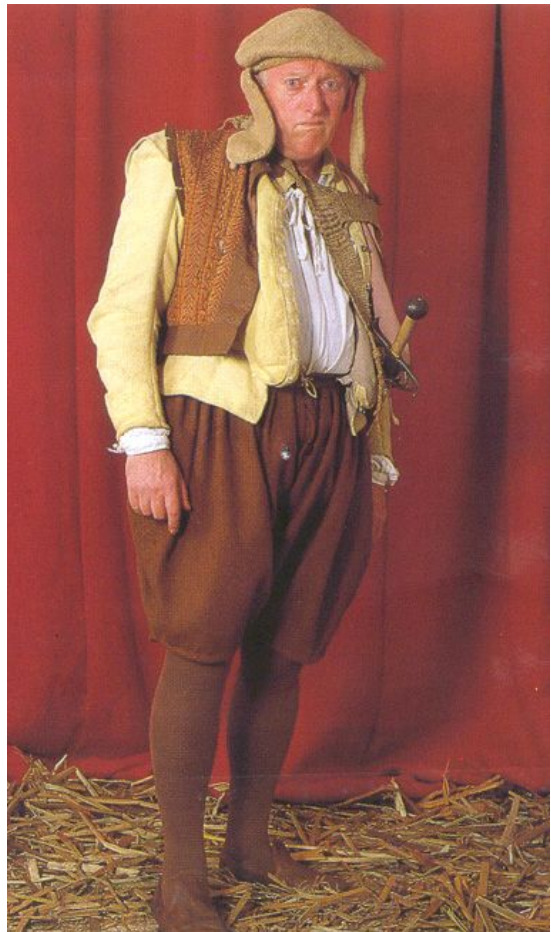


# Appendix 1: Advantage: Fighting School Trained in a Fighting Style.

There are various styles, some geographically background dependent. A School training by a Master costs 1 Advantage, but requires background explanation for your use. E.g. it is unlikely that an Englishman would be trained by a Spanish Master in Le Verdadera Destreza.

1. **Old School** - brutal old-style military combat from the field,
2. **Italian** - daring, emphasising attacks and counterattacks.
3. **Spanish (La Verdadera Destreza)** - taught to read opponent's every cue, to move at *precisely* the best moment
4. **French** - Elegance of execution is as important as technical effectiveness.



## Old School

*The old combat styles didn't instantly shrivel up and blow away before the rapier. The manuals of old-style military combat published in Italy by Marozzo and Del'Aggocchie at the end of the 16th century were in print nearly to the end of the 17th century! The combat they taught wasn't as de mode as the rapier, but their battlefield pragmatics earned them a place among men who lived by the sword. These are a composite of techniques taught by these older schools, as would be found across Europe until the end of the 16th century.*

<p><b>Sweeping Counter Parry</b></p>	<p>Defence. This manoeuvre lets a skilled fighter like you brush aside a large number of minor foes, making their weapons unready, buying yourself time to act. If you win, you parry <u>all</u> foe's attacks and unready their weapons - they cannot attack next turn, and fall back for one turn awed by the brilliance of the manoeuvre!</p> <p>Many of the old masters made a point of praising the two-handed sword for permitting a man to stand down any number of lesser-armed opponents. Therefore, two-handed weapons get bonus when making a Sweeping Counter Parry against one-handed weapons.</p>
<p><b>Immovable stance</b></p>	<p>Defence. Planted solidly, the swordsman will not be moving from the spot. He may move, but not be moved. All impacts to fall back etc are ignored, unless the character chooses. This may also be played as a <b>Last Stand</b>: quarter will not be asked nor given; the character will fight on unto death</p>
<p><b>Whirlwind attack</b></p>	<p>Attack. The beleaguered fighter attacks every foe adjacent to him with lightening speed! Spin in place attacking all in clockwise or counter clock order. Attacker finishes with any facing desired.</p>
<p><b>Scuffling second attack</b></p>	<p>Attack. After <u>successful</u> first attack with a sword, a Scuffle attack may also be made throwing a punch with the hilt basket, a knee or kick aimed at the foe, grapple etc.</p>

## Italian

The Italian school is daring, emphasising *stesso tempo*, counterattacks in “one time,” over *dui tempi*, or parry-riposte combinations. It also favoured thrusts over cuts. This style was popular in Italy until the end of the 18th century, and could still be found up to the middle of the 19th century in some places. The Italians preserved the use of secondary weapons (dagger and cloak) for longer than any other European country. All of these are attacks.

