RAPIER & DAGGER

Swordplay on a Man-to-Man Scale
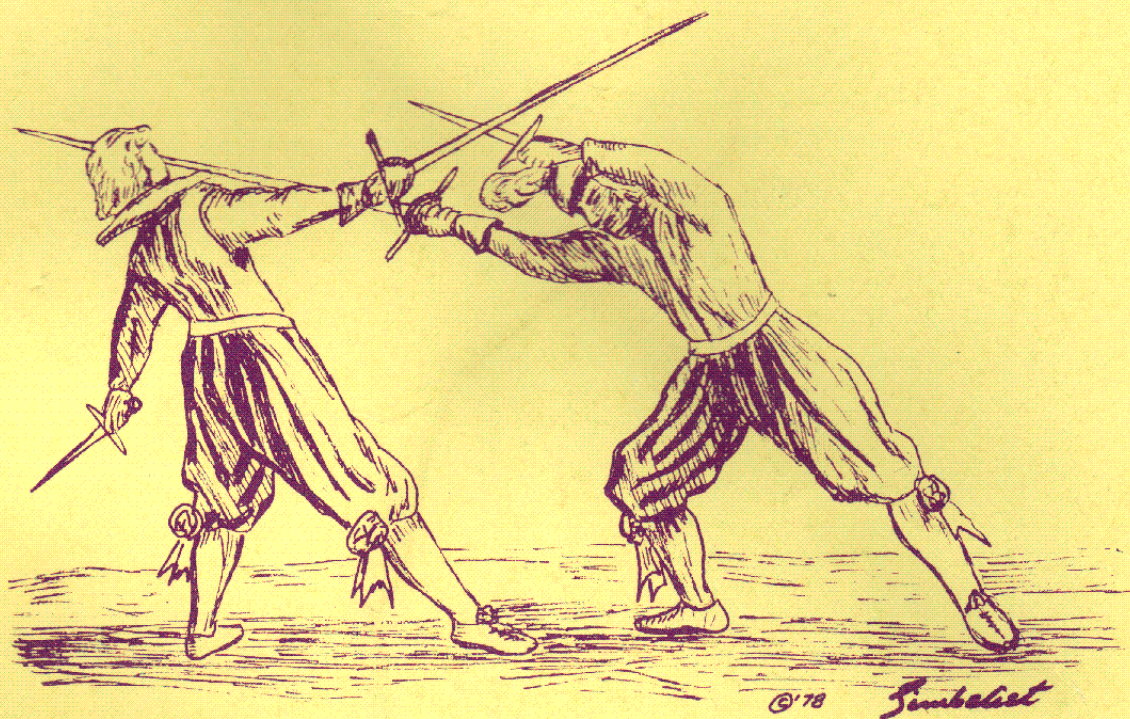
Rules for Miniatures or Paper & Pencil

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INTRODUCTION

In the 14th Century the development of plate armour caused the sword to develop in two independent directions. The Sword of War was designed to overcome armour by the impact of the blow, it could only be used with two hands and in combat was much like using a quarterstaff. The other direction in which the sword developed was towards a thrusting weapon which could penetrate the gaps between the sections of plate armour. It is from this thrusting sword that the Rapier evolved.

A thrust could only be delivered home by looping the forefinger over the crossbar (quillon) of the light thrusting sword, a procedure which exposed the finger. Soon a loop of metal was added to the quillon to protect the forefinger from cuts coming down along the blade toward the crossbar. In the early 15th Century the lighter armed Italian infantry began to have a knuckle guard added to the light sword by bending one of the crossbars toward the pommel. In the 17th Century it started to become fashionable to wear a sword on most occasions and being part of a gentleman's attire, causing the sword, and especially the guard, to become fancier. By 1550 the Rapier proper had emerged with its long thin blade designed primarily for thrusting but with enough width and weight to cut effectively.

The spread of the Rapier as the sword of the late 16th and all of the 17th Century was the result of the cultural dominance of Spanish and Italian fashions and the increasing urbanization of life. In town, a gentleman might walk rather than ride and his sword had to be light enough to use on foot. The Rapier ideally fitted these requirements, but the system of fencing to which it gave rise suffered from the sword's length and weight.

The Rapier tended to be about 4' long and was too heavy to be used for purposes of parrying. In the systems of fencing which developed around the Rapier, the sword itself was used primarily for offense and the left hand, containing either a dagger, cloak, or just gloved, was used primarily for defense. By 1650, a lighter Rapier began to appear and masters started to view the blade for the purpose of defense as well as offense. By 1690, the French Small Sword (being around 3' long) started to dominate fencing everywhere but in Spain (the last Rapier-style school closed in Spain in the 1830's). The time of the Rapier & Dagger is from the Wars of the Reformation (through the Thirty-Years War) to the early part of Louis the Fourteenth's Wars.

CONCEPTS OF SWORDPLAY

The treatment of Rapier & Dagger in these rules is divided into two distinct styles: (a) using just paper and pencil, and (b) rules for using 25mm or 54mm figures. Both of these styles of rules use similar concepts and terms derived from the writings of the 17th Century masters of the blade. The most important of these concepts deal with distance and movement.

A. THE MEASURES: a measure is a distance in swordplay considered from the point of view of the effort required to cross the distance and hit the opponent with one's blade. There are two classic measures:

1. Misura Larga (M.L.) means the "wide measure" from which it is possible to strike the opponent by advancing one step. Since the Rapier is about 4' and a normal arm about 2 1/2' and a step forward about 2', the misura larga is a distance between 8' and 9'. At 54mm (1" = 1 Yd.) this is 3" while 25mm it is 1 1/2" (but in these rules 2").

2. Misura Stretta (M.S.) means the "close measure" from which it is possible to hit the opponent by merely extending the sword arm and leaning forward a bit. This is a distance between 6' and 7', that is, 2" at 54mm and 1" at 25mm.

*For the purpose of these rules the following two measures are introduced:*

3. Beyond Measure (B.M.) a term introduced to signify that the combatants are beyond the M.L. at a distance of 12' to 15' apart. In 54mm this is from 4" to 5" and at 25mm it is 3" to 4".

4. Contact (C.) a term introduced to signify that the combatants have moved within the M.S. and are between 3' and 1' apart. In 54mm between 1" and touching and in 25mm between 1/2" and touching.

The parts of the opponent's body which can be hit in any particular attack depends largely upon the measure from which the attack is made. At B.M., for example, the opponent's sword arm is the only available target. At M.L. his sword arm, right leg and head are available. At M.S. his head, chest, right leg and left leg and left arm become available. Contact brings in the possibility to stab with the dagger (if one is carrying one) or to kick or trip the opponent.

B. THE STANCE: Modern fencing and the movie treatment of 16th and 17th Century combat would lead one to believe that a sword fight progressed up and down a line between the fencers who advance or retreat along it. Actually swordplay until the development of the LUNGE (c.1679+) was circular. Opponents tended to circle around each other, much as they do in a knife fight today, looking for an opportunity to strike. One might try to cross the circle to close on the other, who inturn might step to the side or step back or advance to meet the attack at close range. The movement would begin from the Main Stance and there were two possible stances depending on which style of fencing one followed:

1. Italian: The body is turned slightly away from the opponent. The right leg is forward, bent at the knee and the left leg is behind the right usually about twenty inches. The trunk of the body is bent forward (to reduce the size of the target) and the left hand is carried near the left ear cupped in such a way as to grab the opponent's blade (if no dagger carried). The sword arm could be straight from the shoulder or bent at the elbow but it was always straight from elbow to sword tip. A great many postures could be adopted (crouch, lean forward, lean back, etc.) and one master, Fabris, lists over 300. The theory was to adopt the same posture as the opponent (called the Contura Postura) so that the opponent would have to expose himself if he attacked. With the guards and postures the same, it is almost impossible to hit one's opponent. An attack required preparation on the opposing blade or a change of posture.

2. Spanish: The body was turned slightly away from the opponent, the posture was erect and the distance between the feet under twelve inches. The sword arm was straight from the shoulder with the sword tip pointing at the opponent's face. The left arm might be carrying a dagger but normally it would be empty and carried down out of the way. The Spanish style stressed movement and blade control rather than left hand parries as the best way to deal with an attack. Movement during combat was circular and dance-like. It consisted of small steps around an opponent until an opening presented itself. The Spanish swordsman preferred to cut rather than to thrust and made his attacks against the head, high chest, and sword arm.

C. THE MOVEMENTS: It is from the Stance that movement originates and it is back to these positions that the swordsman recovers after an attack or after receiving a wound. The following movements are used in Rapier & Dagger combat:
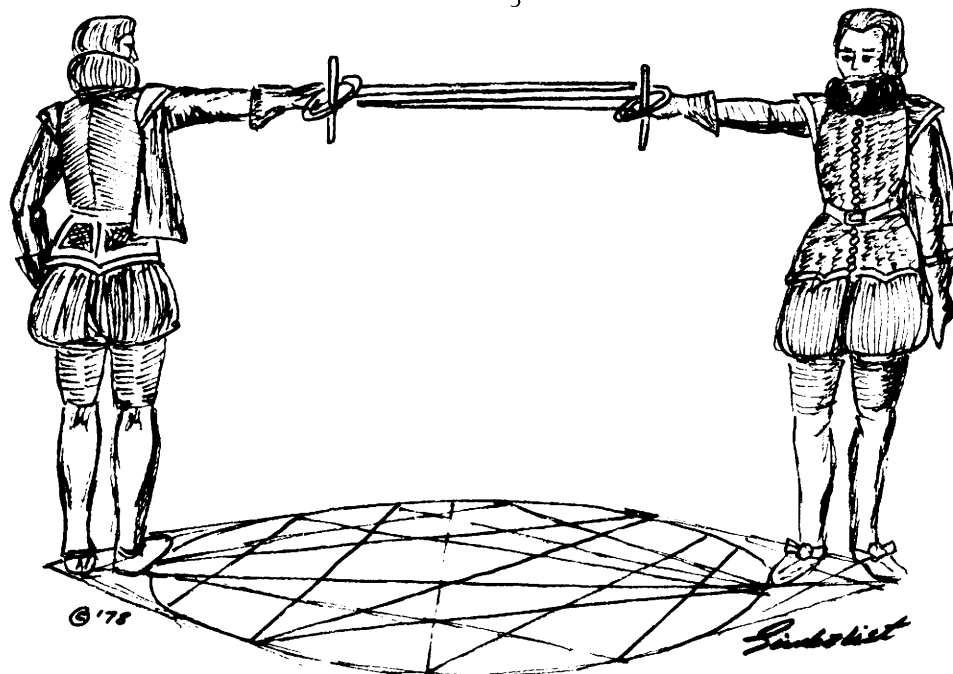
1. Pass Forward (P.F.) this is simply a step forward similar to ordinary walking, where the back foot is rapidly brought forward at the same time as the attack is made. The attack is completed by bringing the right foot (now at the rear) forward to establish the main stance position again. Against a stationary opponent, a Pass Forward is sufficient to close the measure from M.L. to M.S. with a chance of Contact.

