Appendix 3: Fighting school trained in a fighting style.

Styles:

1. **Old School** - brutal old-style military combat from the field of battle.
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'Aggochie 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.

Sweeping Counter Parry	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! 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.
Immovable stance	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.
Whirlwind attack	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.
Scuffling second attack	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.

Defence - _Sweeping Counter Parry_

This manoeuvre lets a skilled fighter brush aside a large number of minor foes, making their weapons unready, buying time to act.

Required	Lasts	Mods	Result	
Grouped or surrounding attackers. Declare this card	1 action	First & only parry at +1 difficulty (points allowed).	Success = all foes parried + fallback 1 hex + disengaged 1 turn	Fail = All parries this turn at +1 difficulty.
Double handed weapon + as above		First & only parry at -1 difficulty (points allowed).	Same	Same

Defence - *Immovable stance*

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, e.g when he is attacked and takes damage, unless the character chooses.

Required	Lasts	Mods	Result	
Place to make stand + Declare	Scene/ fight	Esquive allowed. All retreat results ignored	Exceptional physical force may move, but can return (narrative)	
Last Stand option	Until death	No quarter. Ignore Hurt status. Hurt mods replace Serious wound. Death unchanged.		

Offence - *Whirlwind attack*

The beleaguered fighter attacks every foe adjacent to him with lightening speed! A special form of all-out attack. Spin in place attacking all in clockwise or counter clock order. Resolve each attack in turn. Weapon pool additions are allowed for each individual attack. Attacker finishes with any facing desired. Attacker has no other actions that round e.g. cannot additionally parry or dodge a thrown weapon from another foe. They are defenceless.

Required	Lasts	Mods	Result	After
Declare + All-out attack	One turn	Pool points allowed Attack+damage all foes first (before response attacks) at -1 difficulty	Any foe successfully attacked and not dead fall back 1 hex after their own attack	Foe attacks undertaken if possible.

Offence - *Scuffling second attack*

*A*fter <u>successful</u> first attack with a weapon (even if parried!), a Scuffle attack may also be made at +1 difficulty, throwing a punch with the hilt basket, a knee or kick aimed at the foe, etc.

Required	Lasts	Mods	Result	Notes
First attack success	One fight scene	Scuffle attack normal difficulty (points allowed); Foe no defence	Normal scuffle attack damaage	Can still attack even if first attack parried by foe.

Note even if the successful first attack is parried by the foe this second attack <u>may still be attempted.</u> The foe does not usually defend against this attack (e.g. no dodge) as they are busy recovering from the first.

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.

Acrobatics	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.
Initial carving	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.
Flying lunge	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. *Flying Lunge* lets you hit anything you can reach with a standing or running jump you can *run* your full Move, jump, and launch a Flying Lunge!
Counter-attack	The theory behind Counterattack is to hit without being hit, launching an offensive action while your enemy is focused on their own attack.

Offence - A*crobatics*

May leap bannisters, swing chandeliers, rigging, pillars, furniture, etc as actions in attack. to The acrobatic action suffers no negative difficulty on the attack, despite the leaping and swinging. Description required in the circumstances.

Required	Lasts	Mods	Result	After
Declare	3 foes	Attack diff -1; foe parry diff +1	As rolled	Na

Offence - I*nitial carving* (aka bodice ripping)

The mark of Zorro, (and cinematically less known scenes from the Director's private reel).

Required	Lasts	Mods	Result	After
Declare	1 attack	None	Success factor = cut number (e.g. 'Z' = 3 or 3 ties, buttons, etc);	1 damage / cut; scar may result if desired;

Offence - F*lying lunge*

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.

Required	Lasts	Mods	Result	After

| Declare | 1 attack | Foe parry diff +2; Attack from stand/running jump (2-3 hex) after movement | +3 damage | Attacker engaged normally with foe. |

Offence - *Fast Counterattack*

The theory behind *Counterattack* is to hit without being hit, launching an offensive action while your enemy is focused on their own attack.

Required	Lasts	Mods	Result	After
Any active defence	1 attack	Any active defence: eg dodge, but Parry with attack weapon +1 diff; But parry with 2nd or Block no penalty	Success or fail, attack proceeds with normal Riposte mods.	Na

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 desvio: redirection of – or possibly indifference to – his opponent's weapon.

