a sailing ship or wheelhouse), the Item must have either the Feature (Negative Size Category) Attribute or the Awkward Size Defect (pages 508 and 525) for 4 Points.

Just like the rule for animals, smaller Items can hit larger Items in ranged combat more easily, and larger Items have a harder time hitting smaller Items. For every Size Rank the target is smaller than the attacker, the attacker gains a -1 penalty to hit with a ranged weapon. Conversely, for every Size Rank the target is larger than the attacker, the attacker receives a +1 bonus with a ranged weapon.

Tri-Stat Bestiary

Refer to Chapter 14, pages 333-341, for:

- Bestiary
- Creatures of Westeros (including Tables 14-13 and 14-14)
- Also Known As...
- Descriptions of all animals in the bestiary (ignoring d20-specific information)

Boar

25 Character Points
Size: Medium

Stats

Body	7 (30)
Mind	2 (-20)
Soul	2 (-20)

Derived Values

Attack Combat Value	3 (Unarmed 4)
Defence Combat Value	3
Damage Multiplier	8
Health Points	55
Shock Value	31

Attributes

Combat Technique (Brutal, Critical Strike, Hardboiled 2, Lethal Blow) 5 (10), Features (Low-light Vision, Thick Fur – Armour Rating 1) 2 (2), Heightened Awareness 1 (2), Heightened Senses (Smell) 1 (2), Massive Damage (Gore) 3 (12), Melee Attack (Unarmed) 1 (3), Skill: Area Knowledge (Home Territory) 2 (4), Special Movement (Fast) 1 (2), Tough 2 (4)

Defects

Impaired Manipulation (-2), Impaired Speech (-2), Less Capable Body (Dexterity) (-2)

Direwolf, Young

60 Character Points
Size: Medium

Stats

Body	5 (10)
Mind	2 (-20)
Soul	5 (10)

Derived Values

Attack Combat Value	4 (Unarmed 6)
Defence Combat Value	4 (Unarmed 6)
Damage Multiplier	7
Health Points	60
Shock Value	22

Attributes

Combat Technique (Brutal, Critical Strike, Hardboiled, Lethal Blow) 4 (8), Features (Low-light Vision, Thick Fur – Armour Rating 1) 2 (2), Heightened Awarenessl (2), Heightened Senses (Hearing, Smell x2) 3 (6), Massive Damage (Bite) 2 (8), Melee Attack (Unarmed) 2 (6), Melee Defence (Unarmed) 2 (6), Skill: Area Knowledge (Home Territory) 2 (4), Skill: Stealth (Silent Movement) 2 (4), Skill: Wilderness Survival (Cold) 2 (4), Skill: Wilderness Tracking (Cold) 2 (4), Special Defence (Freezing Cold 1, Freezing Water 1) 2 (4), Special Movement (Fast) 1 (2), Tough 2 (4)

Defects

Impaired Manipulation (-2), Impaired Speech (-2)

Direwolf, Yearling

110 Character Points
Size: Medium

Stats

Body 8 (40)
Mind 3 (-10)
Soul 5 (10)

Derived Values

Attack Combat Value	5 (Unarmed 7)
Defence Combat Value	5 (Unarmed 7)
Damage Multiplier	9
Health Points	75
Shock Value	25

Attributes

Combat Technique (Brutal, Critical Strike, Hardboiled, Lethal Blow) 4 (8), Features (Low-light Vision, Thick Fur – Armour Rating 1) 2 (2), Heightened Awareness 1 (2), Heightened Senses (Hearing, Smell x2) 3 (6), Massive Damage (Bite) 4 (12), Melee Attack (Unarmed) 2 (6), Melee Defence (Unarmed) 2 (6), Skill: Area Knowledge (Home Territory) 3 (6), Skill: Stealth (Silent Movement) 3 (6), Skill: Wilderness Survival (Cold) 3 (6), Skill: Wilderness Tracking (Cold) 3 (6), Special Defence (Freezing Cold 1, Freezing Water 1) 2 (4), Special Movement (Fast) 1 (2), Tough 2 (4)

Defects

Impaired Manipulation (-2), Impaired Speech (-2), Less Capable Body (Dexterity) (-2)

Total: 110 Character Points

Direwolf, Mature

180 Character Points
Size: Large

Stats

Body 10 (60)
Mind 3 (-10)
Soul 5 (10)

Derived Values

Attack Combat Value	6 (Unarmed 11)
Defence Combat Value	6 (Unarmed 8; Ranged 5)
Damage Multiplier	13
Health Points	100
Shock Value	30

Attributes

Armour (Thick Fur; Armour Rating 2) 1 (2), Combat Technique (Brutal 2, Critical Strike, Hardboiled, Lethal Blow, Lightning Reflexes) 6 (12), Features (Low-light Vision) 1 (1), Heightened Awareness 1 (2), Heightened Senses (Hearing, Smell x2) 3 (6), Massive Damage (Bite) 5 (20), Melee Attack (Unarmed) 5 (15), Melee Defence (Unarmed) 2 (6), Skill: Area Knowledge (Home Territory) 3 (6), Skill: Stealth (Silent Movement) 4 (8), Skill: Wilderness Survival (Cold) 4 (8), Skill: Wilderness Tracking (Cold) 4 (8), Special Defence (Freezing Cold 1, Freezing Water 1) 2 (4), Special Movement (Fast) 1 (2), Superstrength 3 (24), Tough 6 (10)

Defects

Impaired Manipulation (-2), Impaired Speech (-2), Inept Defence (-1 Ranged Attacks) (-5), Less Capable Body (Dexterity) (-4), Unique Defect: Big and Heavy (Large Size) (-1)

Dragon, Hatchling

20 Character Points
Size: Tiny

Stats

Body 6 (20)
Mind 3 (-10)
Soul 4 (0)

Derived Values

Attack Combat Value	4 (Ranged 6)
Defence Combat Value	4 (Ranged 6)
Damage Multiplier	2
Health Points	50
Shock Value	10

Attributes

Attack Combat Mastery (Ranged Attacks) 2 (10), Armour (Optimised Against Fire; -2 Points) 10 (18), Combat Technique (Lightning Reflexes x2) 2 (4), Defence Combat Mastery (Ranged Attacks) 2 (10), Features (Flight, Scales x2 – Armour Rating 3) 3 (3), Skill: Acrobatics (Balance) 4 (8), Skill: Stealth (Silent Movement) 3 (6), Skill: Swimming (Speed) 1 (1), Special Defence (Overheating x2) 2 (4), Unique Attribute: Small And Light (Tiny Size) 2 (2)

Defects

Impaired Manipulation (-2), Impaired Speech (-2), Unique Defect: Reduced Lifting (÷100) and Damage Multiplier (-3) (-48), Unique Defect: Reduced Running Speed (÷4) (-4)

Hatchling Dragon Notes

Attack Combat Mastery (Ranged Attacks) – Though these newborn dragons cannot yet breath fire, they will gain a bonus to hit in combat once they gain that ability.

Horse, Heavy

40 Character Points
Size: Large

Stats

Body 6 (20)
Mind 2 (-20)
Soul 2 (-20)

Derived Values

Attack Combat Value	3 (Unarmed 7)
Defence Combat Value	3 (Unarmed 5; Ranged 2)
Damage Multiplier	10
Health Points	50
Shock Value	10

Attributes

Armour (Thick Hide; Armour Rating 2) 1 (2), Combat Technique (Brutal, Lethal Blow) 2 (4), Features (360° Vision; Low-light Vision) 2 (2), Heightened Senses (Hearing, Smell) 2 (4), Massive Damage (Hooves) 2 (8), Melee Attack (Unarmed) 4 (12), Melee Defence (Unarmed) 2 (6), Skill: Powerlifting (Pulling) 1 (2), Special Movement (Fast) 1 (2), Superstrength 3 (24), Tough 2 (4)

Defects

Impaired Manipulation (-2), Impaired Speech (-2), Inept Defence (-1 Ranged Attacks) (-5), Unique Defect: Big and Heavy (Large Size) (-1)

Horse, Light

30 Character Points
Size: Large

Stats

Body 5 (20)
Mind 2 (-20)
Soul 2 (-20)

Derived Values

Attack Combat Value	3 (Unarmed 7)
Defence Combat Value	3 (Unarmed 5; Ranged 2)
Damage Multiplier	10
Health Points	45
Shock Value	9

Attributes

Armour (Thick Hide; Armour Rating 2) 1 (2), Combat Technique (Brutal, Lethal Blow) 2 (4), Features (360° Vision; Low-light Vision) 2 (2), Heightened Senses (Hearing, Smell) 2 (4), Massive Damage (Hooves) 2 (8), Melee Attack (Unarmed) 4 (12), Melee Defence (Unarmed) 2 (6), Skill: Powerlifting (Pulling) 1 (2), Special Movement (Fast 2) 2 (4), Superstrength 3 (4), Tough 2 (4)

Defects

Impaired Manipulation (-2), Impaired Speech (-2), Inept Defence (-1 Ranged Attacks) (-5), Unique Defect: Big and Heavy (Large Size) (-1)

Horse, Heavy War

60 Character Points
Size: Large

Stats

Body 7 (30)
Mind 2 (-20)
Soul 2 (-20)

Derived Values

Attack Combat Value	3 (Unarmed 8)
Defence Combat Value	3 (Unarmed 5; Ranged 2)
Damage Multiplier	11
Health Points	60
Shock Value	12

Attributes

Armour (Thick Hide; Armour Rating 2) 1 (2), Combat Technique (Brutal, Lethal Blow) 2 (4), Features (360° Vision; Low-light Vision) 2 (2), Heightened Senses (Hearing, Smell) 2 (4), Massive Damage (Hooves) 3 (12), Melee Attack (Unarmed) 5 (15), Melee Defence (Unarmed) 2 (6), Skill: Powerlifting (Carrying Loads) 2 (4), Special Movement (Fast) 1 (2), Superstrength 3 (24), Tough 3 (6)

Defects

Impaired Manipulation (-2), Impaired Speech (-2), Inept Defence (-1 Ranged Attacks) (-5), Less Capable Body (Dexterity) (-1), Unique Defect: Big and Heavy (Large Size) (-1)

Horse, Light War

45 Character Points
Size: Large

Stats

Body 6 (20)
Mind 2 (-20)
Soul 2 (-20)

Derived Values

Attack Combat Value	3 (Unarmed 7)
Defence Combat Value	3 (Unarmed 5; Ranged 2)
Damage Multiplier	10
Health Points	55
Shock Value	11

Attributes

Armour (Thick Hide; Armour Rating 2) 1 (2), Combat Technique (Brutal, Lethal Blow) 2 (4), Features (360° Vision; Low-light Vision) 2 (2), Heightened Senses (Hearing, Smell) 2 (4), Massive Damage (Hooves) 2 (8), Melee Attack (Unarmed) 4 (12), Melee Defence (Unarmed) 2 (6), Skill: Powerlifting (Carrying Loads) 2 (4), Special Movement (Fast 2) 2 (4), Superstrength 3 (24), Tough 3 (6)

Defects

Impaired Manipulation (-2), Impaired Speech (-2), Inept Defence (-1 Ranged Attacks) (-5), Less Capable Body (Dexterity) (-1), Unique Defect: Big and Heavy (Large Size) (-1)

Horse, Garron

0 Character Points
Size: Medium

Stats

Body 5 (10)
Mind 2 (-20)
Soul 2 (-20)

Derived Values

Attack Combat Value	3 (Unarmed 5)
Defence Combat Value	3 (Unarmed 4; Ranged 2)
Damage Multiplier	6
Health Points	40
Shock Value	8