2. Pass Side (P.S..) this is a step toward the left which could be angled toward the opponent and proceeds by moving the back foot first and then following with the front foot. Against a stationary opponent a Pass Side toward the opponent will close the measure from M.L. to M.S. with no chance of Contact.

3. Volt (V.) this is a step toward the right with the back foot and results in a momentary exposure of one's back to the opponent. Against a stationary opponent a Volt will close the measure from M.L. to M.S.

4. Back (B.) simply a step or two backwards away from the opponent. Against a stationary opponent a Back will increase the measure from M.L. to B.M.

D. SWORD ACTIONS: The weight and length of the Rapier meant there were only a limited number of actions which could be done with this sword compared to lighter weapons:

1. Simple Attack: this was either a cut or a thrust against the opponent. The Spanish system distinguished three kinds of cuts: wrist cut, elbow cut, and shoulder cut. Wrist cuts would be fast flicks of the sword using only the action of the wrist and were relatively weak. The shoulder cut, usually delivered from over the head was a slow but high impact blow. For the Spanish system the thrust was simply an extension thrust used primarily to counter a forward movement by the opponent and was more of a defensive measure. The Italian system tended to use the cut only for attacks on the sword arm. This system distinguished several thrusts on the basis of the body movement accompanying the attack, for example, a thrust on the Pass (done with a P.F.) was stronger than one done during a volt, stand, or back.

2. Disengagement: called Cavatione by the Italian schools, a disengagement is simply a circular movement of one's blade under the opponent's to end up on the opposite side from where one can launch a simple attack. If both combatants disengage then their blades simply circle each other and they end in their original positions. It was also possible to double-disengage (Contra Cavatione), that is, circle back under the opponent's blade again. A disengagement is an effective defense to a simple attack (at least against a simple thrust) and it is a good preparation for an attack.

3. <u>Attacks against the Blade</u>: The Rapier was too long and heavy for a Bind to be effective and so the normal attack on the opposing blade was the <u>Beat</u>. You simply hit the opposing blade out of the way for a sufficient amount of time to launch a simple attack without risking being hit.

4. <u>The Universal Parry</u>: This was a manuever taught by both Italian and Spanish masters to be used only when fighting in confined spaces (a small room, or narrow passageway) or when one was desperate. One would sweep one's blade in an arc from right to left in hopes of catching any opposing blade points and driving them into the floor beyond the left side of one's body. This was extremely risky since your blade was carried out of line along with any caught in the sweep and your body was exposed to blades you missed. The left hand was usually held back to make room for the sweep and so you could not use a left hand parry in defense.

CHARACTERISTICS

Not all the attributes which a character could possibly have are important for swordplay. The characteristics which follow will not yield a complete character profile after the style of <u>Chivalry & Sorcery</u>, but they will provide the basis for updating existing role playing games into the 16th and 17th Centuries. Characteristics which are directly relevant to combat are Strength, Dexterity, Agility, Size, and Expertise. Strength, Dexterity and Agility can be effected by combat and reduced by wounds. The charts which follow use the following abbreviations:

(1) <u>O.S.</u> this refers to <u>Old Style</u> and the use of the light sword, sword and buckler, two-handed sword and the backsword. Until about 1650, in all countries except Italy and Spain, there was a considerable fraction of the population which preferred the Old Style of combat.

(2) <u>C/T</u> this refers to "cut" and "thrust" and the numbers below are added to or subtracted from the die roll in determining whether or not there has been a hit. If the swordsman is using a "cut" attack he would use the numbers under C, and if a "thrust" attack, the numbers under T.

(3) <u>Spanish</u> this refers to the school of Rapier fencing the combatant is from.

(4) <u>Italian</u> this refers to the Italian school of Rapier fencing.

(5) <u>N.M.</u> this means "normal movement" and refers to the number of yards the character can advance prior to combat under the more complex figure rules.

(6) <u>C.M.</u> this refers to "combat movement" and refers to the number of movement points a character can expend during combat.

(7) <u>S.A.P.</u> this refers to "sword action points" which are used in the figure rules to determine the amount of swordplay of which a character is capable.

(8) <u>P.A.</u> refers to "parry advantage" and is used in the figure rules to measure the effectiveness of the parry.

(9) <u>W.</u> refers to "wound points" which are delivered by cut or thrust.

Characteristics are determined by the roll of one twenty-sided (percentile) die.

1. STRENGTH: This charcteristic stems fromdevelopment in the arms, legs, and chest. Wounds received in these areas will reduce the strength of the character and lower his hit probability and reduce his ability to wound.

Die Roll	Strength	O.S.	Spanish	Italian	N.M.	C.M.	S.A.P.	P.A.	W.
		C/T	C/T	C/T			C/T	C/T	C/T
1-3	Weak	-4/-3	-3/-2	-5/-5	1yd	1pt	*/*	*/*	0/+5
4-10	Average	-2/-2	-2/-1	-3/0	2yd	3pt	*/*	*/*	+5/+10

Die Roll		O.S. C/T	Spanish C/T	Italian C/T	N.M.	C.M.	S.A.P. C/T	P.A. C/T	W. C/T
11-17	Good Shape	+1/0	+2/+1	0/+2	3yd	3pt	*/*	*/*	+5/+10
18-20	Musclebound	+4/+2	+1/+1	+1/+2	2yd	2pt	*/*	*/*	+10/+10

Note: the "*/*" means that no advantage or disadvantage results from this characteristic.

2. AGILITY: This characteristic is the movement ability of the character and depends solely on his legs. Wounds to the legs will reduce agility and result in slower movement and slower attacks.

Die Roll	Agility	O.S. C/T	Spanish C/T	Italian C/T	N.M.	C.M.	S.A.P. C/T	P.A. C/T	W. C/T
1-3	Sluggard	-1/-3	-1/-2	-3/-4	1yd	1pt	*/*	*/*	0/0
4-10	Normal	0/-2	+1/0	-1/-2	3yd	3pt	*/*	*/*	5/5
11-14	Fast	+1/-1	+2/+1	+1/+1	5yd	6pt	*/*	*/*	5/5
15-20	Agile	+1/+1	+2/+2	+3/+4	7yd	8pt	*/*	*/*	10/10

3. DEXTERITY: This characteristic is a property of the sword arm (normally the right arm) and to some extent a property of the left arm and hand in parrying. Wounds taken on the sword arm will reduce dexterity.

Die Roll	Dexterity	O.S. C/T	Spanish C/T	Italian C/T	N.M.	C.M.	S.A.P. C/T	P.A. C/T	W. C/T
1-3	Clumsy	0/-3	0/-2	-2/-4	*	*	0/1	+8/+5	0/-5
4-10	Normal	+1/-2	+2/-1	-1/-1	*	*	1/2	+5/-5	5/0
11-17	Quick	+1/+1	+3/+1	+1/+2	*	*	2/3	-5/-5	10/5
18-20	Dextrous	+2/+2	+5/+2	+2/+4	*	*	3/4	-5/-8	1-/10

Note: the +8/+5 under Parry Advantage (P.A.) are added to an opponent's attack while a minus figure is subtracted.

4. SIZE: The size of a swordsman will give a measure of his reach for the thrust and his leverage with a cutting edge. It will effect different styles in different ways. It cannot be reduced by wounding.

Die Roll	Size	O.S. C/T	Spanish C/T	Italian C/T	N.M.	C.M.	S.A.P. C/T	P.A. C/T	W. C/T
1-3	Short	-4/-3	-3/-4	-1/+3	4yd	2pt	*/*	*/*	-10/+5
4-10	Medium	-1/-2	+1/-1	+3/+4	2yd	2pt	*/*	*/*	-5/+5
11-17	Tall	+2/0	+2/+1	+2/+2	2yd	1pt	*/*	*/*	10/5
19-20	Gigantic	+6/0	+2/+2	-3/-4	1yd	0pt	*/*	*/*	15/0

5. EXPERTISE: Rolling for this characteristic is optional since it is possible to use the Expertise Rules, which follow, where all characters must rise in expertise through experience. For shorter versions of the game, players can roll the level of expertise their characters have. Whether expertise is rolled or built up over time, the effects of it are the same.

Die Roll	Expertise	O.S. C/T	Spanish C/T	Italian C/T	N.M.	C.M.	S.A.P. C/T	P.A. C/T	W. C/T
1-2	Green	0/-4	-1/-3	-3/-1	1yd	-2pt	0/1	+8/+5	0/-10
3-4	Poor	+1/-2	+1/+1	-2/0	1yd	-1pt	1/2	+5/-5	0/-5
5-10	Average	+1/-1	+2/+2	-1/+1	1yd	1pt	2/4	-5/-8	5/0
11-15	Good	+1/0	+4/+3	0/+3	1yd	2pt	4/6	-8/-10	10/5
16-18	Superior	+2/+1	+5/+4	+1/+4	1yd	3pt	6/8	-10/-12	10/10
19-20	Masterful	+2/+2	+6/+5	+2/+6	2yd	5pt	8/10	-12/-15	15/10
*	Wizard	+5/+5	+6/+6	+6/+6	4yd	6pt	10/10	-15/-15	15/15

Note: In the expertise rules it is possible that a masterful swordsman might be a sword wizard (Cf. William Goldman's Princess Bride).