<b>Acrobatics</b>	Athletics skilled may leap bannisters, swing chandeliers, rigging, pillars, furniture, etc as actions to gain on attack due to surprise and disorientation of opponent. Description required in the circumstances. Lasts for a sequence of swings, slides and tumbles to the same or up to 3 successive opponents. The landscape must be appropriate and actions described.
<b>Initial carving</b>	AKS bodice ripping - successful attack would allow. Carving will mark or scar obviously, permanently if desired. If used for bodice ripping (or other clothing), then similar requirements both to hit and to cut the clothing. No damage to the defender needed.
<b>Flying lunge</b>	Some rapier masters claimed the ability to thrust at incredible distances and early descriptions of the Lunge could be mistaken for actually hurling yourself at the enemy. <i>Flying Lunge</i> lets you hit anything you can reach with a standing or running jump you can <i>run</i> your full Move, jump, and launch a Flying Lunge!
<b>Counter-attack</b>	The theory behind Counterattack is to hit without being hit, launching an offensive action while your enemy is focused on their own attack.

## Spanish: La Verdadera Destreza (The True Skill)

The Spanish were the first to recognise that civilian combat was a world unto itself, with features distinct from military conflicts. Combined with the Spanish sensitivity regarding personal honour, this led Spain to develop the earliest schools of rapier specifically for civilian encounters. They called their art *La Verdadera Destreza* – “The True Skill.” Students learn geometry and natural philosophy, deemed vital for understanding efficient timing and methods of attack and defence. They were also taught to read their opponent’s every cue, moving at precisely the best moment. Finally, they were trained to maintain contact with their opponent’s blade, and were given access to defensive techniques effective even in the dark of night. In combat, a *Diestro* (as practitioners called themselves) was to remain detached and project dignity and grace. Extreme movements were avoided, as was “vulgarity” in form or technique. The *Diestro* held himself perfectly erect, his point always upon his enemy. Attack would occur only when he had obtained *desoio*: redirection of – or possibly indifference to – his opponent’s weapon.

<b>Sentiment du Fer.</b>	Defence. A successful attack allows the attacker to remain ‘Engaged’ and keep their blade in contact with the opponent’s at all times, which lets them “feel” intentions and counter them. No sight of the opponent is required, only blade contact. Lasts for the length of the combats in the scene.
<b>Body language</b>	Defence. the Precog parry. Linked to <i>Sentiment de Fer</i> , reading body language - the pre-tensing of muscles in the wrist and hips, to gain advantage in the parry before the attacker is even aware of their own attack.
<b>Initial carving</b>	AKA bodice ripping. Successful attack will allow. Carving will mark or scar obviously, permanently if desired. If used for bodice ripping (or other clothing), then similar requirements both to hit and to cut the clothing. No damage to the defender needed.
<b>La Destreza</b>	Attack. Trades speed for focus. The <i>Diestro</i> suffers initiative checks against his primary opponent (reflecting his careful, observant manner), so he may attack second despite his skills. However he is immune to feints (e.g. <i>Le Coup de Jarnec</i> , <i>Flying lunge</i> ) and opponents find it more difficult to parry his <u>attacks</u> each time he <u>loses</u> the Initiative.

## French

*As the century passed rapiers grew lighter. Masters emphasised the use of the sword alone for offence and defence. Likewise, armour fell out of use by Europe's armies, removing the need for the lance and other heavy military weapons. French maîtres d'armes led the way in developing this style, which emphasised defence over offence and was more academic than the Italian school. Elegance of execution was as important as technical effectiveness. Nevertheless, the earnest duel was still the object of study.*