Attributes

Combat Technique (Brutal, Lethal Blow) 2 (4), Features (360° Vision; Low-light Vision; Thick Hide – Armour Rating 1) 3 (3), Heightened Senses (Hearing, Smell) 2 (4), Massive Damage (Hooves) 1 (4), Melee Attack (Unarmed) 2 (6), Melee Defence (Unarmed) 1 (3), Skill: Powerlifting (Carrying Loads) 3 (6), Special Movement (Fast) 1 (2), Tough 1 (2)

Defects

Impaired Manipulation (-2), Impaired Speech (-2)

Horse, Sand Steed

50 Character Points
Size: Large

Stats

Body 7 (20)
Mind 2 (-20)
Soul 2 (-20)

Derived Values

Attack Combat Value	3 (Unarmed 7)
Defence Combat Value	3 (Unarmed 7; Ranged 2)
Damage Multiplier	10
Health Points	65
Shock Value	13

Attributes

Armour (Thick Hide; Armour Rating 2) 1 (2), Combat Technique (Brutal, Lethal Blow) 2 (4), Features (360° Vision; Low-light Vision) 2 (2), Heightened Senses (Hearing, Smell) 2 (4), Massive Damage (Hooves) 2 (8), Melee Attack (Unarmed) 4 (12), Melee Defence (Unarmed) 4 (12), Special Movement (Fast 2) 2 (4), Superstrength 3 (24), Tough 4 (8)

Defects

Impaired Manipulation (-2), Impaired Speech (-2), Inept Defence (-1 Ranged Attacks) (-5), Unique Defect: Big and Heavy (Large Size) (-1)

Hrakkar

120 Character Points
Size: Large

Stats

Body 11 (70)
Mind 2 (-20)
Soul 2 (-20)

Derived Values

Attack Combat Value	5 (Unarmed 8)
Defence Combat Value	5 (Unarmed 7; Ranged 4)
Damage Multiplier	10
Health Points	70
Shock Value	14

Attributes

Armour (Thick Fur; Armour Rating 2) 1 (2), Combat Technique (Brutal, Critical Strike, Lethal Blow, Lightning Reflexes) 5 (10), Features (Low-light Vision) 1 (1), Heightened Awareness 1 (2), Heightened Senses (Hearing x2, Smell) 3 (6), Massive Damage (Claws and Bite) 2 (8), Melee Attack (Unarmed) 3 (9), Melee Defence (Unarmed) 2 (6), Skill: Acrobatics (Balance) 2 (4), Skill: Area Knowledge (Home Territory) 3 (6), Skill: Stealth (Silent Movement) 5 (10), Skill: Wilderness Survival (Plains) 3 (6), Skill: Wilderness Tracking (Plains) 3 (6), Special Movement (Fast) 1 (2), Superstrength 3 (24), Tough 1 (2)

Defects

Impaired Manipulation (-2), Impaired Speech (-2), Inept Defence (-1 Ranged Attacks) (-5), Less Capable Body (Dexterity) (-4), Unique Defect: Big and Heavy (Large Size) (-1),

The Others

160 Character Points
Size: Medium

Stats

Body 7 (30)
Mind 5 (10)
Soul 7 (30)

Derived Values

Attack Combat Value	6 (Sword 9)
Defence Combat Value	6 (Sword 7; Ranged Personal 7)
Damage Multiplier	5
Health Points	70
Shock Value	24

Attributes

Combat Technique (Critical Strike, Hardboiled, Lightning Reflexes) 3 (6), Feature (Induce Fear, Low-Light Vision) 2 (2), Item [Shifting Armour – Armour 7 (AR=14), Feature: Camouflage; 8 Points] (4), Item [Cold Swords – Weapon 4 (Continuing 1, Drain Body 1, Penetrating 4) 14 Points] (7), Melee Attack (Sword) 3 (9), Melee Defence (Sword) 1 (3), Ranged Defence (Personal) 1 (3), Skill: Acrobatics (Balance) 2 (4), Skill: Area Knowledge (Beyond the

Wall: Forests) 4 (8), Skill: Intimidation (Physical) 5 (10), Skill: Stealth (Silent Movement) 4 (8), Special Defence (Freezing Cold 2) 2 (4), Special Movement (Light-Footed, Untrackable) 2 (4), Weapon "Cold Aura" (Area 4, Aura, Drain Body, Penetrating 2) 1 (10), Unique Attribute: Slain Foes Become Wights 1 (10)

Defects

Marked (Not Quite Human) (-2)

The Others Notes

Feature (Induce Fear) – The Others give off a terrifying, unnatural air; their appearance strikes fear into those who behold them. Characters must make an difficult Soul Stat roll (TN 15) or suffer a slight (-1) penalty to all dice rolls until they leave The Others' presence.

Item (Shifting Armour) – The Others' armour shifts and adapts to the colours of the surrounding environment, makes them very difficult to see until they attack.

Unique Attribute: Slain Foes Become Wights – Humans and animals slain by the Others become cold spawn, or wights, within minutes. It is unknown if the Others control these beings, or if the wights act on their own malice towards the living. A sample wight human is given on page 554.

Weapon "Cold Aura" – The Others radiate intense cold, which can be felt up to 30 metres away ... even through armour. This cold saps the body of vitality, making it harder to act.

Marked – Though most animals and other such creatures do not have the Marked Defect (since their physical appearance is not out of the ordinary for what they are), the Others look similar to humans ... but with distinct features that set them apart. Thus it is appropriate that they suffer from Marked.

Raven

-110 Character Points (0 Points)
Size: Tiny

Stats

Body 5 (10)
Mind 2 (-20)
Soul 2 (-20)

Derived Values

Attack Combat Value	3
Defence Combat Value	1 (Ranged 3)
Damage Multiplier	2
Health Points	25
Shock Value	5

Attributes

Features (Flight, Low-Light Vision) 2 (2), Unique Attribute: Small and Light (Tiny Size) 2 (2)

Defects

Impaired Manipulation (-2), Impaired Speech (-2), Inept Defence (-20), Not So Tough (-4), Unique Defect: Reduced Lifting (÷100) and Damage Multiplier (-3) (-48), Unique Defect: Reduced Running Speed (÷4) (-4), Unique Defect: Suffers 4 Extra Damage From Attacks (-4)

Shadowcat

120 Character Points
Size: Large

Stats

Body 10 (60)
Mind 2 (-20)
Soul 2 (-20)

Derived Values

Attack Combat Value	4 (Unarmed 8)
Defence Combat Value	4 (Unarmed 7; Ranged 3)
Damage Multiplier	11
Health Points	70
Shock Value	14

Attributes

Armour (Thick Fur; Armour Rating 2) 1 (2), Combat Technique (Brutal, Critical Strike, Lethal Blow, Lightning Reflexes) 5 (10), Features (Low-light Vision) 1 (1), Heightened Awareness 1 (2), Heightened Senses (Hearing x2, Smell) 3 (6), Massive Damage (Claws and Bite) 3 (12), Melee Attack (Unarmed) 4 (12), Melee Defence (Unarmed) 3 (9), Skill: Acrobatics (Balance) 2 (4), Skill: Area Knowledge (Home Territory) 2 (4), Skill: Stealth (Silent Movement) 4 (8), Skill: Wilderness Survival (Mountains) 3 (6), Skill: Wilderness Tracking (Plains) 3 (6), Special Movement (Fast) 1 (2), Superstrength 3 (24), Tough 2 (4)

Defects

Impaired Manipulation (-2), Impaired Speech (-2), Inept Defence (-1 Ranged Attacks) (-5), Less Capable Body (Dexterity) (-2), Unique Defect: Big and Heavy (Large Size) (-1)

Wight

5 Character Points
Size: Medium

Stats

Body 7 (30)
Mind 3 (-10)
Soul 0 (-40)

Derived Values

Attack Combat Value	3 (Unarmed 5)
Defence Combat Value	3
Damage Multiplier	5
Health Points	50
Shock Value	30

Attributes

Armour (Emphasised Against Blunt Impacts; -1 Points) 6 (11), Combat Technique (Brutal 2, Hardboiled 2) 4 (8), Feature (Severed Limbs Operate Autonomously) 1 (1), Melee Attack (Unarmed) 2 (6), Skill: Stealth (Silent Movement) 2 (4), Special Defence (Freezing Cold 2) 2 (4), Tough 3 (6)

Defects

Achilles Heel (Fire) (-2), Impaired Speech (-3), Less Capable Body (Dexterity) (-5), Marked (Icy Blue Eyes and Pale Face) (-2), Unappealing (Undead; Noxious Stench When Cut) (-3)

Wight Notes

Feature (Severed Limbs Operate Autonomously) – If a wight's limb is severed, it continues to function apart from its body, fighting to the best of its ability and mobility.

Marked – Though most animals and other such creatures do not have the Marked Defect (since their physical appearance is not out of the ordinary for what they are), wights are undead humans with distinct features that set them apart from the living. Thus it is appropriate that they suffer from Marked.

A Game of Thrones Characters

Refer to Chapter 16, pages 391-439, for:

- Characters From A Game of Thrones (descriptions only)

Refer to the Character Glossary, pages 472-482, for a complete character list from *A Game of Thrones*.

Designer's Note: Unofficial Stats

While the following game values represent our best attempts to numerically represent and delineate the primary characters from *A Game of Thrones,* differences of opinion will inevitably crop up. Additionally, while the characters' abilities were scrutinised with the help of Westeros.org, they do not have George R.R. Martin's official stamp. George recognises the need to provide gamers with such values, but does not want to be restricted by what we present here if, in a future novel, he needs to present contradictory information. Thus these values are the best we could determine but will change as new information is presented. Finally, GMs are encouraged to personalise these NPCs by changing their stats in order to better suit their campaign.

The characters presented are statted out as they stand at or near the end of the first novel. The Paths they have been assigned represent their current position, rather than the Paths they might have followed throughout the earlier parts of their lives.