6. NATIONALITY AND SCHOOL: There were 4 grades in the Schools and Guilds of Fencing in the 16th and 17th Centuries: NOVICE, SCHOLAR, MASTER and CAPTAIN. Only three of these ranks have corresponding Expertise ratings because the rank of CAPTAIN was adminstrative and given

to the top master. Men from different nations tended to have different fencing experience because the kind of school and the fencing which was taught varied. There were roughly three kinds of organizations which taught fencing:

(a) SCHOOLS (S.) a group of novices and scholars gathered about a single master or small group of masters. A SCHOOL did not have any official recognition but they were tolerated. A SCHOOL specialized in rapier fencing teaching Spanish (1-70)* or Italian (71-100)*.

(b) FRATERNITY (F.) An international group of several masters and one Captain which has received a Charter in at least one country (usually one of the German States). The most famous Fraternity of the period was the Brothers of St. Mark (Marxbruder). The Fraternities existed prior to the Rapier & Dagger period and taught Old Style as well as rapier, Old Style (1-30)*, Italian (31-90)*, and Spanish (91-100)*.

(c) CORPORATIONS (C.) A formally chartered guild operating in one country having the privilege to teach fencing usually Old Style and were opposed to both the influx of the SCHOOLS and FRATERNITIES. Despite the fact that they were chartered and given a monolopy, by the end of the 16th Century, governments refused to enforce this right because the SCHOOLS and the new stles of fencing were in fashion. A CORPORATION taught Old Style (1-60)*, Italian (61-90)* and Spanish (91-100)*.

*On the roll of two twenty-sided dice used as percentile dice.

(d) NATIONALITY: The nationality of a character and the type of fencing organization he trains in can be determined by the following table. The first roll is for nationality and then another roll for the type of school and then another to determine the sort of fencing taught. Roll percentile dice.

Die Roll	Nationality	Organization		
1-19	French	C=1-20	F=21-40	S=41-100
20-29	Spanish	C=1-5	F=6-10	S=11-100
30-39	English	C=1-15	F=16-85	S=86-100
40-43	Irish	C=1-30	F=31-60	S=61-100
44-49	Scot	C=1-30	F=31-90	S=91-100
50-60	Germanic	C=1-30	F=30-95	S=96-100
61-70	Italian	C=1-5	F=6-90	S=91-100
71-80	Scandinavian	C=1-30	F=31-80	S=81-100
81-85	Dutch	C=1-10	F=11-40	S=41-100
86-90	Slavic	C=1-50	F=51-80	S=81-100
91-95	Moorish	C=1-70	F=71-75	S=76-100
96-100	Greek	C=1-10	F=11-25	S=26-100

(e) FANTASY OPTIONAL: For those people who enjoy playing DOWN STYPHON! by Mike Gilbert and who would like to extend their play with some role playing, they could use the above rules. In LORD KALVAN OF OTHERWHEN, Calvin introduces the use of the thrust to the sword play he found practiced in Hostigos. The swordplay of Otherwhen was basically OLD STYLE and SPANISH (without the thrust) and thus everyone not from Hostigos, or later the Hos-Hostigos, belongs to a Corporation (1-50) teaching only OLD STYLE, or a SCHOOL (51-100) teaching OLD STYLE and Thrustless Spanish. Hostigos has the Order of Kalvan a Fraternity teaching New Style (Italian) and Spanish with thrust.

EXPERTISE

All characters start out as Novices with an expertise rating of either Poor or Green. Expertise is acquired by fighting or practice (if the game is being played in some world and the play can be broken down into weekly spans).

1. Practice: Practice with a sword was usually done under the watchful eye of a master of so many hours per week at a price of 1-10 gold/hour. A practice bout was usually done with Blunt but was still dangerous enough in the days before protective equipment such as the

wire mesh mask. There is, of course, a limit to the amount of expertise one can attain
with just practice, since real combat can have more serious consequences than even the most
dangerous practice bout. Without constant practice or fighting a swordsman soon finds that
his skill becomes rusty and that his touch is not what it once was. Those who are con-
stantly fighting do not need to worry about the benefits of practice. The results of prac-
tice are scored as follows:

NOVICE (Poor, Green) = 1 pt/2 hrs practice/week
+ 1/2 (1-6) Light Wounds
received per week.

SCHOLAR (Average, Good) = 1 pt/hr of practice + (1-6)
Light Wounds per week.

MASTER (Superior,Masterful)= 1 pt/hr of practice and
teaching to maintain position.
Masters can only advance by
fighting the Good, Superior
or Masterful opponent.

2. Fighting: Fighting with a sword can be conceived of for three basic reasons: Fun, honor-
able wounds, or to the death. A person fighting for his life naturally benefits from the
experience more (if he survives) than if he was helping his friends break up a tavern in
a drunken brawl. To reflect this, the scoring for wounds taken and given is weighted in
favor of mortal combat. It is the difference between the hits taken and the hits given
which yields the pts derived from fighting:

(taken/given)		FUN	HONORABLE W.	DEATH*
NOVICE :	Light	-1/+1	-2/+2	0/+3
	Serious	-2/+2	-3/+3	0/+4
	Mortal	-5/+1	-6/+4	0/+5
SCHOLAR:	Light	-1-+1	-3/+3	-4/+4
	Serious	-2/+2	-3/+3	-4/+4
	Mortal	-3/+3	-4/+4	0/+5
MASTER :	Light	-½/+½	-1/+½	-2/+1
	Serious	-1/+½	-1/+1	-2/+2
	Mortal	-1/-2	-3/+3	0/+4

*Note: no points are lost in the fight to death in certain circumstances, since the oppon-
ent is dead and the character alive.

3. Ranking: As the result of practice and fighting the expertise rating of a character will
change and as a result his ranking changes if he is a member of a school or guild of swords-
men. Each rank has two expertise rating assigned to it, each rating being a range of points
which is altered by the character as he fights and practices. At the start the character
throws a 1-100 die which determines whether he starts out as Green or Poor. From that
point on he advances or recedes as the result of swordplay. At certain points in each rat-
ing it is possible to advance to the next one by the roll of a die:

RANK	RATING	RANGE	COMMENTS
NOVICE	Green	1-50	At 40+, 50% chance of rising to poor for every +2 pts.
	Poor	51-100	At 75+, 50% chance of rising to Average for every +5 pts.
SCHOLAR	Average	1-100	At 75+, 50% chance per +5 pts.

cont.	SCHOLAR	Good	1-100	One cannot get beyond Good by practice without being a member of a school or under a master.
	MASTER	Superior	1-100	At 75+, 50% chance per +5 of rising to masterful.
		Masterful	1-100	At 90+, there is a 10% chance that this swordsman is a Sword Wizard (Cf. Princess Bride by William Goldman)

4. Losing Points: Characters who fail to maintain their position in the ratings by practice or fighting will lose points at different rates on a weekly basis.

$$
\begin{aligned}
\text{Masterful} &= 2/\text{wk} \\
\text{Superior} &= 4/\text{wk} \\
\text{Good} &= 5/\text{wk} \\
\text{Average} &= 1/\text{wk} \\
\text{Poor} &= \tfrac{1}{2}/\text{wk}
\end{aligned}
$$

It is not possible to deteriorate below Poor once one has risen above this level.

PROFILES

The type of character profile the players adopt for their characters depends upon the style of game being played. If the players are not using figures and are playing the pencil and paper rules, the profile contains the following:

```
Name of Character.....          Expertise.....
Nationality...........
School of Fencing.....
Style of Fencing......
Cut Total =                     Wound Total =
Thrust total =
Weapon................
Armour................
Cloak.....   Dagger.....   Buckler.....
```

The cut and thrust totals are derived by totaling all the numbers from the above characteristics under the characters particular style of fencing. These are added to his die roll when he makes an attack.

The profile for figure play is more complex and contains the following:

```
Name of Character.....          Expertise.....
Nationality...........
School of Fencing.....
Style of Fencing......
Cut Total =
Thrust Total=
Normal Movement=                Weapon........
Combat Movement=                Armour........
Sword Action Points=            Cloak........
Parry Advantage=                Dagger........
Wound Total=                    Buckler.......
```

A character profile sheet, suitable for "xeroxing", is included with these rules. For paper

and pencil games, use only those parts of the sheet that are applicable.

PAPER and PENCIL RULES

The pencil and paper rules presented here are simpler than the figure rules which follow and can easily be used with such games as En Garde (GDW) or any role playing game which allows for dueling. Posture, guard, measure, and sword actions are all built-in and the only decisions which the player must make are movement, target, defense. The sequence of play is designed to promote rapid but still interesting play with the decisions being those made by actual combatants in a duel since much of swordplay is automatic.

1. THE SEQUENCE OF PLAY: Before the actual fight starts the players must choose the sort of duel they wish to have:

   A. Friendly: with Blunts or Sharps, it is possible to get seriously hurt but it is rare.

   B. Honorable Wounds: a duel in a matter of honor to first blood, here serious wounds are likely but mortal wounds or death is a rare occurrence.

   C. To the Death: Seriuos matters of honor, revenge, or survival are at issue and it is rare for the survivor not to have serious or mortal wounds himself. Once this choice is made, players can proceed to the actual combat sequence. Combat is divided into ROUNDS and in each round there may be as many as three attacks or as few as one:

      1. Choose Movement: Each player examines the Movement Effects Table and chooses a movement from the five possible choices: Back (b), Pass Side (PS), Volt (V), Pass Forward (PF), Stand (S).