<b><i>Le Coup de Jarnec (or d'Artagnon, or...)</i></b>	Attack. This was the blow with which Guy de Chabot de Jarnac killed François de Vivonne de la Châtaigneraie (one of France's greatest swordsmen) on July 10, 1547, in France's last legal duel. Over the years, a mythology grew up around this stroke, guaranteed to grant victory in any duel.  Successful attack, the foe is flung back, disarmed, and immediately suffers automatic critical hit. This a one-off attack, card used once only per engagement.
<b><i>Disarm</i></b>	Attack. if you succeed they are disarmed, barring other antics. Success factor dictates the distance the weapon goes from the owner in metres/hexes.
<b><i>Body language</i></b>	Defence. The Precog parry. Reading body language - the pre-tensing of muscles in the wrist and hips, to gain advantage in the parry before the attacker is even aware of their own attack.
<b><i>Retain weapon</i></b>	Defence. You are not be disarmed from your primary weapon if you play this; successful disarm attacks or critical successes that disarm are implemented but fail (as you flip your grounded sword back into your hand with a foot just in time to parry); Critical fails that break or damage your weapon are ignored (in a screeching shower of sparks from the attacker's inferior foreign steel); <u>any</u> result while you are in combat that states you drop or lose your weapon does not apply to you (earthquake, magic, etc, usually countered with a juggle between hands as the effect or event unfolds).

## Appendix 2 - Codes of Honour Examples

You take pride in a set of principles which you follow at all times. Codes of honour differ, but all require (by their own standards) "brave," "manly," and "honourable" behaviour. A Code of Honour may also be called "pride," "machismo," or "face." Under any name, it is the willingness to risk death rather than be thought dishonourable . . . whatever that means.

There are those who pretend to have Honour but have none, and those who truly try to follow the code but often fail to live up to it. But only one who truly follows the code may get points for it as a disadvantage.

A Code of Honour is a disadvantage because it will often require dangerous or reckless behaviour. An honourable person can often be forced into unfair situations, because his foes know he is honourable.

This is not the same as a Sense of Duty. A British grenadier will march into battle against fearful odds out of duty, not for his personal Honour (though of course he would lose Honour by fleeing). The risks a person takes for his Honour are solely on his own account.

**Highwayman's Code of Honour** is unique to England. These bold robbers call themselves "knights of the road," and some hold certain principles sacred. One is courtesy – they are always polite if not resisted. Another is generosity – they return enough money for the traveler to spend the night and get home by coach. A highwayman with this Code will not refuse a request for money from any poor person. A third point is graciousness to the ladies and a flirtatiousness that many women find flattering. Often a lady will be able to redeem some of her husband's gold with a kiss, something everybody but the husband enjoys. (And if the robber is a Cavalier it will be some kiss!) An honourable highwayman may not rob the poor.

**The Gaelic Code of Honour:** Highland Scots and Irish are extremely proud people. They have ancient codes of behaviour followed to the death. Vengeance is essential – if you (your clan, religion, a bard, etc.) are insulted, you must demand apology. If it is not forthcoming, you must issue a challenge. If you are beaten, you must try again, though you are allowed to recuperate first. If a truce is called, it must be observed – only Englishmen violate a truce. The back line in battle is dishonourable – you must try to be the first into combat. (Highland Scottish battles against the English were lost because the clans would race each other across the battlefield to be the first at the enemy. Carefully-laid battle plans would be ignored to further clan honour.)

Lying to an ally is impossible, though diplomatic subterfuge is allowed with an enemy. You may agree to a plan of action that an ally proposes just to shut him up. In the actual battle you will do whatever honour demands, not necessarily what you agreed to do. You do not take advantage of an unsuspecting enemy. Killing a single opponent from a distance is dishonourable; it is preferable to inquire his name and issue the correct challenges before killing him. In actual war, of course, this last bit of politeness can be neglected.

You will also be distrustful of other clans, as admitting that they might be respectable is to lessen the honour of your own clan.

**Pirate's Code of Honour:** Always avenge an insult, regardless of the danger; your buddy's foe is your own; never attack a fellow-crewman or buddy except in a fair, open duel. Anything else goes.

**Gentleman's Code of Honour:** Never break your word. Never ignore an insult to yourself, to a lady, or to your flag; insults may only be wiped out by apology or a duel (not necessarily to the death!). Never take advantage of an opponent in any way; weapons and circumstances must be equal (except, of course, in open war). This code of Honour is especially appropriate for the swashbuckling period, whether British, European or Colonial. Note that it only applies between gentlemen; a discourtesy from anyone of Social Status 1 or less calls for a whipping, not a duel!

**Chivalric Code of Honour:** As above, except you must resent any insult to your liege-lord or to your faith. In addition, you must protect any lady and anyone weaker than yourself. You must accept any challenge to arms from anyone of greater or equal rank. Even in open war, sides and weapons must be equal if the foe is also noble and chivalric.