Sentiment du Fer.	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.
Body language	Defence. the Precog parry. Linked to *Sentiment de Fer*, 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.
Initial carving	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.
La Destreza	Attack. Trades speed for focus. The Diestro 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. Le Coup de Jarnec,, Flying lunge) and opponents find it more difficult to parry his <u>attacks</u> each time he <u>loses</u> the Initiative.

Defence - *Sentiment du Fer.*

A successful attack with this approach damages as normal but 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. Applicable to any combat where blade contact can realistically be maintained.

Required	Lasts	Mods	Result	After
Successful blade attack; sight of foe not reqd.	Single combat scene;	All defence moves -1 diff	Critical hit on PC or Disengage breaks contact;	Lasts for more opponents if in same combat scene;

Defence - *Body language*

*T*he Precog parry. Related to *Sentiment de Fir*, 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. Wholly negates against Disarm attacks for the engagement with that opponent.

Required	Lasts	Mods	Result	After
Declare	1 foe fight	-2 diff to parry only;	Na	

Offence -*Initial carving* (also bodice ripping)

To carve letters on anyone or anything with the sword tip, or sever small items of clothing such as straps, laces, belts, ties, ribbons etc.

Required	Lasts	Mods	Result	After
Declare	1 attack	None	Success factor = cut number (e.g. 'Z' = 3 or 3 ties, buttons, etc);	1 damage / cut; scar may result if desired;

Offence - *La Destreza*

Trades speed for focus and precision.

Required	Lasts	Mods	Result	After
Declare	1 combat scene	The Diestro always attacks second. Foe's parry at +1 difficulty.	PC attack success factor 3+ = critical	Na

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.

Le Coup de Jarnec (or d'Artagnon, or…)	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.
Disarm	Attack. if you succeed they are disarmed, barring other antics. Success factor dictates the distance the weapon goes from the owner in metres/hexes.
Body language	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.
Retain weapon	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).

Offence - *Le Coup de Jarnec* **(or *d'Artagnon*, or…)-**

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.

Required	Lasts	Mods	Result	After
Declare	1 attack	+1 difficulty to foe parry	Successful attack and parry fail = foe flung back, disarmed, critical hit.	Na

Offence *- Disarm*

The attack that is a defence, to disarm an opponent and send their weapon sailing off out of reach.

Required	Lasts	Mods	Result	After
Declare	1 attack	Attack -1 difficulty	If foe parry fails then disarmed, weapon damage -3	Attack success factor indicates disarmed weapon distance (hex/metres)

Defence - *Body language*

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. -2 difficulty to your parry.

Required	Lasts	Mods	Result	After
Declare	1 foe fight	-2 diff to PC parry	Na	Na

Defence - *Retain weapon*

You are not be disarmed from your primary weapon if you play this.

Required	Lasts	Mods	Result	After
Declare at first disarm event, not before	1 fight scene	All disarm events/results fail (or result in immediate recovery by PC)	Retain/regain weapon immediately	Na

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Appendix 4: Other Ways to Die:

Drowning and Suffocation:
If a character has advance warning before being immersed in water or an unbreathable atmosphere, he can hold his breath. A character holding his breath underwater may make an Athletics test each round to avoid inhaling water, in addition to anything else he may be doing (such as trying frantically to escape from a creature's grasp). The difficulty of this test begins at 3 and increases by 1 with every passing round. As soon as the character fails the test, he has inhaled water and begins to drown.

Drowning characters automatically lose 1d6+1 points of Health per round, but these lost points can be restored if the victim is rescued and resuscitated before she dies.

Falling:
A fall does damage equal to the Difficulty Factor of the wall, cliff, etc that you fell off of, adding +2 for falls onto spikes, paving, or jagged rocks.

Fire:
A hand-held flaming torch is an improvised weapon, doing normal damage -1 damage modifier. Falling into a large bonfire does normal damage with a 0 damage modifier; running into a burning room does normal damage with a +1 damage modifier.
If a character is set on fire, roll normal damage with a 0 damage modifier each round automatically until he puts it out somehow. (Athletics to drop and roll, or just jump into a convenient water-filled basement, barrel, stream or sea.

Characters in a burning building run the risk of smoke asphyxiation, which uses the drowning and suffocation rules above.