      2. Movement Effect: Players now reveal which movements were selected and consult the Movement Effects Table to determine the number of attacks which can be made in the round, the final result of the movement and the natural target opportunities available as a result of these choices.
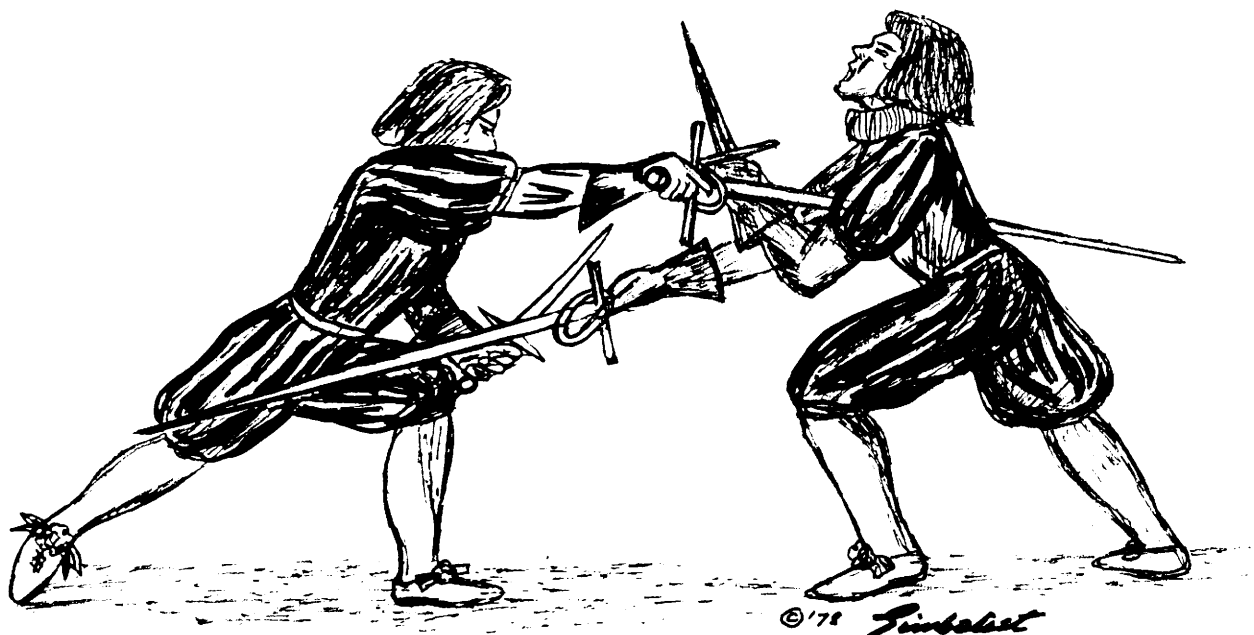
      3. First Attack and Defense: Players now choose a target for their attack and whether they are using a cut or a thrust.

      4. Probability Determination: Players reveal what attack and defense they selected and what die roll modifications result fromtheir Cut or Thrust Totals and their target choice.

      5. Die Roll: the modified die roll must equal or be greater than the number shown

in the Combat Matrix for that attack <u>vs.</u> that defense. Failure to attain that number or greater on a percentile die (1-100) means a miss.

6. <u>Wound Procedure</u>: Once a hit has been scored consult the wound procedure to determine the kind of wound inflicted and the effects of such a wound.

7. <u>Next Attack</u>: If there are more attacks to be made in the round after a wound or a miss, go back to step 3.

8. <u>Movement Results</u>: Once the last attack has finished, consult the Movement Effect Table to determine what the result of the movement is. If the result is (M.L.) or (B.M.) the round ends. If the result is (C(g)) or (C(cs)) the result is a contact and consult the Contact Routine. Players then go back to step 1.

MOVEMENT EFFECT TABLE

The "Left vs Right" in the following Table does not refer to the actual position of the opponents but is merely the method of determining which attacker has the greater number of attacks. The attacks in ( ) signify a bonus attack over and above that given to the opponent but only if the player has a higher Cut or Thrust Total than his opponent. The "targets" referred to in the following table and in the Combat Matrix are as follows:

(SA) = sword arm
(H) = head
(RC) = right chest
(LC) = left chest
(RL) = right leg
(LL) = left leg

The "penalty" refers to the modification in the die roll which will result if the attacker chooses some other target than the ones set out as natural opportunities for that movement combination. The "results" refer to the outcome of the after attack movement, in that a skilled swordsman prefers to aviod an entanglement with his opponent and will move in such a way as to reastablish the Misura Larga (M.L.) or will move Beyond Measure (BM). <u>Contact</u> can occur with crossed swords C(cs) or with grappling C(g).

MOVEMENT			NO. ATTACKS			TARGETS	PENALTY	RESULTS
Left	vs	Right	L	vs	R			
PF	vs	PF =	1	vs	1	(H) (RC) (RL) (LC) (LL)	-15	C(g)
PF	vs	PS =	1	vs	(2)	(SA) (H) (RC) (RL)	-20	M.L.
PF	vs	V =	1	vs	(2)	(SA) (H) (LC) (LL)	-20	J.L.
PF	vs	S =	1	vs	1	(H) (RC) (LC)	-15	C(cs)
PF	vs	B =	(3)	vs	2	(SA) (H) (RC) (RL)	- 5	M.L.
PS	vs	PS =	2	vs	2	(SA) (RC) (RL)	-10	J.L.
PS	vs	V =	1	vs	1	(H) (LC) (LL)	-10	C(g)
PS	vs	S =	(2)	vs	1	(SA) (H) (RC) (RL)	-15	C(cs)
PS	vs	B =	3	vs	3	(SA) (RC) (RL)	-20	M.L.
V	vs	V =	2	vs	2	(SA) (LC) (LL)	-20	M.L.
V	vs	S =	1	vs	(2)	(SA) (H) (LC) (LL)	-15	C(cs)
V	vs	B =	3	vs	3	(SA) (LC) (LL)	-20	M.L.
S	vs	S =	3	vs	3	(SA) (RC) (RL)	-15	M.L.
S	vs	B =	1	vs	1	(SA)	-10	B.M.
B	vs	B =	1	vs	1	(SA)	-20	B.M.

3. COMBAT MARTIX

ATTACK & TARGET

		B						S						PS . V						PF					
		SA	H	RC	LC	RL	LL	SA	H	RC	LC	RL	LL	SA	H	RC	LC	RL	LL	SA	H	RC	LC	RL	LL
B	HP	90	95	85	85	55	60	85	90	70	75	45	50	80	85	55	60	40	45	75	80	50	55	35	40
	CP	85	90	85	90	60	65	80	75	85	85	65	70	75	60	70	75	55	60	70	55	55	60	45	50
	LP	80	70	75	75	80	85	60	40	70	70	84	90	55	45	55	60	70	75	50	40	45	50	70	75
	*	75	70	70	70	75	75	65	60	60	60	60	60	60	55	50	50	40	50	60	45	40	40	40	40
S	HP	85	90	75	75	50	55	80	85	60	65	25	30	75	80	60	65	35	40	70	75	50	55	30	35
	CP	85	80	75	80	55	60	75	65	75	80	55	60	70	60	70	75	55	60	65	50	55	60	45	50
	LP	80	70	70	75	70	75	70	40	55	60	80	85	65	35	60	65	70	75	60	35	40	45	65	70
	*	75	70	70	70	70	70	65	50	50	50	50	50	55	50	45	45	45	45	50	45	40	40	40	40
PS.V	HP	80	85	65	65	40	45	75	80	55	60	35	40	75	80	55	60	35	40	70	75	45	50	30	35
	CP	75	70	85	85	50	55	75	60	65	70	55	60	70	60	70	75	55	60	65	55	65	70	35	40
	LP	70	65	60	60	80	85	65	40	55	60	75	80	60	30	45	50	55	60	60	30	45	50	65	70
	*	65	65	60	60	60	60	60	60	45	45	45	45	55	50	45	45	45	45	50	45	40	40	40	40
PF	HP	75	80	60	60	35	40	70	75	50	55	30	35	65	70	50	55	25	30	65	70	45	50	25	30
	CP	70	70	75	75	60	65	70	55	60	65	50	55	60	50	65	70	55	60	60	45	45	50	35	40
	LP	65	55	60	60	80	65	60	35	50	55	70	75	55	25	40	45	60	65	55	20	35	40	55	60
	*	60	55	55	55	55	55	55	55	40	40	40	40	50	45	40	40	40	40	45	40	35	35	35	35

Legend

B = Back
S = Stand
PS.V = Pass Side or Volt
PF = Pass Forward

HP = High Parry
CP = Center Parry
LP = Low Parry
* = Special (used for wounds, universal parry and some OLD STYLE weapons)

Note: If an opponent chooses the UNIVERSAL PARRY, he must give up an attack and he defends on the Special line at -25 from the attacker's die roll.

4. DEFENSE: The defense choices on the Combat Matrix were designed for the empty handed left parry. If the swordsman is wearing a cloak which can be wrapped around his left arm or is carrying a dagger or in OLD STYLE is using a Buckler, the defense becomes more effective. The attacker's die roll is modified as follows:

	CLOAK	DAGGER	BUCKLER*
HP	-5	-10	-20
CP	-10	-15	-20
LP	-5	-15	-20

*The use of the Buckler is special and usually found in combination with the light sword. The Buckler can only be used actively to stop an opponent if the player gives up an attack otherwise the player using the buckler defends on the Special line but he still gets the modifications of the attacker's die roll.

5. ARMOUR: The areas of the body which might still be armoured in the period are the head (helmet) and chest (Breastplate). Sleeves and a skirt of leather and the wearing of metal gauntlets to protect the hands were worn until the late 16th Century. Armour such as this was made for James II of England as late as 1686. Armour will modify the attacker's die roll as follows:

Leather = - 5 (cuts)
= -10 (thrusts)

Plate = -15 (cuts)
= -20 (thrusts)

Normally only the military wear armour and only on campaign. The opponent not wearing armour will always receive the Bonus attacks even if the armour wearer has the higher cut or

thrust total.

6. SPECIAL WEAPONS: There are some special requirements and restrictions when using weapons of the OLD STYLE:

	Weapon	Requirements	Restrictions
(1)	Light Sword	Strength 4 Agility 4	Can only cut, must give up one attack to defend with a -10 for HP, CP, LP. If no buckler, then if no attack given up use Special line with +10 on attacker's die roll.

Note: A version of this kind of sword without Buckler was carried by the Landsknecht pikemen during the thirty years war and could still be found carried by musketeers as late as 1640, though it was being replaced with the rapier.