Baelish, Petyr

"Littlefinger" (Lord)

160 Character Points
Paths: Administrator (8), Noble (20), Spy (35)

Stats

Body	4 (0)
Mind	8 (40)
Soul	8 (40)

Derived Values

Attack Combat Value	5
Defence Combat Value	5
Damage Multiplier	5
Health Points	60
Shock Value	12
Fate Points	8

Attributes

Combat Technique (Concealment) 1 (2), Divine Relationship 1 (2), Heightened Awareness 2 (4), Organisational Ties (Spy Network) 4 (8), Organisational Ties (Kingdom – Member of King's Council) 6 (12), Skill: Administration (Finances) 5 (5), Skill: Area Knowledge (King's Landing: Red Keep) 4 (8), Skill: City Survival (Contacts) 2 (2), Skill: Controlled Breathing (Calm) 3 (3), Skill: Cultural Arts (Nobility) 3 (3), Skill: Disguise (Impersonation) 2 (4), Skill: Etiquette (Royalty) 3 (6), Skill: Foreign Culture (Free Cities) 1 (3), Skill: Forgery (Handwriting) 2 (2), Skill: Humanity (Behaviour) 3 (3), Skill: Intimidation (Diplomatic) 2 (4), Skill: Languages (Common Tongue; Free Cities Valyrian, Secret Code) 2 (2), Skill: Law (Kingdom) 2 (2), Skill: Logic (Mathematics) 2 (2), Skill: Poisons (Plant) 2 (4), Skill: Seduction (Political) 1 (2), Skill: Shadowing (City) 3 (3), Skill: Sleight of Hand (Palm) 2 (2), Skill: Stealth (Silent Movement) 1 (2), Skill: Writing (Instructional) 3 (3), Wealth 2 (10)

Defects

Inept Attack (-10), Inept Defence (-10), Skeleton in the Closet (Knowledge of Jon Arryn's murder) (-3)

Baratheon, Cersei

(Queen)

130 Character Points
Paths: Noble (20), Royal (45)

Stats

Body	5 (10)
Mind	6 (20)
Soul	6 (20)

Derived Values

Attack Combat Value	4
Defence Combat Value	4
Damage Multiplier	5
Health Points	55
Shock Value	11
Fate Points	6

Attributes

Aura of Inspiration 3 (12), Divine Relationship 2 (4), Features: Appearance x2 2 (2), Heightened Awareness 1 (2), Organisational Ties (Kingdom – Queen) 7 (14), Skill: Administration (Hospitality) 2 (2), Skill: Area Knowledge (King's Landing: Red Keep) 2 (4), Skill: Cultural Arts (Nobility) 3 (3), Skill: Etiquette (Nobility) 4 (8), Skill: Foreign Culture (Dorne, Free Cities, Iron Islands) 3 (9), Skill: Humanity (Relationships) 4 (4), Skill: Intimidation (Diplomatic) 3 (6), Skill: Law (Kingdom) 4 (4), Skill: Poisons (Plant) 1 (2), Skill: Seduction (Physical) 3 (6), Skill: Writing (Prose) 1 (1), Wealth 4 (20)

Defects

Inept Attack (-10), Inept Defence (-10), Skeleton in the Closet (Children born of incest) (-3)

Baratheon, Joffrey

(King)

50 Character Points

Paths: Noble (20)

Stats

Body 4 (0)
Mind 4 (0)
Soul 4 (0)

Derived Values

Attack Combat Value	4
Defence Combat Value	4
Damage Multiplier	5
Health Points	40
Fate Points	4

Attributes

Divine Relationship 1 (2), Organisational Ties (Kingdom – King) 8 (16), Skill: Administration (Hospitality) 1 (1), Skill: Area Knowledge (King's Landing: Red Keep) 1 (2), Skill: Cultural Arts (Nobility) 1 (1), Skill: Etiquette (Nobility) 2 (4), Skill: Humanity (Politics) 1 (1), Skill: Intimidation (Unstable) 1 (2), Skill: Law (Kingdom) 1 (1), Wealth 5 (25)

Defects

Blind Fury (Wronged by a some he perceives as weaker) (-1), Less Capable Mind (Common Sense) (-1), Skeleton in the Closet (Son of Jaime Lannister; Does Not Know) (-3)

Baratheon, Robert

(King)

250 Character Points

Paths: Soldier (8), Knight (20), Noble (20), Warrior (20), Royal (45)

Stats

Body 10 (60)
Mind 5 (10)
Soul 6 (20)

Derived Values

Attack Combat Value	7 (Warhammer 9; Lance 8)
Defence Combat Value	7 (Warhammer 8)
Damage Multiplier	5 (Warhammer 7)
Health Points	90
Shock Value	28
Fate Points	5

Attributes

Aura of Inspiration 4 (16), Combat Technique (Critical Strike, Hardboiled, Lethal Blow, Steady Hand) 4 (8), Divine Relationship 1 (2), Massive Damage (Warhammer) 2 (8), Melee Attack (Warhammer) 2 (6), Melee Attack (Lance) 1 (3), Melee Defence (Warhammer) 1 (3), Organisational Ties (Kingdom – Kingdom) 8 (16), Skill: Administration (Leadership) 2 (2), Skill: Area Knowledge (King's Landing: Red Keep) 3 (6), Skill: Area Knowledge (Stormlands: Storm's End) 3 (6), Skill: Area Knowledge (Vale of Arryn: The Eyrie) 2 (4), Skill: City Survival (Contacts) 1 (1), Skill: Cultural Arts (Nobility) 4 (4), Skill: Etiquette (Nobility) 5 (10), Skill: Foreign Culture (Dorne, Free Cities, Iron Islands) 3 (9), Skill: Humanity (Politics) 3 (3), Skill: Interrogation (Psychological) 2 (4), Skill: Intimidation (Military) 4 (8), Skill: Law (Kingdom) 5 (5), Skill: Performing (Oratory) 4 (4), Skill: Riding (Heavy War Horse) 3 (6), Skill: Seduction (Physical) 2 (4), Skill: Swimming (Rough Waters) 2 (2), Skill: Warfare (Tactics) 3 (9), Skill: Writing (Edicts) 2 (2), Tough 2 (4), Wealth 5 (25)

Defects

Blind Fury (Besmirching Lyanna Stark's memory) (-1), Less Capable Body (Agility) (-6), Less Capable Body (Endurance) (-6), Less Capable Body (Running Speed) (-3), Owned (Debt to Lannisters and Others) (-2), Nemesis (Enemies of the Kingdom) (-2)

Clegane, Gregor

"The Mountain that Rides" (Ser)

170 Character Points

Paths: Soldier (8), Knight (20), Warrior (20), Destroyer (40)

Stats

Body 12 (80)
Mind 4 (0)
Soul 3 (-10)

Derived Values

Attack Combat Value	7 (Sword 8; Lance 8)
Defence Combat Value	6 (Sword 7)
Damage Multiplier	5 (Melee 8; Sword 9)
Health Points	90
Shock Value	38
Fate Points	3

Attributes

Attack Combat Mastery 1 (10), Combat Technique (Brutal, Critical Strike, Hardboiled 2, Lethal Blow, Multiple Targets) 5 (10), Massive Damage (Melee) 3 (27), Massive Damage (Sword) 1 (4), Melee Attack (Sword) 1 (3), Melee Attack (Lance) 1 (3), Melee Defence (Sword) 1 (3), Organisational Ties (House Lannister – Greater Landed Knight) 4 (8), Skill: Animal Training (Hounds) 1 (2), Skill: Area Knowledge (Westerlands: Clegane Lands) 3 (6), Skill: Cultural Arts (Nobility) 1 (1), Skill: Destruction (Small Buildings) 1 (1), Skill: Etiquette

(Nobility) 1 (2), Skill: Interrogation (Physical) 3 (6), Skill: Intimidation (Unstable) 4 (8), Skill: Powerlifting (Moving Objects) 2 (2), Skill: Riding (Heavy War Horse) 2 (4), Skill: Warfare (Logistics) 2 (6), Tough 3 (6), Wealth 2 (10)

Defects

Blind Fury (Being Humbled or Shamed) (-3), Less Capable Body (Agility) (-7), Less Capable Body (Manual Dexterity) (-4), Less Capable Body (Running Speed) (-2), Overstated (1 Level of Melee Attack; 3 Points) (0), Overstated (Combat Technique: Steady Hand; 2 Points) (0), Nemesis (Sandor Clegane) (-1), Physical Impairment (Severe Headaches) (-1), Skeleton in the Closet (Rape and/or murder of Princess Elia and children) (-3), Unique Defect (Addicted to Milk of the Poppy) (-1)

Clegane, Sandor

"The Hound"

210 Character Points
Paths: Soldier (8), Protector (18), Warrior (20)

Stats

Body 9 (50)
Mind 5 (10)
Soul 6 (20)

Derived Values

Attack Combat Value	8 (Sword 9; Lance 9)
Defence Combat Value	7 (Sword 9; Ranged Personal 8; Joffrey Baratheon +2 Melee)
Damage Multiplier	5 (Sword 6)
Health Points	80
Shock Value	26
Fate Points	5

Attributes

Attack Combat Mastery 2 (20), Combat Technique (Accuracy, Hardboiled, Judge Opponent, Lethal Blow, Steady Hand) 5 (10), Defence Combat Mastery 1 (10), Extra Defences 1 (5), Heightened Awareness 1 (2), Massive Damage (Sword) 1 (4), Melee Attack (Sword) 1 (3), Melee Attack (Lance) 1 (3), Melee Defence (Sword) 2 (6), Melee Defence (Joffrey Baratheon) 2 (6), Organisational Ties (Kingdom – Member of the Kingsguard) 5 (10), Ranged Defence (Personal) 1 (3), Skill: Area Knowledge (King's Landing: Red Keep) 3 (6), Skill: Area Knowledge (Westerlands: Clegane Lands) 1 (2), Skill: City Survival (Black Market) 1 (1), Skill: Climbing (Walls) 2 (4), Skill: Cultural Arts (History) 2 (2), Skill: Etiquette (Nobility) 1 (2), Skill: Interrogation (Physical) 4 (8), Skill: Intimidation (Military) 3 (6), Skill: Law (Kingdom) 2 (2), Skill: Riding (Heavy War Horse) 3 (6), Skill: Warfare (Tactics) 3 (9), Tough 1 (2), Wealth 2 (10)

Defects

Less Capable Body (Agility) (-3), Phobia (Fire) (-3), Owned (Kingsguard) (-3), Marked (Burned Face) (-2), Nemesis (Gregor Clegane) (-1)

Drogo

(Khal)

290 Character Points
Paths: Raider (15), Dothraki (18), Warrior (20), Destroyer (40)

Stats

Body 8 (40)
Mind 6 (20)
Soul 6 (20)

Derived Values

Attack Combat Value	7 (Arakh 9, Bow 9)
Defence Combat Value	7 (Arakh 8)
Damage Multiplier	5 (Melee 6; Arakh 7)
Health Points	85
Shock Value	25
Fate Points	6

Attributes

Attack Combat Mastery 1 (10), Aura of Inspiration 2 (8), Combat Technique (Accuracy, Critical Strike, Hardboiled, Judge Opponent, Lethal Blow, Steady Hand) 6 (12), Companion (Bloodriders: Cohollo, Haggo, Qotho) 3 (51), Defence Combat Mastery 1 (10), Extra Action 1 (15), Features (Attractive) 1 (1), Massive Damage (Arakh) 1 (4), Massive Damage (Melee) 1 (9), Melee Attack (Arakh) 2 (6), Melee Defence (Arakh) 1 (3), Organisational Ties (Khalasar) 6 (12), Ranged Attack (Bow) 2 (6), Skill: Animal Training (Horse) 2 (4), Skill: Area Knowledge (Dothraki Sea: Vaes Dothrak) 3 (6), Skill: City Survival (Contacts) 1 (1), Skill: Climbing (Natural Surfaces) 1 (2), Skill: Destruction (Small Buildings) 1 (1), Skill: Intimidation (Military) 3 (6), Skill: Languages (Dothraki; Common Tongue) 1 (1), Skill: Riding (Light War Horse) 4 (8), Skill: Nature (Cycles) 1 (1), Skill: Navigation (Stars) 1 (2), Skill: Powerlifting (Humans) 2 (2), Skill: Warfare (Tactics) 1 (3), Skill: Wilderness Survival (Plains) 2 (4), Skill: Wilderness Tracking (Plains) 1 (2), Skill: Sports (Dothraki Competitions) 1 (1), Tough 3 (6), Wealth 3 (15)

Defects

Phobia (Sea) (2), Overstated (1 Level of Melee Attack) (0)

Duur, Mirri Maz

(Godswife, Maegi)

110 Character Points
Paths: Student (5), Faithful (8), Scholar (20), Maegi (60)

Stats

Body 4 (0)
Mind 7 (30)
Soul 7 (30)

Derived Values

Attack Combat Value	4
Defence Combat Value	4
Damage Multiplier	5
Health Points	55
Shock Value	11
Fate Points	7