	Weapon	Requirements	Restrictions
(2)	Two-handed Sword	Strength 11 Agility 4	Can only cut, must give up one attack to defend at -15 otherwise +15 on Special line.

Note: This is the large "sword of war" and was used much like the quarter-staff. It was still popular in the Germanic area of Europe in the 1630's.

	Weapon	Requirements	Restrictions
(3)	Saber	Strength 4 Agility 4	Can only cut, must give up one attack to defend at -10 otherwise +5 on Special.

7. THE CONTACT ROUTINE: As was noted in the Movement Effects Table there are two types of contact: C(cs) Crossed Swords and C(g) Grapple.

1. Crossed Swords: When their swords cross or become entangled at close range, experienced swordsmen will normally disengage and push apart to the Misura Larga (M.L.) because of the uncertainities involved in close quarter combat. In a friendly fight opponents will push each other apart, but in duels for honor or to the death they may attempt to attack at close quarters if the opportunity presents itself. When the swords become entangled and combatants stare at each other through the crossed blades, they may try to stab with daggers, entangle each other in cloaks, or hit with their fists. They may also attempt to kick or trip the opponent. The following table gives the choices available at close quarters. The choices made by each player are revealed simultaneously with PUSH having a priority over all other choices, it is thrown for first (the roll must be equal to or better than the number on the table) modified by the Cut Total and if it succeeds players are at (M.L.). Attacks other than PUSH are modified by the Thrust Total. Attacks which miss can have a push effect if the defender rolls an unmodified 45. If one is wounded or struck, one can attempt to separate by rolling 40, while the successful attacker can attempt to maintain contact at 75. This Close Quarters combat continues until separation, which marks the end of the ROUND.

	(H)	(SA)	(RC)	(LC)	(RL)	(LL)	(LA)
DAGGER	75	80	65	70	75	80	85
Shield	80	75	70	*	70	*	*
Cloak	85	80	*	*	*	*	*
Kick	*	*	70	85	60	75	*
Trip	*	*	*	*	75	80	*
Fist	75	*	60	*	*	*	*
PUSH	*	*	55	*	*	*	*

Note: (LA) means "left arm" wounds to which affect parries be requiring the defender to defend on the SPECIAL line when a serious wound is inflicted here.

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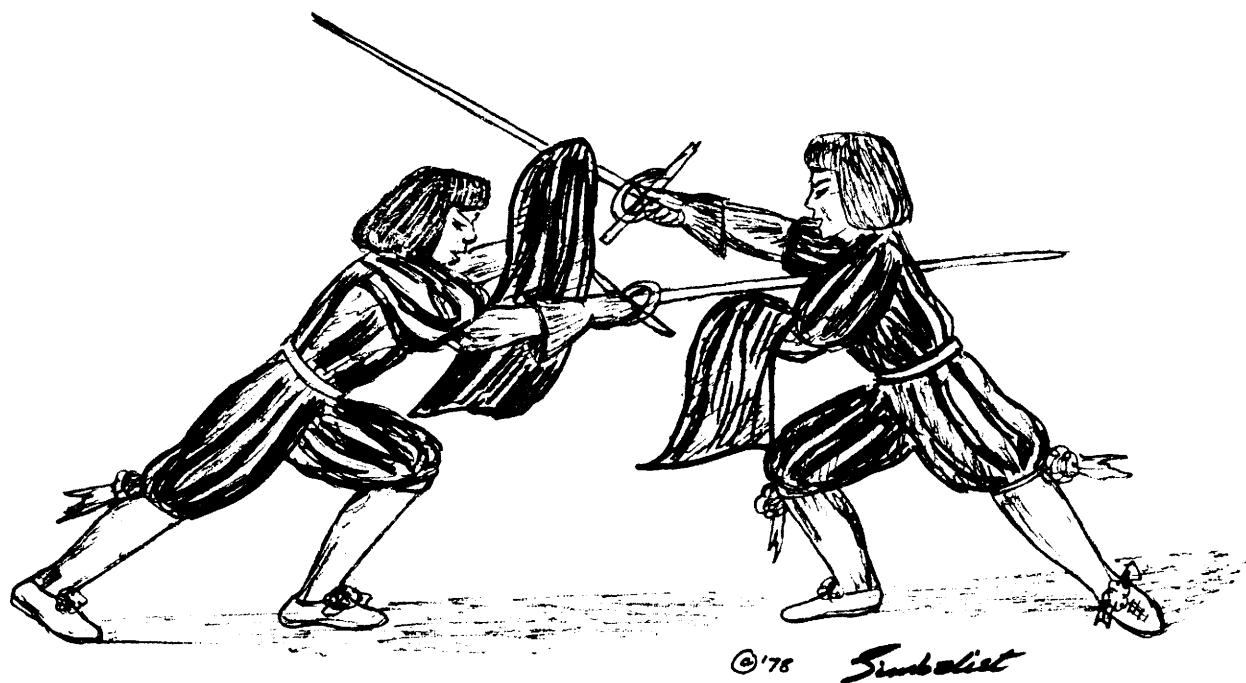
2. Grappling: Attempting to disarm one's opponent by grabbing the hilt of his sword with the left hand and can only be done by swordsmen who have an empty left hand (i.e. no dagger, cloak or shield).

   (a) In a friendly bout each player has a 50% chance to disarm the other. A disarm ends the match, and a failure to disarm means players pushed apart to (M.L.) and the Round ends.

   (b) In a non-friendly bout, the disarm attempt requires a 75 and results in shifting the opponents to C(cs) whether or not there has been a successful disarm.

      1. If both opponents are disarmed, then continue as a C(cs) close quarters fight until a PUSH results and both can retrieve weapons.

      2. If only one opponent is disarmed, he has a 90 to disarm the other if the other does not PUSH.

      3. If neither opponent is disarmed, continue as C(cs).

3. Retrieving Weapons: If both opponents have been disarmed, one Round is used to recover weapons. If only one is disarmed, he can attempt to retrieve his weapon during the next 3 Rounds (if he has separated from his opponent) with an 80 on the first Round, a 75 on the second and 70 on the third of picking up his weapon. The recovery attempts are made after the attacks of his opponent and the player retrieving defends on the Special line. After 3 Rounds, the armed opponent has a chance of kicking away the weapon with 60 (if successful, begin the retrieval routine over again). If the kicking away was unseccessful, the disarmed opponent has 2 Rounds in which to retrieve at 60 and 50, then the armed opponent can kick at 50 which, if unseccessful, is followed by 1 Round of retrieval at 40. (Note: the die roll must be equal to or greater than the number stated).

4. Cloak Obscuring or Entanglement: (a) If the cloak is entangled on one's head, one needs a 70 to remove it immediately. If this fails, one must Back (B) using the Special line with a +20 added to any opponent's attack. After one Round, the cloak is removed. (b) If the cloak entangles the Sword Arm, no attack is possible for one Round with normal defense (but +15 on opponent's attacks during the Round).

5. Shield Stagger and Trip: The shield hit on the (RC) or (RL) will cause a stagger on 65. Both stagger and trip means the opponent is knocked prone. The prone player must use Stand (S) as his movement, cannot attack and defends on the Special line with the

attacker having a +20. The prone player attempts to rise at 50, a failure means a +30
to the attacker's next round with a 70 required to rise subsequently and thereafter.
All subsequent failures in attempts to stand continue to give the attacker a +30.

INDIVIDUAL FIGURE COMBAT RULES

The following rules are primarily intended to be used with miniatures of either 54mm or 25mm
(they could also be used with counters) and can be played on various grids (hexes, squares) or
no grid at all.

1. THE SEQUENCE OF PLAY: The sequence of play for the figure rules is more complex than for
    the pencil and paper rules since there are two distinct phases in the figure play, namely
    normal movement and combat.

    A. Normal Movement: Having selected the area in which the fight takes place, the players
        simultaneously chart the movement of their characters using as the total possible dis-
        tance the Normal Movement Total from the character profile. When the characters arrive
        at the Misura Larga, that is 3 yds from each other, the players switch to the Combat
        Movement Routine.

    B. Combat Movement: The procedure for Combat Movement is similar to the movement determin-
        ation in the Pencil and Paper rules. The Combat Movement Table is consulted and the
        cross indexing of choices yields the number of attacks available for the Round and the
        result of the movement.

    C. Blade Action: Unlike the Pencil and Paper Rules, here the action of the Blade prior to
        and at the moment of the attack is important.

        1. The Sword Action Points which a player has in the character profile can limit the
            amount of Blade Action possible. The Attack on the opponent's Blade precedes the
            attack on the opponent's body. The results are in the Blade Attack Table.

        2. After the Blade attack, players can proceed to the Sword Action Table where the
            regular attacks against the opponent are started.

        Both the Blade Attack and Sword Action Tables result in modifications to the final die
        roll of the attack.

    D. Attack Resolution: The attack is finally resolved by throwing for a result on the Wea-
        pon & Target Table, this die roll being modified by the Cut or Thrust Totals from the
        Character profile and by the Blade Attack, Sword Action and Parry Tables.

    E. Wounds: If the attack results in a hit, proceed to the Wound Procedure, otherwise go
        back to step (C) and continue on with any remaining attacks or movement results.

2. NORMAL MOVEMENT: The maximum possible number of yards which a player could move in one turn
    of normal movement is 16, the average being around 9. Whatever number a character may have
    in his profile could be reduced if he were wearing armour or carrying a heavy weapon. The
    following table gives the reductions for both Normal Movement and Combat Movement:

Load	Normal Movement	Combat Movement
Helmet	-2 yds	-3 pts
Breastplate	-5 yds	-7 pts
Leather Armour	-3 yds	-3 pts
Shield	-2 yds	-3 pts
Lt. Sword	-2 yds	-3 pts
2-Handed Sword	-3 yds	-5 pts
Pike	-3 yds	-7 pts

3. COMBAT MOVEMENT: Once the characters are within 3 yds of each other, they switch from nor-
    mal movement to combat movement (note this assumes they are facing each other, approaching

from the rear and stealth are dealt with below). The Combat Movement Points (CMP) of each player are compared and the character with the larger total has the <u>advantage</u>. The player with the advantage may choose more possible movements than the player with lesser CMP. The sequence is as follows:

(a) Both players select a movement.

(b) The player with lesser CMP reveals his movement choice, then the player with the advantage reveals his and decides whether or not he is going to change it. If he is going to change his movement, he can only use the difference in CMP between himself and the opponent to pay for the new movement.

(c) Once the movement for both players is decided upon, the players consult the table below to determine the <u>measure</u> at which this round of combat occurs.

(d) The measure determines the number of attacks available and the actual distance the players must move their characters during the round.

(e) If there is more than one attack possible in the round, the player with the advantage can (if he has any CMP left) change his movement before the second attack is begun. A new measure and a new number of attacks (minus 1 for the first attack) is determined. This procedure is not available for the third attack in a round.

MOVEMENT TABLE

	B	S	P.S.	V	P.F.
B	BM	BM*	ML	ML	ML
S	BM*	ML	MS	MS	C(cs)
P.S.	ML	MS	ML	C(cs)	C(cs)
V	ML	MS	MS	ML	C(g)
P.F.	ML	C(cs)	C(cs)	C(g)	C(g)

<u>Actual Distances and Attacks</u>:
BM = No attacks = 4 yds apart, Normal Movement possible.
BM* = Only the character Standing (S) may attack, the Back (B) may only disengage or use a Universal Parry, 1 attack 3 yds apart.
ML = 2 attacks each = 3 yds apart.
MS = 3 attacks each = 2 yds apart.
C(cs) = 1 attack and Crossed Swords Contact Routine = 1 yd apart.
C(g) = 1 attack and Grapple routine - less than 1 yd.

<u>Advantage Movement Costs</u>:
If the player with advantage is moving (i.e. he selected B, P.S., V., or P.F., as his first movement) he must first shift to <u>Stand</u> and then to any movement he desires so long as he can pay for both the shift to stand and the new movement. If the player with the advantage is Standing, he just pays the cost of the new movement. These costs apply whether or not the movement shift is done prior to the first attack or after the first attack and prior to the second.

Stand = 2 pt
Back = 3 pt
P.S. = 2 pt
V.   = 2 pt
P.F. = 3 pt

<u>Post Attack Movement</u>:
The player with the <u>Advantage</u> can move after the last attack in the round in two cases:

1. If the measure is BM, the player with advantage can close to M.L. to continue the fight the next round. There is a new round of combat as long as the players start their moves at ML.

2. If the movement results in a MS measure, the player with advantage can advance the measure to C(cs) bringing on a Crossed Swords Routine.

If the player with advantage does not close the measure, or neither player has the advantage,

then the figures are rotated around each other and placed at ML. If the players start at BM (4 yds apart) or BM* (3yds + 1 foot apart) normal movement is used.

4. BLADE ATTACKS, SWORD ACTIONS AND PARRIES: Effective blade attacks, sword actions and parries are the result of dexterity and expertise. Players should total up the Sword Action Points (SAP) and the parry advantage (PA) of their characters as determined in the character profile. Combat movement of the players results in a number of attacks and in each attack a number of sword movements are possible. The effect of the sword movements is to modify the final die roll needed for a hit. The procedure is as follows:

(a) Select a target: Head (H), Sword Arm (SA), Right Chest (RC), Left Chest (LC), Left Leg (LL), Right Leg (RL).

(b) Choose a Blade Attack and Sword Action.

(c) Calculate the modifications to your die roll from the Sword Action and the opponent's parry.

(d) Roll the die and attempt to better or equal the number on the <u>Weapon & Target Table</u>.

<u>Attack On the Blade</u>:
Players compare SAP and if the difference is 3 or greater, the player with the larger figure has the advantage.

1. Both players decide what Blade Attack they will use (ignore any negative or positive results if the player is using purely defensive sword actions).

2. The player with the advantage reveals his choice second and can alter it to another Blade Attack with a minimum expendature of 1. The cost of the first choice is subtracted already. And the player with the advantage only use the difference in SAP to change the Blade Attack.

<u>Choices and Costs</u>:
Absence of blade = no contact with the opponent's blade at all and no movement = 0 pts
Feint = movement of the blade designed to cause a reaction of opponent's blade = 1 pt.
Beat = a quick hit against opponent's blade designed to move it out of the way – 3 pts.
Bind = an action where the opponent's sword is pressed out of the way rather than hit, usually not done in Rapier and Dagger combat = 5 pts.

<u>Blade Attack Table</u>:
The numbers in the following table modify only the attacker's die roll.

Defender	A. of Blade	Attacker Feint	Beat	Bind
A. of Blade	*	+5	+20	+30
Feint	-5	*	+25	+20
Beat	-10	-15	-20	*
Bind	-20	*	+10	-30

<u>Sword Action Table</u>:
After choosing the Blade Attack and paying for it, players proceed to this table and choose a Sword Action. The table compares the sword actions of the players and the effect on hit probability. There are more actions available to the "defender" in that he can do things with his sword which do not result in attacks but which make his opponent's attacks more difficult. The defender's modifications are on the left while the attacker's are on the right, e.g., Def/ Att. Each type of movement has a certain cost in terms of SAP's and if a player has no more left, he must use the NSA (No Sword Action) line. As many sword actions as the player has SAPs can be put together but a hit puts an end to the attack for both sides.

ATTACKER

		S.T.	S.C.	DIS. T.	DIS. C.
D	S.T.	*/*	+10/-10	-5/+10	0/+5
E	S.C.	-10/+10	*/*	-10/+20	-10/+15
F	DIS. T.	+10/-5	+20/-10	*/*	+5/-10
E	DIS. C.	+5/0	+15/-10	-10/+5	*/*
N	DIS.	NA/-15	NA/-20	NA/0	NA/-5
D	D.DIS	NA/+10	NA/+5	NA/-15	NA/-20
E	U.P.	NA/-30	NA/-40	NA/-5	NA/-10
R	NSA	NA/+10	NA/+15	NA/+5	NA/0