Attributes

Aura of Inspiration 1 (4), Combat Technique (Concealment) 1 (2), Divine Relationship 4 (8), Healing 2 (4), Heightened Awareness 1 (2), Skill: Animal Training (Horse) 1 (2), Skill: Architecture (Bridges) 1 (1), Skill: Area Knowledge (Dothraki Sea: Lhazareen) 3 (6), Skill: Cultural Arts (Rare Object Appraisal) 3 (3), Skill: Domestic Arts (Cooking) 3 (3), Skill: Foreign Culture (Asshai) 1 (3), Skill: Humanity (Theology) 4 (4), Skill: Intimidation (Old Blood) 3 (6), Skill: Languages (Dothraki; Common Tongue, Free Cities Valyrian) 2 (2), Skill: Law (Lhazareen) 1 (1), Skill: Leechcraft (Birthing) 4 (8), Skill: Logic (Natural Laws) 2 (2), Skill: Magic and Legends (Bloodmagic) 3 (9), Skill: Nature (Plants) 3 (3), Skill: Navigation (Stars) 1 (2), Skill: Poisons (Plant) 3 (6), Skill: Wilderness Survival (Plains) 2 (4), Skill: Writing (Religious) 2 (2), Songs and Spells (Powers Old and Dark Spell) 2 (10)

Defects

Imbue (Divine Relationship) (-1), Inept Attack (-20), Inept Defence (-20), Ism (Maegi) (-3), Overstated (3 Levels of Organisational Ties) (0), Owned (Dothraki Slave) (-3)

Forel, Syrio

290 Character Points

Paths: Soldier (8), Bravo (25), Water Dancer (55)

Stats

Body 6 (20)
Mind 7 (30)
Soul 8 (40)

Derived Values

Attack Combat Value	10 (Sword 12)
Defence Combat Value	10 (Sword 12)
Damage Multiplier	5 (Sword 7)
Health Points	70
Shock Value	14
Fate Points	7

Attributes

Attack Combat Mastery 3 (30), Combat Technique (Accuracy 2, Critical Strike, Judge Opponent, Lightning Reflexes 2, Multiple Targets, Steady Hand, Two Weapon) 9 (18), Defence Combat Mastery 3 (30), Divine Relationship 1 (2), Extra Actions 2 (30), Extra Defences 3 (15), Heightened Awareness 3 (6), Massive Damage (Sword) 2 (8), Melee Attack (Sword) 2 (6), Melee Defence (Sword) 2 (6), Skill: Acrobatics (Tumbling) 5 (10), Skill: Area Knowledge (Braavos: Capital City) 2 (4), Skill: Controlled Breathing (Calm) 4 (4), Skill: Etiquette (Nobility) 1 (2), Skill: Foreign Culture (Westeros) 1 (3), Skill: Interrogation (Psychological) 1 (2), Skill: Languages (Braavosi; Common Tongue) 1 (1), Skill: Riding (Light War Horse) 2 (4), Skill: Sports (Braavosi Competition) 1 (1), Skill: Warfare (Tactics) 4 (12), Special Movement (Balance, Cat-Like, Light-Footed) 3 (6)

Greyjoy, Theon

100 Character Points

Paths: Archer (12), Hunter (15), Noble (20)

Stats

Body 5 (10)
Mind 5 (10)
Soul 5 (10)

Derived Values

Attack Combat Value	5 (Bow 7)
Defence Combat Value	6
Damage Multiplier	5
Health Points	50
Shock Value	10
Fate Points	5

Attributes

Combat Technique (Accuracy 2, Far Shot) 3 (6), Organisational Ties (House Greyjoy – Member of Greater House) 6 (12), Skill: Administration (Leadership) 1 (1), Skill: Animal Training (Horse) 1 (2), Skill: Area Knowledge (North: Wolfswood) 2 (4), Skill: Artisan (Bowyer/Fletcher) 2 (2), Skill: Climbing (Trees) 1 (2), Skill: Cultural Arts (Nobility) 1 (1), Skill: Etiquette (Nobility) 2 (4), Skill: Foreign Culture (Westeros) 1 (3), Skill: Law (North) 1 (1), Skill: Navigation (Landmarks) 1 (2), Skill: Riding (Light War Horse) 1 (2), Skill: Shadowing (Fortress) 1 (1), Skill: Stealth (Move Silently) 1 (2), Skill: Swimming (Speed) 2 (2), Skill: Warfare (Strategy) 1 (3), Skill: Wilderness Survival (Forest) 1 (2), Skill: Wilderness Tracking (Forest) 1 (2)

Defects

Unique Defect (Ward of Stark; Cut off from Greyjoy) (-2)

Lannister, Jaime

"Kingslayer" (Ser; later Lord Commander of the Kingsguard)

250 Character Points

Paths: Soldier (8), Knight (20), Noble (20), Warrior (20), Kingsguard (30), Champion (45)

Stats

Body 7 (30)
Mind 4 (0)
Soul 5 (10)

Derived Values

Attack Combat Value	8 (Sword 10; Lance 9)
Defence Combat Value	7 (Sword 10; Personal Ranged 8; King of Westeros +1)
Damage Multiplier	5 (Sword 6)
Health Points	70
Shock Value	24
Fate Points	4

Attributes

Attack Combat Mastery 3 (30), Aura of Inspiration 2 (8), Combat Technique (Accuracy, Hardboiled, Lethal Blow, Lightning Reflexes, Steady Hand, Tournament Encyclopaedia) 6 (12), Defence Combat Mastery 2 (20), Divine Relationship 1 (2), Extra Action 1 (15), Extra Defence 1 (5), Features (Appearance x2) 2 (2), Item [Golden Sword – Weapon 4 (Accurate) 9 Points] (4), Massive Damage (Sword) 1 (4), Melee Attack (Sword) 2 (6), Melee Attack (Lance) 1 (3), Melee Defence (Sword) 3 (9), Melee Defence (King of Westeros) 1 (3), Organisational Ties (Kingdom – Member of the Kingsguard) 5 (10), Ranged Defence (Personal) 1 (3), Ranged Defence (King of Westeros) 1 (3), Skill: Administration (Expanding Holdings) 1 (1), Skill: Animal Training (Horse) 1 (2), Skill: Area Knowledge (King's Landing: Red Keep) 3 (6), Skill: Area Knowledge (Westerlands: Casterly Rock) 3 (6), Skill: City Survival (Territories) 1 (1), Skill: Cultural Arts (History) 1 (1), Skill: Etiquette (Nobility) 4 (8), Skill: Foreign Culture (Dorne) 1 (3), Skill: Interrogation (Physical) 3 (6), Skill: Intimidation (Military) 4 (8), Skill: Justice (Weapon Identification) 1 (1), Skill: Law (Kingdom) 1 (1), Skill: Navigation (Map Reading) 2 (2), Skill: Riding (Heavy War Horse) 3 (6), Skill: Warfare (Tactics) 4 (12), Tough 2 (4), Wealth 2 (10)

Defects

Ism (Kingslayer) (-1), Overstated (2 Levels of Organisational Ties; 4 Points) (0), Owned (Kingsguard) (-3), Skeleton in the Closet (Children born of incest with his queen and sister) (-3)

Lannister, Tyrion

"The Imp"

180 Character Points

Paths: Noble (20), Wanderer (20)

Stats

Body	4 (0)
Mind	8 (40)
Soul	7 (30)

Derived Values

Attack Combat Value	5
Defence Combat Value	5
Damage Multiplier	5
Health Points	55
Shock Value	11
Fate Points	7

Attributes

Combat Technique (Concealment) 1 (2), Divine Relationship 5 (10), Heightened Awareness 2 (4), Organisational Ties (House Lannister – Member of Greater House) 6 (12), Skill: Acrobatics (Tumbling) 3 (6), Skill: Administration (Finances) 2 (2), Skill: Animal Training (Horse) 1 (2), Skill: Architecture (Castles) 1 (1), Skill: Area Knowledge (Westerlands: Casterly Rock) 3 (6), Skill: City Survival (Behaviour) 2 (2), Skill: Climbing (Walls) 1 (2), Skill: Cultural Arts (History) 3 (3), Skill: Domestic Arts (Cooking) 1 (1), Skill: Etiquette (Nobility) 3 (6), Skill: Foreign Culture (Dorne, Free Cities, Iron Islands) 3 (9), Skill: Gaming (Gambling) 2 (2), Skill: Humanity (Behaviour) 4 (4), Skill: Intimidation (Merchant) 3 (6), Skill: Justice (Deduction) 1 (1), Skill: Languages (Common Tongue; Free Cities Valyrian, High Valyrian) 2 (2), Skill: Law (Kingdom) 2 (2), Skill: Logic (Engineering) 2 (2), Skill: Mechanics (Gearwork) 1 (1), Skill: Nature (Cycles) 1 (1), Skill: Navigation (Stars) 1 (2), Skill: Performing (Oratory) 2 (2), Skill: Shadowing (City) 2 (2), Skill: Sleight of Hand (Palm) 1 (1), Skill: Stealth (Silent Movement) 2 (4), Skill: Swimming (Diving) 1 (1), Skill: Warfare (Siegecraft) 2 (6), Skill: Wilderness Survival (Mountain) 2 (4), Skill: Writing (Academic) 2 (2), Wealth 4 (20)

Defects

Inept Attack (-10), Inept Defence (-10), Ism (Dwarf) (-3), Less Capable Body (Strength) (-1), Marked (Dwarf) (-3), Physical Impairment (Aching Joints) (-1), Unappealing (Ugly) (-3)

Lannister, Tywin

(Lord)

270 Character Points

Paths: Soldier (8), Knight (20), Noble (20), Warrior (20), Commander (25)

Stats

Body	5 (10)
Mind	8 (40)
Soul	7 (30)

Derived Values

Attack Combat Value	6 (Sword 8; Lance 7)
Defence Combat Value	6 (Sword 7; Personal Ranged 7)
Damage Multiplier	5 (Sword 6)
Health Points	65
Shock Value	13
Fate Points	7

Attributes

Aura of Inspiration 2 (8), Combat Technique (Lethal Blow, Steady Hand) 2 (4), Divine Relationship 1 (2), Heightened Awareness 2 (4), Massive Damage (Sword) 1 (4), Melee Attack (Sword) 2 (6), Melee Attack (Lance) 1 (3), Melee Defence (Sword) 1 (3), Organisational Ties (House Lannister – Lord of Greater House) 7 (14), Ranged Defence (Personal) 1 (3), Skill: Administration (Expanding Holdings) 3 (3), Skill: Architecture (Castles) 4 (4), Skill: Area Knowledge (Westerlands: Casterly Rock) 5 (10), Skill: Area Knowledge (King's Landing: Red Keep) 3 (6), Skill: City Survival (Contacts) 2 (2), Skill: Cultural Arts (History) 3 (3), Skill: Etiquette (Nobility) 4 (8), Skill: Foreign Culture (Dorne, Free Cities, Iron Islands) 3 (9), Skill: Gaming (Military Simulations) 5 (5), Skill: Humanity (Societies) 3 (3), Skill: Interrogation (Psychological) 3 (6), Skill: Intimidation (Military) 5 (10), Skill: Law (Kingdom) 4 (4), Skill: Logic (Engineering) 2 (2), Skill: Mechanics (Water Systems) 1 (1), Skill: Navigation (Map Reading) 3 (3), Skill: Riding (Heavy War Horse) 4 (8), Skill: Warfare (Strategy) 6 (18), Skill: Writing (Instructional) 2 (2), Tough 1 (2), Wealth 6 (30)

Total: 270 Character Points

Mormont, Jorah

(Ser)

130 Character Points

Paths: Soldier (8), Protector (18), Knight (20), Noble (20), Warrior (20)

Stats

Body	6 (20)
Mind	5 (10)
Soul	5 (10)