Note:
```
S.T.   = Simple Thrust = 1 SAP
S.C.   = Simple Cut = 2 SAP
DIS. T = Disengage Thrust = 3 SAP
DIS. C = Disengage Cut = 4 SAP
DIS.   = Disengage = 1 SAP
D.DIS  = Double Disengage = 3 SAP
U.P.   = Universal Parry = 5 SAP
NA     = No Attack
NSA    = No Sword Action.
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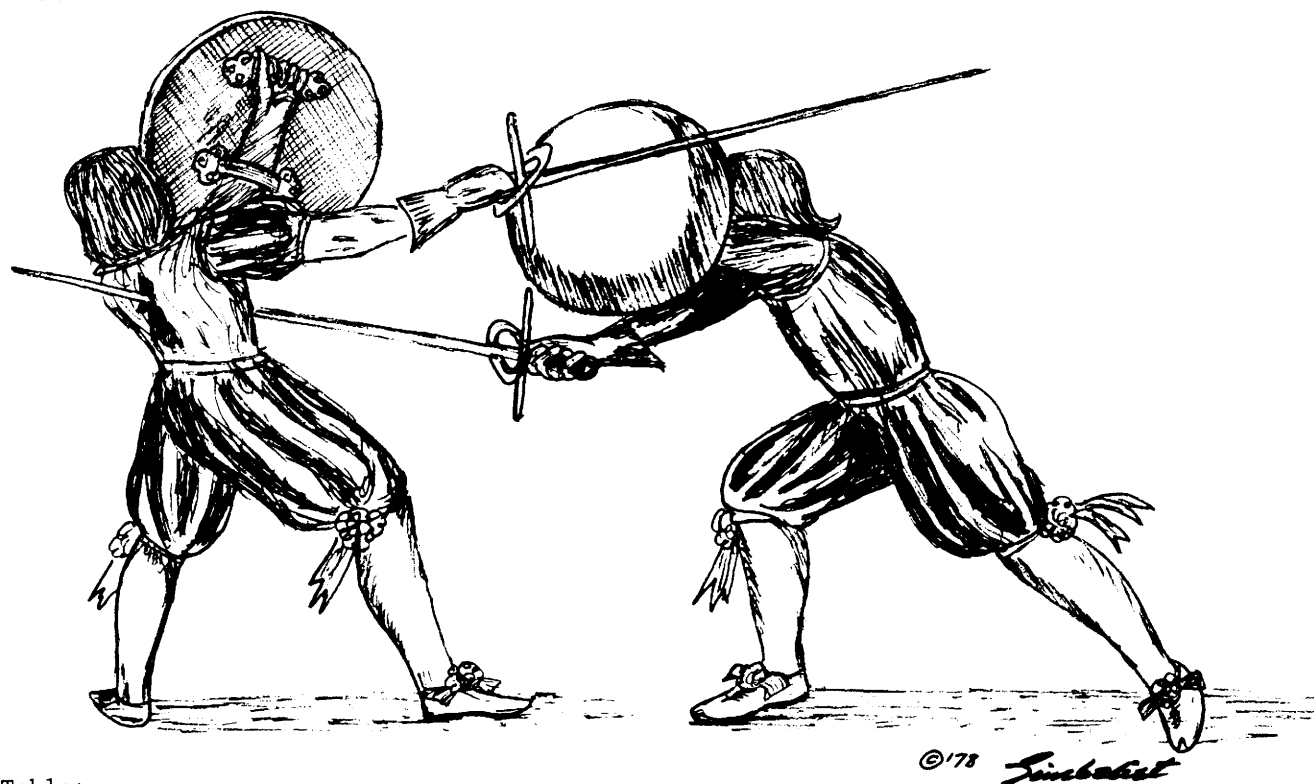

Parry Table:
Parries are done with the left hand and the minus numbers in the following table are modifications of the attacker's die roll. These modifications apply no matter how many attacks occur during the round. Note: a player making a universal parry cannot parry with the left hand at all and a player using a Buckler to parry must expend 5 SAP before he can make an attack in the round.

	Simple Thrust	Simple Cut	Dis. Thrust	Dis. Cut
Hand	-5	-5	-15	-10
Cloak	-5	-10	-5	-15
Dagger	-5	-15	-10	-10
Buckler	-10	-20	-5	-10

5. WEAPON AND TARGET TABLE: Once the Blade Attack, Sword Action, and Parry has been chosen, the players proceed to the following table to determine whether a hit has been scored. The table compares the performance of a particular weapon against a particular target area for

both a cut and a thrust. The table also displays the "measures" at which that target can be hit without penalty and gives the penalty when stiking from another measure. The result on the table must be bettered or equaled by a modified die roll:

TARGETS

WEAPONS	(H) MS (-20)	(SA) ML/BM* (-20)	(RC) MS (-25)	(LC) MS (-30)	(LL) MS (-20)	(RL) ML (-15)
Spanish	C = 65	C = 75	C = 60	C = 75	C = 80	C = 80
Rapier	T = 75	T = 85	T = 70	T = 80	T = 80	T = 80
Italian	C = 75	C = 85	C = 75	C = 80	C = 80	C = 80
Rapier	T = 65	T = 95	T = 55	T = 60	T = 80	T = 80
Light	C = 70	C = 90	C = 60	C = 75	C = 70	C = 70
Sword	T = 85	T = 100	T = 80	T = 85	T = 85	T = 75
Two Handed Sword	C = 75	C = 90	C = 65	C = 80	C = 80	C = 90
Back-Sword	C = 65	C = 85	C = 60	C = 75	C = 80	C = 80

6. OPTIONAL MOVEMENT: The training a swordsman received in the fencing studio was under ideal conditions, in open and uncluttered spaces where all the movements which were part of the master's system could be taught. Combat, unless it was an arranged duel, usually took place under less favorable conditions. The area might be cluttered with tables and chairs such as in the taproom of a tavern or club. Style would be cramped if the fight took place in narrow confines such as an alleyway or bedroom. The ground might be littered with the bodies of others and indeed the fight itself might be part of a larger battle. Each of these circumstances would cause the fight to slow down by hampering rapid movement. Movement, however, cannot be slowed down to less than 4 yds for Normal Movement and 0 pts for Combat Movement. The following modifications are possible:

Circumstance	Normal Movement	Combat Movement
Littered ground	-3 yds	-4 pt
Furniture	-2 yds	-2 pt
Knee deep water	-6 yds	-7 pt
Woods	-4 yds	-8 pt
Tall grass	-5 yds	-6 pt
Mud	-4 yds	-2 pt
Rain	-3 yds	-4 pt
Fog	-5 yds	-3 pt
Other Moves		
Leaping up*	-5 yds	-6 pt
Leaping down	+5 yds	-6 pt
Creeping	-6 yds	-9 pt
Turning 180°	-4 yds	-3 pt

*Leaping up means onto furniture or small wall or fence.

7. STEALTH AND BACK-STABBING: As a rule no character is able to observe more than 180° to his front and so in some games played under these rules it should be possible for one character to sneak up behind another and jump his opponent before he can get his sword out or is prepared to defend himself. The length of the Rapier meant that a swordsman was quite exposed when drawing it from the sheath. In the Spanish style, the swordsman had to rock back on his rear foot in order to get the blade out. Swordsmen tried to draw the blade out in such a way that the point moved toward the opponent the moment it cleared the scabbard. This was the First Guard of both the Spanish and Italian Systems and used only when the sword was drawn. A man approached from the rear had to turn and face his opponent as well as quickly get his sword out.

A. Attacking a man from the rear:

   1. When the attacker arrives at the M.L. distance from his opponent, the opponent has a 50% chance of turning. If he fails to turn, the attacker can make a sword attack with the defender Standing and defending on the NSA line for Sword Action (for the figure rules) or the defender Stands and defends on the Special Line with +30

for the Attacker.

2. When the attacker arrives at the M.L. distance and he still has at least 3 yds of Normal Movement left he may proceed to C(cs) after one attack and have a 60% chance of knocking his opponent down. If the attacker has a dagger, he can inflict a mortal wound on his opponent with a 30 or better if unarmoured and a 50 or better if armoured.

3. If the opponent succeeds in turning, he has a 50% chance of getting his sword out in time to face the attacker. If he fails, he can only defend with a left hand parry and the NSA choice for Sword Action.

B. Attacking a man in the act of drawing his sword: The man drawing his sword has a 60% chance in each attack phase of the round to draw his sword and automatically succeeds by the start of the next round. If the defender does draw his sword in the first round, he can only make a simple attack (a cut or thrust) or a disengage. The attacker gets +15 on any attacks when the opponent has not drawn his sword, and +10 in the phase the sword is drawn. It takes 2 SAP to draw the sword which must be expended before advant-age is determined. It takes no time or SAP's to draw a dagger if one is carried on the waist.

WOUND PROCEDURE

1. Once a hit has been scored either through sword combat or the Contact Routine, the type of damage done will depend on several factors. There are three kinds of wounds which can be inflicted: light, serious and mortal. Only the Head and Chest can be given mortal wounds as the result of a single sword hit. The relationship between these wounds is:

> 3 light wounds = 1 serious wound.
> 2 serious wounds = 1 mortal wound.
> Any mortal wound + 2 light wounds = death.

2. The extent of the wound, whether it is light, serious or mortal is determined as follows:

A. The attacker totals all of the bonus points he receives for wounds from the CHARACTER-ISTICS charts and which are recorded on the character profile. The totals for cut or thrust are then added to the values below for weapons and targets and multiplied by the nature of the duel to derive the Value of the Hit.

B. Weapon Values

Weapon	Cut	Thrust
Rapier	15	25
Light Sword	15	10
2-Handed Sword	20	*
Back-Sword/Saber	15	*
Dagger	*	10
Shield Bash	10	*
Kick	*	5
Fist	*	3

Note: The '*' means that the weapon cannot be used in that manner.

C. Target Values

Target	Unarmoured	Plate	Leather
Sword Arm	15	0	5
Head	10	-10	0
Right Chest	20	0	5
Left Chest	15	- 5	0
Right Leg	15	0	5
Left Leg	10	0	5
Left Arm	10	- 5	0

D. The Nature of the Duel:
Friendly   = .5
Honorable Wounds= 1.5
To the Death   = 2

E. **The Value of the Hit** = (Characteristics + Weapon Value + Target Value) X Nature of Duel.

3. **The Result of the Value of the Hit:**

Target	Scratch	Light	Serious	Mortal
Sword Arm	0-39	40-149	150+[1]	*
Head	0-29	30-99	100-169	170+[1]
Right Chest	0-19	20-89	90-179	180+
Left Chest	0-39	40-99	100-189	190+
Left Leg	0- 9	10-139	140+	*
Right Leg	0-19	20-99	100+	*

[1]Cuts to the Sword Arm achieving a serious wound have a 25% chance of cutting off the wrist. A cut to the head achieving a mortal wound has a 20% chance of decapitating.