Derived Values

Attack Combat Value	5 (Sword 8)
Defence Combat Value	5 (Sword 7; Daenerys Targaryen +2 Melee)
Damage Multiplier	5 (Sword 6)
Health Points	65
Shock Value	13
Fate Points	5

Attributes

Combat Technique (Judge Opponent, Lethal Blow, Steady Hand) 3 (6), Extra Defences 1 (5), Heightened Awareness 1 (2), Massive Damage (Sword) 1 (4), Melee Attack (Sword) 3 (9), Melee Defence (Sword) 2 (6), Melee Defence (Daenerys Targaryen) 2 (6), Organisational Ties (Khalasar – Member of Queensguard) 5 (10), Skill: Administration (Leadership) 1 (1), Skill: Area Knowledge (North: Bear Island) 3 (6), Skill: Area Knowledge (Dothraki Sea: Vaes Dothrak) 1 (2), Skill: City Survival (Black Market) 3 (3), Skill: Etiquette (Nobility) 2 (4), Skill: Foreign Culture (Dothraki, Pentos) 2 (6), Skill: Interrogation (Physical) 2 (4), Skill: Intimidation (Military) 1 (2), Skill: Law (Kingdom) 2 (2), Skill: Riding (Heavy War Horse) 2 (4), Skill: Swimming (Endurance) 1 (1), Skill: Warfare (Tactics) 3 (9), Tough 2 (4)

Defects

Skeleton in the Closet (Working for Varys) (-3), Overstated (1 Level of Wealth; 5 Points) (0), Unique Defect (Self Exile from Westeros for slavery) (-3)

Snow, Jon

"Lord Snow"

120 Character Points

Paths: Administrator (8), Soldier (8), Noble (20)

Stats

Body	6 (20)
Mind	6 (20)
Soul	6 (20)

Derived Values

Attack Combat Value	6 (Sword 7)
Defence Combat Value	6 (Sword 7)
Damage Multiplier	5
Health Points	60
Shock Value	12
Fate Points	6

Attributes

Companion (Ghost – Direwolf, Young; 60 Points) 1 (8), Divine Relationship 1 (2), Item [Longclaw – Weapon 4 Bastard Sword (Accurate, Penetrating) 10 Points] (5), Melee Attack (Sword) 1 (3), Melee Defence (Sword) 1 (3), Organisational Ties (Night's Watch – Status Position) 3 (6), Skill: Administration (Stewardship) 3 (3), Skill: Animal Training (Direwolf) 3 (6), Skill: Area Knowledge (North: Castle Black) 3 (6), Skill: Climbing (Trees) 1 (2), Skill: Cultural Arts (Legends and Myths) 1 (1), Skill: Domestic Arts (Cooking) 1 (1), Skill: Etiquette (Nobility) 3 (6), Skill: Foreign Culture (Wildlings) 1 (3), Skill: Interrogation (Physical) 1 (2), Skill: Law (The Wall) 2 (2), Skill: Warfare (Logistics) 1 (3), Skill: Wilderness Survival (Cold) 1 (2), Skill: Writing (Instructional) 2 (2)

Defects

Ism (Bastard) (-2), Overstated (1 Level of Organisational Ties; 2 Points) (0), Overstated (1 Level of Wealth; 5 Points) (0), Owned (Night's Watch) (-3), Physical Impairment (Burned Right Hand) (-1)

Stark, Arya

60 Character Points

Paths: None

Stats

Body	3 (-10)
Mind	3 (-10)
Mind	6 (20)

Derived Values

Attack Combat Value	4 (Sword 5)
Defence Combat Value	4 (Sword 5)
Damage Multiplier	5
Health Points	45
Shock Value	9
Fate Points	6

Attributes

Combat Technique (Lightning Reflexes) 1 (2), Destiny 2 (8), Divine Relationship 3 (6), Melee Attack (Sword) 1 (3), Melee Defence (Sword) 1 (3), Organisational Ties (House Stark – Member of Greater House) 6 (12), Skill: Acrobatics (Balance) 4 (8), Skill: Animal Training (Direwolf) 2 (4), Skill: Area Knowledge (North: Winterfell) 2 (4), Skill: City Survival (Behaviour) 1 (1), Skill: Climbing (Walls) 1 (2), Skill: Controlled Breathing (Calm) 1 (1), Skill: Etiquette (Nobility) 1 (2), Skill: Stealth (Silent Movement) 3 (6)

Defects

Wanted (By Cersei Baratheon) (-2)

Stark, Brandon

"Bran"

50 Character Points

Paths: Dreamer (12)

Stats

Body	2 (-20)
Mind	5 (10)
Soul	7 (30)

Derived Values

Attack Combat Value	2
Defence Combat Value	2
Damage Multiplier	5
Health Points	45
Shock Value	9
Fate Points	7

Attributes

Companion (Summer – Direwolf, Young; 60 Points) 1 (8), Destiny 1 (4), Dreaming 3 (12), Divine Relationship 2 (4), Organisational Ties (House Stark – Member of Greater House) 6 (12), Skill: Acrobatics (Balance) 2 (4), Skill: Animal Training (Direwolf) 3 (6), Skill: Area Knowledge (North: Winterfell) 3 (6), Skill: Climbing (Walls) 4 (8), Skill: Controlled Breathing (Calm) 2 (2), Skill: Cultural Arts (Legends and Myths) 2 (2), Skill: Etiquette (Nobility) 1 (2), Skill: Magic and Legend (Folktales) 1 (3), Skill: Riding (Light Horse) 1 (2), Skill: Stealth (Silent Movement) 1 (2)

Defects

Inept Attack (-20), Inept Defence (-20), Physical Impairment (Amnesia -1, Crippled -3) (-4), Reduced Damage (-2 Damage) (-3)

Stark, Catelyn

"Cat" (Lady)

90 Character Points
Paths: Noble (20)

Stats

Body 4 (0)
Mind 5 (10)
Soul 7 (30)

Derived Values

Attack Combat Value	4
Defence Combat Value	4
Damage Multiplier	5
Health Points	55
Shock Value	11
Fate Points	6

Attributes

Divine Relationship 1 (2), Features (Appearance) 1 (1), Organisational Ties (House Stark – Member of Greater House) 6 (12), Skill: Administration (Stewardship) 1 (1), Skill: Area Knowledge (North: Winterfell), Skill: Area Knowledge (Riverlands: Riverrun) 2 (4), Skill: Boating (Small Boats) 1 (2), Skill: Cultural Arts (History) 2 (2), Skill: Domestic Arts (Household Affairs) 2 (2), Skill: Etiquette (Nobility) 5 (10), Skill: Foreign Culture (Iron Islands) 1 (3), Skill: Humanity (Theology) 2 (2), Skill: Intimidation (Diplomatic) 1 (2), Skill: Languages (Tully Script) 1 (1), Skill: Law (North) 1 (1), Skill: Navigation (Landmarks) 1 (2), Skill: Swimming (Rough Waters) 2 (2), Skill: Writing (Instructional) 1 (1), Wealth 3 (15)

Defects

Inept Attack (-10), Inept Defence (-10), Physical Impairment (Finger cuts that won't fully heal) (-1)

Stark, Eddard

"Ned" (Lord; King's Hand)

240 Character Points
Paths: Soldier (8), Noble (20), Warrior (20), Commander (25)

Stats

Body 6 (20)
Mind 7 (30)
Soul 7 (30)

Derived Values

Attack Combat Value	6 (Sword 9)
Defence Combat Value	6 (Sword 9; Personal Ranged 7)
Damage Multiplier	5 (Sword 6)
Health Points	70
Shock Value	14
Fate Points	7

Attributes

Aura of Inspiration 3 (12), Combat Technique (Accuracy, Lethal Blow) 2 (4), Divine Relationship 1 (2), Extra Defence 1 (5), Heightened Awareness 1 (2), Item [Ice – Weapon 5 Greatsword (Accurate, Penetrating, Hands) 11 Points] (5), Massive Damage (Sword) 1 (4), Melee Attack (Sword) 3 (9), Melee Defence (Sword) 3 (9), Organisational Ties (Kingdom – King's Hand; Lord of House Stark) 7 (14), Ranged Defence (Personal) 1 (3), Skill: Administration (Leadership) 1 (1), Skill: Architecture (Castles) 1 (1), Skill: Area Knowledge (North: Wolfswood) 5 (10), Skill: Area Knowledge (Vale of Arryn: The Eyrie) 2 (4), Skill: City Survival (Behaviour) 1 (1), Skill: Cultural Arts (Legends and Myths) 2 (2), Skill: Etiquette (Nobility) 3 (6), Skill: Foreign Culture (Dorne, Iron Islands) 2 (6), Skill: Gaming (Military Simulations) 1 (1), Skill: Humanity (Behaviour) 1 (1), Skill: Interrogation (Psychological) 2 (4), Skill: Intimidation (Military) 3 (6), Skill: Law (North) 4 (4), Skill: Navigation (Landmarks) 3 (6), Skill: Riding (Heavy War Horse) 2 (4), Skill: Shadowing (City) 1 (2), Skill: Warfare (Strategy) 4 (12), Skill: Wilderness Survival (Cold) 2 (4), Skill: Writing (Edicts) 1 (1), Tough 1 (2), Wealth 4 (20)

Defects

Less Capable Mind (Intuition) (-2), Nemesis (Petyr Baelish -2, Lannisters -2) (-4), Skeleton in the Closet (Lyanna's promise) (-1)

Stark, Robb

(Later Lord, then King in the North)

140 Character Points
Paths: Soldier (8), Noble (20)

Stats

Body 6 (20)
Mind 6 (20)
Soul 6 (20)

Derived Values

Attack Combat Value	6 (Sword 7)
Defence Combat Value	6 (Sword 7)
Damage Multiplier	5
Health Points	60
Shock Value	12
Fate Points	6

Attributes

Companion (Grey Wind – Direwolf, Young; 60 Points) 1 (8), Divine Relationship 1 (2), Melee Attack (Sword) 1 (3), Melee Defence (Sword) 1 (3), Organisational Ties (House Stark – Lord of Greater House) 7 (14), Skill: Administration (Leadership) 1 (1), Skill: Animal Training (Direwolf) 3 (6), Skill: Area Knowledge (North: Wolfswood) 3 (6), Skill: Cultural Arts (Nobility) 1 (1), Skill: Etiquette (Nobility) 2 (4), Skill: Interrogation (Psychological) 1 (2), Skill: Intimidation (Military) 1 (2), Skill: Law (North) 1 (1), Skill: Riding (Heavy War Horse) 1 (2), Skill: Warfare (Strategy) 2 (6), Skill: Wilderness Survival (Cold) 1 (2), Wealth 4 (20)

Defects

Nemesis (Tywin Lannister) (-3)

Stark, Sansa

10 Character Points
Paths: None

Stats

Body	3 (-10)
Mind	4 (0)
Soul	5 (10)

Derived Values

Attack Combat Value	3
Defence Combat Value	3
Damage Multiplier	5
Health Points	40
Shock Value	8
Fate Points	4

Attributes

Features (Attractive) 1 (1), Organisational Ties (House Stark – Member of Greater House) 6 (12), Skill: Administration (Hospitality) 2 (2), Skill: Animal Training (Direwolf) 1 (2), Skill: Area Knowledge (North: Winterfell) 2 (4), Skill: Cultural Arts (Nobility) 1 (1), Skill: Domestic Arts (Needlework) 3 (3), Skill: Etiquette (Nobility) 3 (6), Skill: Humanity (Theology) 1 (1), Skill: Performing (Musical Instrument) 1 (1), Skill: Writing (Poetic) 1 (1)

Defects

Inept Attack (-10), Inept Defence (-10), Reduced Damage (-2), Unique Defect (Prisoner of Baratheons; Cut off From Stark) (-2)

Targaryen, Daenerys

"Dany" (Princess; Khalessi)

180 Character Points
Paths: Dreamer (12), Wanderer (20)

Stats

Body	4 (0)
Mind	6 (20)
Soul	8 (40)

Derived Values

Attack Combat Value	4
Defence Combat Value	4
Damage Multiplier	5
Health Points	60
Shock Value	12
Fate Points	9

Attributes

Companion (3 Dragon Hatchlings; 20 Points) 3 (12), Companion (Queensguard: Aggo, Jhogo, Rakharo) 3 (51), Destiny 2 (8), Divine Relationship 1 (2), Dreaming 2 (8), Features (Appearance x2) 2 (2), Organisational Ties (Khalessi of new Khalasar) 5 (10), Skill: Animal Training (Horse) 1 (2), Skill: Area Knowledge (Dothraki Sea: Vaes Dothrak) 2 (4), Skill: Area Knowledge (Braavos: Town where Ser Willem lived) 1 (2), Skill: Controlled Breathing (Calm) 1 (1), Skill: Cultural Arts (Nobility) 2 (2), Skill: Domestic Arts (Household Affairs) 1 (1), Skill: Etiquette (Dothraki) 4 (8), Skill: Foreign Culture (Braavos – original; Dothraki, Lys, Myr, Norvos, Pentos) 5 (15), Skill: Intimidation (Old Blood) 2 (4), Skill: Languages (Common Tongue; Dothraki, Free Cities Valyrian, High Valyrian) 3 (3), Skill: Law (Dothraki) 2 (2), Skill: Magic and Legend (Rituals) 1 (3), Skill: Navigation (Stars) 2 (4), Skill: Riding (Light Horse) 3 (6), Skill: Seduction (Physical) 2 (4), Skill: Swimming (Endurance) 1 (1), Skill: Wilderness Survival (Dothraki Sea) 2 (4), Wealth 1 (5)

Defects

Inept Attack (-20), Inept Defence (-20), Marked (Targaryen Features: Silver-Gold Hair, Purple Eyes) (-2), Nemesis (King Robert Baratheon) (-2)

Targaryen, Viserys III

"Beggar King" (Prince)

40 Character Points
Paths: Wanderer (20), Noble (25)

Stats

Body	4 (0)
Mind	4 (0)
Soul	4 (0)

Derived Values

Attack Combat Value	4
Defence Combat Value	4
Damage Multiplier	5
Health Points	40
Shock Value	8
Fate Points	4

Attributes

Divine Relationship 1 (2), Features (Appearance) 1 (1), Skill: Administration (Expanding Holdings) 2 (2), Skill: Area Knowledge (Braavos: Town where Ser Willem lived) 2 (4), Skill: City Survival (Black Market) 3 (3), Skill: Cultural Arts (Nobility) 3 (3), Skill: Domestic Arts (Household Affairs) 1 (1), Skill: Etiquette (Nobility) 2 (4), Skill: Foreign Culture (Braavos, Lys, Myr, Norvos, Pentos) 5 (15), Skill: Languages (Common Tongue; Free Cities Valyrian, High Valyrian) 2 (2), Skill: Law (Free Cities) 2 (2), Skill: Navigation (Map Reading) 2 (4), Skill: Swimming (Rough Waters) 1 (1), Skill: Wilderness Survival (Dothraki Sea) 1 (2)

Defects

Blind Fury (Perceived Insults) (-1), Marked (Targaryen Features: Silver-Gold Hair, Purple Eyes) (-2), Nemesis (King Robert Baratheon) (-2), Overstated (3 Levels of Organisational Ties; 6 Points) (0), Unappealing (Mood Swing Madness) (-1)

Varys

"The Spider"

220 Character Points

Paths: Administrator (8), Knave (20), Spy (35)

Stats

Body 5 (0)
Mind 8 (0)
Soul 9 (0)

Derived Values

Attack Combat Value	6
Defence Combat Value	6
Damage Multiplier	5
Health Points	70
Shock Value	14
Fate Points	8

Attributes

Combat Technique (Concealment, Lightning Reflexes) 2 (4), Divine Relationship 3 (6), Heightened Awareness 3 (6), Organisational Ties (Spy Network) 4 (8), Organisational Ties (Kingdom – Member of King's Council) 6 (12), Skill: Acrobatics (Balance) 1 (2), Skill: Administration (Hospitality) 2 (2), Skill: Area Knowledge (King's Landing: Red Keep) 6 (12), Skill: City Survival (Contacts) 4 (4), Skill: Climbing (Walls) 2 (4), Skill: Controlled Breathing (Calm) 4 (4), Skill: Cultural Arts (Nobility) 4 (4), Skill: Disguise (Costume) 4 (8), Skill: Etiquette (Royalty) 4 (8), Skill: Foreign Culture (Free Cities) 1 (3), Skill: Forgery (Handwriting) 3 (3), Skill: Gaming (Dice) 2 (2), Skill: Humanity (Societies) 4 (4), Skill: Intimidation (Diplomatic) 4 (8), Skill: Languages (Common Tongue; Free Cities Valyrian, High Valyrian, Secret Code) 3 (3), Skill: Law (Kingdom) 3 (3), Skill: Poisons (Plant) 4 (8), Skill: Seduction (Verbal) 2 (4), Skill: Shadowing (City) 4 (4), Skill: Sleight of Hand (Legerdemain) 4 (4), Skill: Stealth (Silent Movement) 4 (8), Skill: Writing (Instructional) 3 (3), Wealth 1 (5)

Defects

Inept Attack (-10), Inept Defence (-10), Ism (Eunuch) (-2), Physical Impairment (Eunuch) (-1), Skeleton in the Closet (Many and Varied) (-3)

Sample NPCs

Table 14A-1: Sample NPC Character Points

Sample NPC	Points	Sample NPC	Points
Army Commander	140	Man-at-arms	80
Bandit Leader	80	Master Craftsman	60
Bandit Thug	40	Mountain Clan Chief	90
Citadel Novice	20	Night's Watch Ranger	150
City Guard Captain	70	Noble Female	60
City Guardsman	30	Noble Male	80
Dothraki Bloodrider	150	Pirate	50
Dothraki Raider	50	Septa	50
Free Cities Merchant	40	Septon Initiate	20
Hunter Knave	90	Slave (Of the Dothraki)	10
Jailor	30	Travelling Minstrel	50
Knight	100	Wildling	40
Maester	50		

Army Commander

140 Character Points

Paths: Soldier (8), Warrior (20), Commander (25)

Stats

Body 6 (20)
Mind 6 (20)
Soul 6 (20)

Derived Values

Attack Combat Value	6 (Sword 8)
Defence Combat Value	6 (Sword 8)
Damage Multiplier	5 (Sword 7)
Health Points	70
Shock Value	14
Fate Points	6

Attributes

Aura of Inspiration 2 (8), Combat Technique (Lethal Blow) 1 (2), Heightened Awareness 1 (2), Massive Damage (Sword) 2 (8), Melee Attack (Sword) 2 (6), Melee Defence (Sword) 2 (6), Organisational Ties (Member of Minor Noble House) 4 (8), Skill: Area Knowledge (Any) 1 (2), Skill: City Survival (Behaviour) 2 (2), Skill: Etiquette (Nobility) 2 (4), Skill: Gaming (Military Simulations) 1 (1), Skill: Interrogation (Physical) 2 (4), Skill: Intimidation (Military) 3 (6), Skill: Riding (Heavy War Horse) 3 (6), Skill: Warfare (Strategy) 4 (12), Tough 2 (4)

Bandit Leader

80 Character Points
Paths: Soldier (8), Raider (15), Warrior (20)

Stats

Body 5 (10)
Mind 4 (0)
Soul 5 (10)

Derived Values

Attack Combat Value	4 (Warhammer 7)
Defence Combat Value	4 (Warhammer 5)
Damage Multiplier	5 (Warhammer 6)
Health Points	55
Shock Value	11
Fate Points	4

Attributes

Aura of Inspiration 1 (4), Combat Technique (Lethal Blow) 1 (2), Massive Damage (Warhammer) 1 (4), Melee Attack (Warhammer) 3 (9), Melee Defence (Warhammer) 1 (3), Organisational Ties (Bandit Gang) 3 (6), Skill: Area Knowledge (Any) 1 (2), Skill: City Survival (Contacts) 1 (1), Skill: Climbing (Trees) 1 (2), Skill: Interrogation (Physical) 1 (2), Skill: Intimidation (Underworld) 2 (4), Skill: Riding (Light Horse) 1 (2), Skill: Stealth (Move Silently) 1 (2), Skill: Warfare (Tactics) 2 (6), Skill: Wilderness Survival (Any) 1 (2), Skill: Wilderness Tracking (Any) 1 (2), Tough 1 (2), Wealth 1 (5)

Bandit Thug

40 Character Points
Paths: Raider (15)

Stats

Body 6 (20)
Mind 4 (0)
Soul 3 (-10)

Derived Values

Attack Combat Value	4 (Sword 5)
Defence Combat Value	4 (Sword 5)
Damage Multiplier	5
Health Points	60
Shock Value	12
Fate Points	3

Attributes

Melee Attack (Sword) 1 (3), Melee Defence (Sword) 1 (3), Organisational Ties (Bandit Gang) 1 (2), Skill: Area Knowledge (Any) 1 (2), Skill: Climbing (Trees) 1 (2), Skill: Intimidation (Underworld) 2 (4), Skill: Powerlifting (Bulky Objects) 1 (2), Skill: Riding (Light Horse) 1 (2), Skill: Wilderness Survival (Any) 1 (2), Skill: Wilderness Tracking (Any) 1 (2), Tough 3 (6)

Citadel Novice

20 Character Points
Paths: Student (5)

Stats

Body 4 (0)
Mind 6 (20)
Soul 5 (10)

Derived Values

Attack Combat Value	4
Defence Combat Value	4
Damage Multiplier	5
Health Points	45
Shock Value	9
Fate Points	5

Attributes

Organisational Ties (Citadel) 1 (2), Skill: Area Knowledge (Any) 1 (2), Skill: Climbing (Trees) 1 (2), Skill: Cultural Arts (History) 1 (1), Skill: Domestic Arts (Household Affairs) 1 (1), Skill: Humanity (Societies) 1 (1), Skill: Nature (Cycles) 1 (1)

Defects

Inept Attack (-10), Inept Defence (-10)

City Guard Captain

70 Character Points
Paths: Soldier (8), Warrior (20)

Stats

Body 5 (10)
Mind 5 (10)
Soul 4 (0)

Derived Values

Attack Combat Value	4 (Sword 6)
Defence Combat Value	4 (Sword 6)
Damage Multiplier	5 (Sword 6)
Health Points	50
Shock Value	10
Fate Points	4

Attributes

Aura of Inspiration 1 (4), Combat Technique (Lethal Blow) 1 (2), Massive Damage (Sword) 1 (4), Melee Attack (Sword) 2 (6), Melee Defence (Sword) 2 (6), Organisational Ties (City Watch) 2 (4), Skill: Area Knowledge (City: Specific Area) 3 (6), Skill: City Survival (Contacts) 2 (2), Skill: Interrogation (Physical) 1 (2), Skill: Intimidation (Military) 1 (2), Skill: Riding (Light Horse) 1 (2), Skill: Shadowing (City) 2 (2), Skill: Warfare (Teamwork) 2 (6), Tough 1 (2)

City Guardsman

30 Character Points
Paths: Soldier (8)

Stats

Body 5 (10)
Mind 4 (0)
Soul 4 (0)

Derived Values

Attack Combat Value	4 (Sword 5)
Defence Combat Value	4 (Sword 5)
Damage Multiplier	5 (Sword 6)
Health Points	50
Shock Value	10
Fate Points	4

Attributes

Massive Damage (Sword) 1 (4), Melee Attack (Sword) 1 (3), Melee Defence (Sword) 1 (3), Organisational Ties (City Watch) 1 (2), Skill: Area Knowledge (City: Specific Area) 1 (2), Skill: Interrogation (Physical) 1 (2), Skill: Riding (Light Horse) 1 (2), Tough 1 (2)

Dothraki Bloodrider

150 Character Points
Paths: Dothraki (18), Bloodrider (35)

Stats

Body 7 (30)
Mind 5 (10)
Soul 5 (10)

Derived Values

Attack Combat Value	6 (Arakh 7)
Defence Combat Value	6 (Arakh 7; Bow 7; Khal +1 Melee)
Damage Multiplier	5 (Arakh 7)
Health Points	70
Shock Value	24
Fate Points	5

Attributes

Attack Combat Mastery 1 (10), Combat Technique (Hardboiled, Lethal Blow, Steady Hand) 3 (6), Defence Combat Mastery 1 (10), Massive Damage (Arakh) 2 (8), Melee Attack (Arakh) 1 (3), Melee Defence (Arakh) 1 (3), Melee Defence (Khal) 1 (3), Organisational Ties (Khalasar) 4 (8), Ranged Attack (Bow) 1 (3), Skill: Animal Training (Horse) 2 (4), Skill: Area Knowledge (Dothraki Sea: Vaes Dothrak) 3 (6), Skill: Intimidation (Military) 2 (4), Skill: Navigation (Stars) 1 (2), Skill: Riding (Light Horse) 4 (8), Skill: Sports (Dothraki Competitions) 1 (1), Skill: Warfare (Tactics) 2 (6), Skill: Wilderness Survival (Dothraki Sea) 3 (6), Tough 2 (4), Wealth 1 (5)

Dothraki Raider

50 Character Points
Paths: Dothraki (18)

Stats

Body 6 (20)
Mind 4 (0)
Soul 4 (0)

Derived Values

Attack Combat Value	4 (Arakh 5; Whip 5; Bow 5)
Defence Combat Value	4 (Arakh 5)
Damage Multiplier	5
Health Points	50
Shock Value	10
Fate Points	4

Attributes

Melee Attack (Arakh) 1 (3), Melee Attack (Whip) 1 (3), Melee Defence (Arakh) 1 (3), Organisational Ties (Khalasar) 2 (4), Ranged Attack (Bow) 1 (3), Skill: Animal Training (Horse) 1 (2), Skill: Area Knowledge (Dothraki Sea: Vaes Dothrak) 1 (2), Skill: Navigation (Stars) 1 (2), Skill: Riding (Light Horse) 2 (4), Skill: Sports (Dothraki Competitions) 2 (2), Skill: Wilderness Survival (Dothraki Sea) 1 (2)

Free Cities Merchant

40 Character Points
Paths: Merchant (10)

Stats

Body 4 (0)
Mind 6 (20)
Soul 4 (0)

Derived Values

Attack Combat Value	4
Defence Combat Value	4
Damage Multiplier	5
Health Points	40
Shock Value	8
Fate Points	5

Attributes

Organisational Ties (Merchant Company) 1 (2), Skill: Administration (Finances) 2 (2), Skill: Area Knowledge (Any) 1 (2), Skill: City Survival (Contacts) 1 (1), Skill: Etiquette (Any) 1 (2), Skill: Foreign Culture (Westeros) 1 (3), Skill: Law (Any) 1 (1), Skill: Navigation (Stars) 1 (2), Wealth 1 (5)

Hunter Knave

90 Character Points
Paths: Hunter (15), Knave (20)

Stats

Body 7 (30)
Mind 5 (10)
Soul 5 (10)

Derived Values

Attack Combat Value	5 (Bow 7)
Defence Combat Value	5
Damage Multiplier	5
Health Points	60
Shock Value	12
Fate Points	5

Attributes

Combat Technique (Accuracy, Lightning Reflexes) 2 (4), Ranged Attack (Bow) 2 (6), Skill: Acrobatics (Flexibility) 1 (2), Skill: Animal Training (Falcons) 1 (2), Skill: Area Knowledge (Any: Forests) 2 (4), Skill: Area Knowledge (Any: City) 2 (4), Skill: City Survival (Contacts) 2 (2), Skill: Climbing (Trees) 2 (4), Skill: Disguise (Costume) 1 (2), Skill: Gaming (Dice) 2 (2), Skill: Navigation (Landmarks) 1 (2), Skill: Shadowing (Underworld) 1 (1), Skill: Sleight of Hand (Pick Pocket) 2 (2), Skill: Stealth (Silent Movement) 1 (2), Skill: Wilderness Survival (Forest) 1 (2), Skill: Wilderness Tracking (Forest) 1 (2)

Defects

Less Capable Body (Strength) (-2), Skeleton in the Closet (Minor Crimes) (-1)

Jailor

30 Character Points
Paths: None

Stats

Body 9 (50)
Mind 3 (-10)
Mind 2 (-20)

Derived Values

Attack Combat Value	4
Defence Combat Value	4
Damage Multiplier	5
Health Points	75
Shock Value	25
Fate Points	2

Attributes

Combat Technique (Brutal, Hardboiled, Lethal Blow) 3 (6), Organisational Ties (Sworn to Minor Noble House) 1 (2), Skill: Interrogation (Physical) 3 (6), Tough 3 (6)

Defects

Impaired Speech (-1), Less Capable Body (Agility) (-6), Less Capable Body (Manual Dexterity) (-3)

Knight

100 Character Points
Paths: Soldier (8), Warrior (20), Knight (20)

Stats

Body 6 (20)
Mind 5 (10)
Soul 5 (10)

Derived Values

Attack Combat Value	5 (Sword 7, Lance 6)
Defence Combat Value	5 (Sword 6)
Damage Multiplier	5 (Sword 6; Lance 6)
Health Points	60
Shock Value	12
Fate Points	5

Attributes

Combat Technique (Lethal Blow, Steady Hand) 2 (4), Massive Damage (Sword) 1 (4), Massive Damage (Lance) 1 (4), Melee Attack (Sword) 2 (6), Melee Attack (Lance) 1 (3), Melee Defence (Sword) 1 (3), Organisational Ties (Sworn to Minor Noble House) 3 (6), Skill: Area Knowledge (Any) 1 (2), Skill: Cultural Arts (Nobility) 1 (1), Skill: Etiquette (Nobility) 1 (2), Skill: Interrogation (Psychological) 3 (6), Skill: Intimidation (Military) 2 (4), Skill: Riding (Heavy War Horse) 2 (4), Skill: Warfare (Logistics) 3 (9), Tough 1 (2)

Maester

50 Character Points
Paths: Student (5), Scholar (20), Maester (35)

Stats

Body 4 (0)
Mind 8 (40)
Soul 6 (20)

Derived Values

Attack Combat Value	3
Defence Combat Value	3
Damage Multiplier	5
Health Points	50
Shock Value	10
Fate Points	7

Attributes

Aura of Inspiration 1 (4), Organisational Ties (Citadel) 3 (6), Skill: Administration (Stewardship) 2 (2), Skill: Animal Training (Ravens) 2 (4), Skill: Architecture (Castles) 1 (2), Skill: Cultural Arts (History) 4 (4), Skill: Foreign Culture (Any) 1 (3), Skill: Etiquette (Nobility) 1 (2), Skill: Humanity (Politics) 4 (4), Skill: Languages (Any Two) 2 (2), Skill: Law (Any) 2 (2), Skill: Leechcraft (Diseases) 2 (4), Skill: Logic (Natural Laws) 1 (1), Skill: Magic and Legend (Folktales) 1 (3), Skill: Nature (Plants) 3 (3), Skill: Poisons (Plant) 1 (2), Skill: Writing (Academic) 2 (2)

Defects

Inept Attack (-30), Inept Defence (-30)

Man-at-arms

80 Character Points
Paths: Soldier (8), Warrior (20)

Stats

Body 5 (10)
Mind 5 (10)
Soul 5 (10)

Derived Values

Attack Combat Value	5 (Sword 7; Shield 7)
Defence Combat Value	5 (Sword 7)
Damage Multiplier	5 (Sword 6)
Health Points	60
Shock Value	12
Fate Points	5

Attributes

Combat Technique (Critical Strike, Judge Opponent, Lethal Blow, Lightning Reflexes) 4 (8), Massive Damage (Sword) 1 (4), Melee Attack (Sword) 2 (6), Melee Attack (Shield) 2 (6), Melee Defence (Sword) 2 (6), Organisational Ties (Minor House) 1 (2), Skill: Area Knowledge (Any) 3 (6), Skill: City Survival (Contacts) 2 (2), Skill: Interrogation (Physical) 1 (2), Skill: Intimidation (Military) 1 (2), Skill: Warfare (Tactics) 2 (4), Tough 2 (4)

Defects

Ism (Bastard) (-2)

Master Craftsman

60 Character Points
Paths: Artisan (10), Creator (25)

Stats

Body 4 (0)
Mind 5 (10)
Soul 8 (40)

Derived Values

Attack Combat Value	4
Defence Combat Value	4
Damage Multiplier	5
Health Points	60
Shock Value	12
Fate Points	6

Attributes

Power Flux Creation (Minor) 3 (15), Skill: Administration (Finances) 2 (2), Skill: Artisan (Any) 4 (4), Skill: Arts (Any) 4 (4), Skill: Etiquette (Nobility) 1 (2), Skill: Mechanics (Gearwork) 1 (1), Skill: Performing (Any) 2 (2)

Defects

Inept Attack (-10), Inept Defence (-10)

Mountain Clan Chief

90 Character Points
Paths: Hunter (15), Raider (15)

Stats

Body 7 (30)
Mind 5 (10)
Soul 5 (10)

Derived Values

Attack Combat Value	5 (Spear 7)
Defence Combat Value	5
Damage Multiplier	5 (Spear 6)
Health Points	55
Shock Value	11
Fate Points	5

Attributes

Combat Technique (Accuracy, Brutal), Massive Damage (Spear) 1 (4), Melee Attack (Spear) 2 (6), Skill: Animal Training (Horses) 1 (2), Skill: Area Knowledge (Mountain Home) 2 (4), Skill: Climbing (Natural Surfaces) 2 (4), Skill: Intimidation (Unstable) 1 (2), Skill: Navigation (Stars) 1 (2), Skill: Riding (Light Horse) 1 (2), Skill: Shadowing (Market) 1 (1), Skill: Wilderness Survival (Mountains) 2 (4), Skill: Wilderness Tracking (Mountains) 2 (4), Tough 1 (2)

Defects

Unappealing (Ugly) (-1)

Night's Watch Ranger

150 Character Points
Paths: Hunter (15), Ranger (50)

Stats

Body 7 (30)
Mind 6 (20)
Soul 6 (20)

Derived Values

Attack Combat Value	7 (Sword 9)
Defence Combat Value	7
Damage Multiplier	6
Health Points	70
Shock Value	24
Fate Points	6

Attributes

Attack Combat Mastery 1 (10), Combat Technique (Accuracy, Hardboiled) 2 (4), Defence Combat Mastery 1 (10), Heightened Awareness 1 (2), Massive Damage (All) 1 (10), Melee Attack (Sword) 2 (6), Organisational Ties (Night's Watch) 2 (4), Skill: Animal Training (Horses) 2 (4), Skill: Area Knowledge (Beyond the Wall: Forest) 4 (8), Skill: Climbing (Trees) 2 (4), Skill: Navigation (Stars) 2 (4), Skill: Shadowing (City) 1 (1), Skill: Stealth (Camouflage) 2 (4), Skill: Wilderness Survival (Forest) 2 (4), Skill: Wilderness Tracking (Forest) 2 (4), Special Movement (Light-Footed) 1 (2), Tough 1 (2)

Defects

Owned (Night's Watch) (-3)

Noble female

60 Character Points
Paths: Noble (20)

Stats

Body 4 (0)
Mind 5 (10)
Soul 5 (10)

Derived Values

Attack Combat Value	4
Defence Combat Value	4
Damage Multiplier	5
Health Points	45
Shock Value	9
Fate Points	5

Attributes

Divine Relationship 1 (2), Features (Appearance) 1 (1), Organisational Ties (Member of Greater House) 6 (12), Skill: Administration (Stewardship) 1 (1), Skill: Area Knowledge (Any) 2 (4), Skill: Cultural Arts (History) 1 (1), Skill: Domestic Arts (Household Affairs) 2 (2), Skill: Etiquette (Nobility) 3 (6), Skill: Foreign Culture (Any) 1 (3), Skill: Humanity (Theology) 1 (1), Skill: Law (Any) 2 (2), Wealth 1 (5)

Noble Male

80 Character Points
Paths: Soldier (8), Noble (20)

Stats

Body 6 (20)
Mind 5 (10)
Soul 4 (0)

Derived Values

Attack Combat Value	5 (Sword 7; Lance 7)
Defence Combat Value	5 (Sword 7)
Damage Multiplier	5
Health Points	50
Shock Value	10
Fate Points	4

Attributes

Divine Relationship 1 (2), Melee Attack (Sword) 1 (3), Melee Attack (Lance) 1 (3), Melee Defence (Sword) 1 (3), Organisational Ties (Member of Minor House) 5 (10), Skill: Administration (Leadership) 1 (1), Skill: Area Knowledge (Any) 3 (6), Skill: Cultural Arts (Nobility) 1 (1), Skill: Etiquette (Nobility) 2 (4), Skill: Foreign Culture (Any) 1 (3), Skill: Interrogation (Psychological) 1 (2), Skill: Law (Any) 1 (1), Skill: Warfare (Logistics) 2 (6), Wealth 1 (5)

Pirate

50 Character Points
Paths: Pirate (18)

Stats

Body 6 (20)
Mind 4 (0)
Soul 4 (0)

Derived Values

Attack Combat Value	4 (Whip 6; Dagger 5)
Defence Combat Value	4 (Unarmed 6)
Damage Multiplier	5
Health Points	50
Shock Value	10
Fate Points	4

Attributes

Melee Attack (Whip) 2 (6), Melee Attack (Dagger) 1 (3), Melee Defence (Unarmed) 2 (6), Skill: Boating (Sailing Ship) 2 (4), Skill: Climbing (Ropes) 1 (2), Skill: Gaming (Dice) 1 (1), Skill: Navigation (Currents) 2 (4), Skill: Swimming (Diving) 2 (2), Special Movement (Balance) 1 (2)

Septa

50 Character Points
Paths: Faithful (8), Godsworn (15)

Stats

Body 4 (0)
Mind 5 (10)
Soul 7 (30)

Derived Values

Attack Combat Value	4
Defence Combat Value	4
Damage Multiplier	5
Health Points	45
Shock Value	9
Fate Points	6

Attributes

Aura of Inspiration 2 (8), Divine Relationship 2 (4), Organisational Ties (The Faith) 3 (6), Skill: Cultural Arts (Legends and Myths) 2 (2), Skill: Etiquette (Religious) 2 (4), Skill: Humanity (Theology) 3 (3), Skill: Leechcraft (Surgery) 2 (4), Skill: Nature (Plants) 2 (2), Skill: Writing (Religious) 1 (1)

Defects

Inept Attack (-10), Inept Defence (-10), Not So Tough (-4)

Septon Initiate

20 Character Points
Paths: Faithful (8)

Stats

Body 4 (0)
Mind 4 (0)
Soul 5 (10)

Derived Values

Attack Combat Value	4
Defence Combat Value	4
Damage Multiplier	5
Health Points	45
Shock Value	9
Fate Points	5

Attributes

Divine Relationship 2 (4), Organisational Ties (The Faith) 1 (2), Skill: Cultural Arts (Legends and Myths) 1 (1), Skill: Humanity (Theology) 1 (1), Skill: Nature (Animals) 1 (1), Skill: Writing (Religious) 1 (1)

Slave (Of the Dothraki)

10 Character Points
Paths: Artisan (10)

Stats

Body 4 (0)
Mind 6 (20)
Soul 5 (0)

Derived Values

Attack Combat Value	4
Defence Combat Value	4
Damage Multiplier	5
Health Points	40
Shock Value	8
Fate Points	5

Attributes

Power Flux Creation (Any Minor) 1 (5), Skill: Area Knowledge (Any) 1 (2), Skill: Artisan (Any) 3 (3), Skill: Arts (Any) 3 (3), Skill: Domestic Arts (Cleaning) 1 (1), Skill: Mechanics (Any) 1 (1)

Defects

Inept Attack (-10), Inept Defence (-10), Owned (Dothraki Slave) (-3), Not So Tough (-2)

Travelling Minstrel

50 Character Points
Paths: Entertainer (15), Wanderer (20)

Stats

Body 5 (10)
Mind 4 (0)
Soul 6 (20)

Derived Values

Attack Combat Value	4
Defence Combat Value	4
Damage Multiplier	5
Health Points	55
Shock Value	11
Fate Points	5

Attributes

Aura of Inspiration 1 (4), Companion (30 Points) 1 (5), Divine Relationship 1 (2), Features (Appearance) 1 (1), Skill: Area Knowledge (Any) 2 (4), Skill: Cultural Arts (Literature) 2 (2), Skill: Domestic Arts (Cooking) 1 (1), Skill: Foreign Culture (Any Two) 2 (6), Skill: Languages (Any) 1 (1), Skill: Navigation (Stars) 1 (2), Skill: Performing (Lute) 3 (3), Skill: Seduction (Physical) 3 (6), Skill: Swimming (Endurance) 1 (1), Skill: Wilderness Survival (Forest) 1 (2)

Defects

Inept Attack (-10), Inept Defence (-10)

Wildling

40 Character Points
Paths: Hunter (15)

Stats

Body 5 (10)
Mind 4 (0)
Soul 4 (0)

Derived Values

Attack Combat Value	4 (Sword 6)
Defence Combat Value	4
Damage Multiplier	5
Health Points	50
Shock Value	10
Fate Points	4

Attributes

Combat Technique (Accuracy) 1 (2), Melee Attack (Sword) 2 (6), Skill: Area Knowledge (Beyond the Wall: Forests) 2 (4), Skill: Climbing (Trees) 2 (4), Skill: Nature (Animals) 1 (2), Skill: Navigation (Stars) 1 (2), Skill: Wilderness Survival (Cold) 2 (4), Skill: Wilderness Tracking (Cold) 2 (4), Toughl (2)

Defects

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SHOCK VALUE

FATE POINTS

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Skills

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Tri-Stat Character Sheet

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Character's Name

Player's Name

Class

Title

Character Level

Experience Points

Social Status (=+ ECL)

Background

House Affiliation

Wealth

Physical Description & Age

Reputations

Influences

STR (±mod)

DEX (±mod)

CON (±mod)

INT (±mod)

WIS (±mod)

CHA (±mod)

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d20-based Character Sheet

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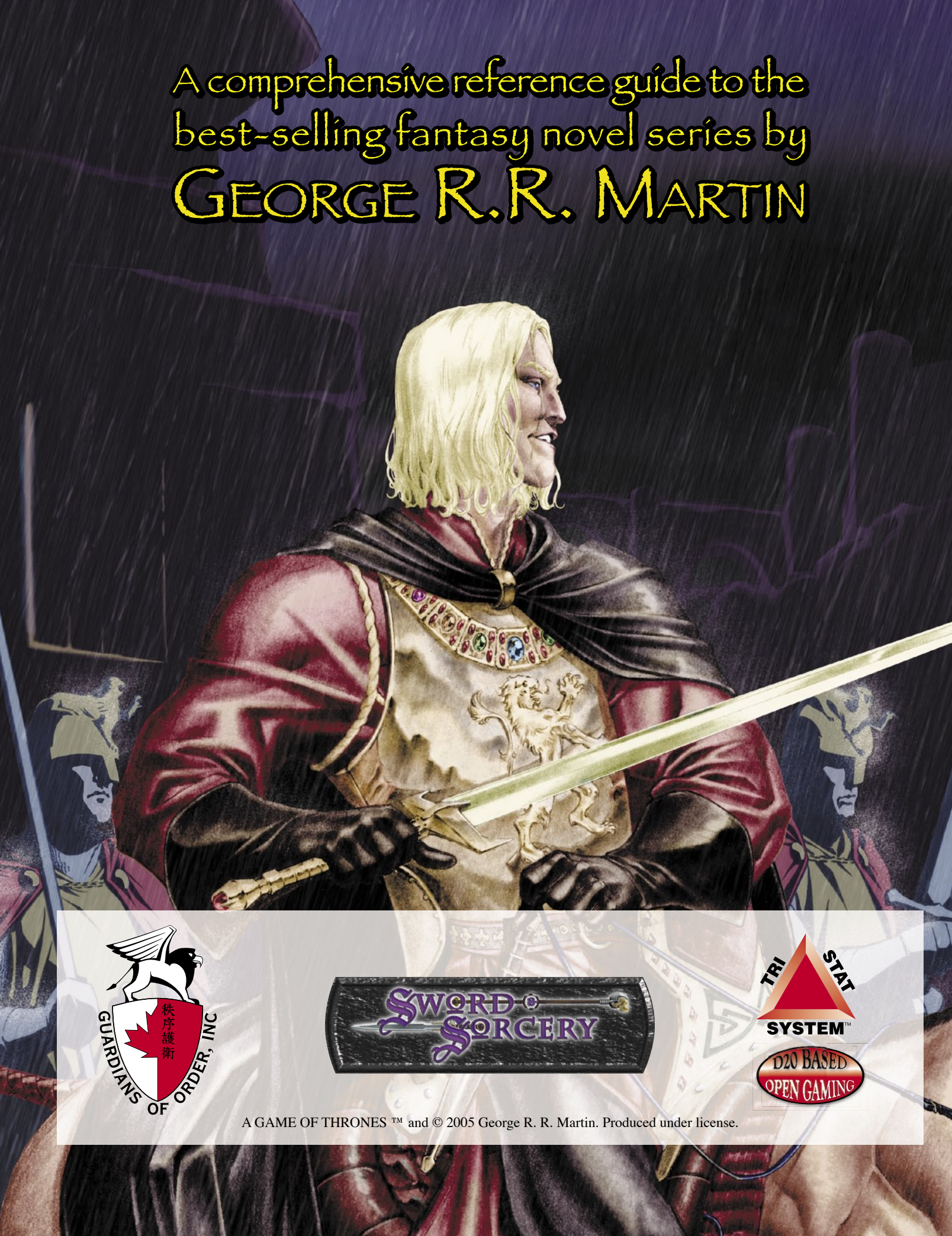

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