*Mortal wounds can only be given in these target areas by accumulation of seriuos and light wounds.

4. **THE IMMEDIATE EFFECTS OF WOUNDS:** For realism it is advised that players use the following table to determine the extent to which each characteristic is reduced by wounds:

Target	Wound	Strength	Agility	Dexterity
Head	Light	-1	-1	-1
	Serious	-5	-3	-3
	Mortal	-10	-6	-6
Sword Arm	Light	-2	*	-3
	Serious	-7	*	-8
	Mortal	P	*	P
Right Chest	Light	-4	*	*
	Serious	-10	*	*
	Mortal	-15	*	*
Left Chest	Light	-3	*	*
	Serious	-8	*	*
	Mortal	-12	*	*
Right Leg	Light	-3	-4	*
	Serious	-6	-10	*
	Mortal	P	P	*
Left Leg	Light	-3	-4	*
	Serious	-6	-10	*
	Mortal	P	P	*
Left Arm	Light	-1	*	-1
	Serious	-5	*	-3
	Mortal	(P)	*	(P)

These numbers are subtracted from the characteristics mention until a 0 is reached, then any additional wounds are taken from remaining characteristics. When all the above characteristics are at 0, the character is unconscious (if not dead already). A "P" result means that the limb is paralized and the characteristic is reduced to 0. If a player's leg is paralized he must STAND. If his Sword Arm is paralized, then he cannot attack. When his left arm is paralized, he looses -5 on both Strength and Dexterity and he cannot make left-handed parries. He defends on the Special line with +10 to attacker.

5. **THE LONG TERM EFFECTS OF WOUNDS:** If the duel or combat takes place in the context of a role playing game and the character survives, a certain amount of time is required for recovery from wounds. Once the wound is healed there may be a permanent effect on the character's ability. Wounds could seriously hamper speed and sword play.

Light Wounds - Takes 1-6 days to heal and the character regains his previous level in his characteristic with a chance of adding +2 if he rolls 75 or better. (max.of 18)

Serious Wounds - Takes 1-6 weeks to heal and the character must re-roll all affected characteristics.

Mortal Wounds - Takes 1-6 months to recover if character gets 40 or better in the first month, otherwise he dies of his wounds. The character must re-roll the affected characteristics with a -3 on the roll (note: results can never go below 1).

6.   CHIVALRY & SORCERY ADAPTATION: For those players who wish to adapt these combat rules to late mediaeval or early Renaissance scenario using C&S, treat Light Wounds; as 1 Body Hit, Serious Wounds; as 3 Body Hits and Mortal Wounds; as 8 Body Hits plus a critical Hit. Ignore the rule that "any mortal wound + 2 light wounds = death" and use reduction of body points instead.

PLAYING THE GAME: It is possible to play the more complex figure rules as a pencil and paper game:

1.   Use the Combat Movement Point system without the Normal Movement system and decide what movement your character engages in and the number of attacks available. The attacks can be resolved by either Combat Matrix or Sword Action.

2.   Use the Normal Movement and Combat Movement system by playing on graph paper using a scale of 1 sq. = 1' and then use either Combat Matrix or Sword Action for the hits.

3.   Use the Normal Movement system until characters are within 3 yds of each other and then use the Pencil and Paper Rule to determine the combat movement and attack result.

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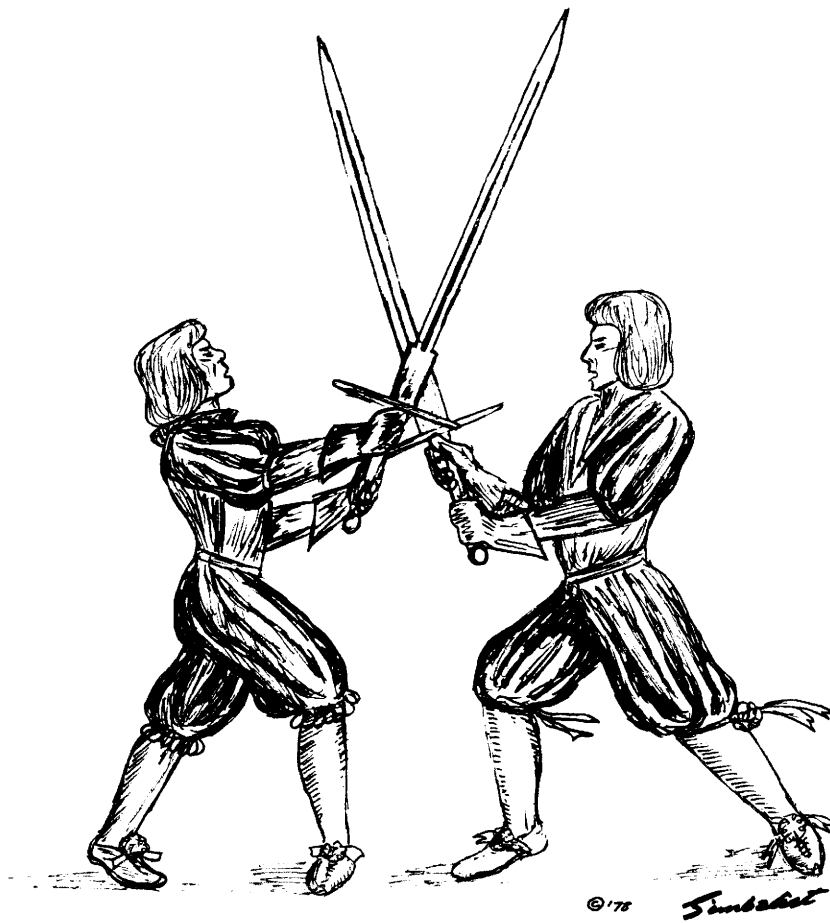
MOVEMENT EFFECT TABLE

MOVEMENT			NO. ATTACKS	TARGETS	PENALTY	RESULTS
Left	vs	Right	L vs R			
PF	vs	PF =	1 vs 1	(H)(RC)(RL)(LC)(LL)	-15	C(g)
PF	vs	PS =	1 vs(2)	(SA)(H)(RC)(RL)	-20	M.L.
PF	vs	V =	1 vs(2)	(SA)(H)(LC)(LL)	-20	J.L.
PF	vs	S =	1 vs 1	(H)(RC)(LC)	-15	C(cs)
PF	vs	B =	(3)vs 2	(SA)(H)(RC)(RL)	- 5	M.L.
PS	vs	PS =	2 vs 2	(SA)(RC)(RL)	-10	J.L.
PS	vs	V =	1 vs 1	(H)(LC)(LL)	-10	C(g)
PS	vs	S =	(2)vs 1	(SA)(H)(RC)(RL)	-15	C(cs)
PS	vs	B =	3 vs 3	(SA)(RC)(RL)	-20	M.L.
V	vs	V =	2 vs 2	(SA)(LC)(LL)	-20	M.L.
V	vs	S =	1 vs(2)	(SA)(H)(LC)(LL)	-15	C(cs)
V	vs	B =	3 vs 3	(SA)(LC)(LL)	-20	M.L.
S	vs	S =	3 vs 3	(SA)(RC)(RL)	-15	M.L.
S	vs	B =	1 vs 1	(SA)	-10	B.M.
B	vs	B =	1 vs 1	(SA)	-20	B.M.

COMBAT MATRIX

		B						S						PS . V						PF					
		SA	H	RC	LC	RL	LL	SA	H	RC	LC	RL	LL	SA	H	RC	LC	RL	LL	SA	H	RC	LC	RL	LL
B	HP	90	95	85	85	55	60	85	90	70	75	45	50	80	85	55	60	40	45	75	80	50	55	35	40
	CP	85	90	85	90	60	65	80	75	85	85	65	70	75	60	70	75	55	60	70	55	55	60	45	50
	LP	80	70	75	75	80	85	60	40	70	70	84	90	55	45	55	60	70	75	50	40	45	50	70	75
	*	75	70	70	70	75	75	65	60	60	60	60	60	60	55	50	50	40	50	60	45	40	40	40	40
S	HP	85	90	75	75	50	55	80	85	60	65	25	30	75	80	60	65	35	40	70	75	50	55	30	35
	CP	85	80	75	80	55	60	75	65	75	80	55	60	70	60	70	75	55	60	65	50	55	60	45	50
	LP	80	70	70	75	70	75	70	40	55	60	80	85	65	35	60	65	70	75	60	35	40	45	65	70
	*	75	70	70	70	70	70	65	50	50	50	50	50	55	50	45	45	45	45	50	45	40	40	40	40
P S . V	HP	80	85	65	65	40	45	75	80	55	60	35	40	75	80	55	60	35	40	70	75	45	50	30	35
	CP	75	70	85	85	50	55	75	60	65	70	55	60	70	60	70	75	55	60	65	55	65	70	35	40
	LP	70	65	60	60	80	85	65	40	55	60	75	80	60	30	45	50	55	60	60	30	45	50	65	70
	*	65	65	60	60	60	60	60	60	45	45	45	45	55	50	45	45	45	45	50	45	40	40	40	40
P F	HP	75	80	60	60	35	40	70	75	50	55	30	35	65	70	50	55	25	30	65	70	45	50	25	30
	CP	70	70	75	75	60	65	70	55	60	65	50	55	60	50	65	70	55	60	60	45	45	50	35	40
	LP	65	55	60	60	80	65	60	35	50	55	70	75	55	25	40	45	60	65	55	20	35	40	55	60
	*	60	55	55	55	55	55	55	55	40	40	40	40	50	45	40	40	40	40	45	40	35	35	35	35

DEFENSE

	CLOAK	DAGGER	BUCKLER
HP	-5	-10	-20
CP	-10	-15	-20
LP	-5	-15	-20

CROSSED SWORDS

	(H)	(SA)	(RC)	(LC)	(RL)	(LL)	(LA)
DAGGER	75	80	65	70	75	80	85
Shield	80	75	70	*	70	*	*
Cloak	85	80	*	*	*	*	*
Kick	*	*	70	85	60	75	*
Trip	*	*	*	*	75	80	*
Fist	75	*	60	*	*	*	*
PUSH	*	*	55	*	*	*	*

Note: (LA) means "left arm" wounds to which affect parries be requiring the defender to defend on the SPECIAL line when a serious wound is inflicted here.

MOVEMENT MODIFIERS

Load	Normal Movement	Combat Movement
Helmet	-2 yds.	-3 pts.
Breastplate	-5 yds.	-7 pts.
Leather Armour	-3 yds.	-3 pts.
Shield	-2 yds.	-3 pts.
Lt. Sword	-2 yds.	-3 pts.
2-Handed Sword	-3 yds.	-5 pts.
Pike	-3 yds.	-7 pts.

MOVEMENT TABLE

	B	S	P.S.	V	P.F.
B	BM	BM*	ML	ML	ML
S	BM*	ML	MS	MS	C(cs)
P.S.	ML	MS	ML	C(cs)	C(cs)
V	ML	MS	MS	ML	C(g)
P.F.	ML	C(cs)	C(cs)	C(g)	C(g)

ADVANTAGE MOVEMENT COSTS

Stand..............2 pts.
Back...............3 pts.
P.S................2 pts.
V..................2 pts.
P.F................3 pts.

BLADE ATTACK TABLE to modify the attacker's die roll.

Defender	A. of Blade	Feint	Beat	Bind
A. of Blade	*	+5	+20	+30
Feint	-5	*	+25	+20
Beat	-10	-15	-20	*
Bind	-20	*	+10	-30

SWORD ACTION TABLE
ATTACKER

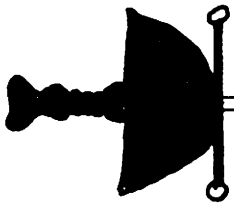|		S.T.	S.C.	DIS. T.	DIS. C.
D	S.T.	*/*	+10/-10	-5/+10	0/+5
E	S.C.	-10/+10	*/*	-10/+20	-10/+15
F	DIS.T.	+10/-5	+20/-10	*/*	+5/-10
E	DIS.C.	+5/0	+15/-10	-10/+5	*/*
N	DIS.	NA/-15	NA/-20	NA/0	NA/-5
D	D.DIS.	NA/+10	NA/+5	NA/-15	NA/-20
E	U.P.	NA/-30	NA/-40	NA/-5	NA/-10
R	NSA	NA/+10	NA/+15	NA/+5	NA/0

SWORD ACTION POINT COSTS

S.T.   =Simple Thrust=1 SAP
S.C.   =Simple Cut=2 SAP
DIS. T=Disengage Thrust=3 SAP
DIS. C=Disengage Cut=4 SAP
DIS.   =Disengage=1 SAP
D. DIS=Double Disengage=3 SAP
U.P.   =Universal Parry=5 SAP
NA   = No Attack
NSA   =No Sword Action

PARRY TABLE

	Simple Thrust	Simple Cut	Dis. Thrust	Dis. Cut
Hand	-5	-5	-15	-10
Cloak	-5	-10	-5	-15
Dagger	-5	-15	-10	-10
Buckler	-10	-20	-5	-10

WEAPON & TARGET TABLE

	(H)	(SA)	(RC)	(LC)	(LL)	(RL)
WEAPONS	MS (-20)	ML/BM*(-20)	MS(-25)	MS(-30)	MS(-20)	ML(-15)
Spanish	C = 65	C = 75	C = 60	C = 75	C = 80	C = 80
Rapier	T = 75	T = 85	T = 70	T = 80	T = 80	T = 80
Italian	C = 75	C = 85	C = 75	C = 80	C = 80	C = 80
Rapier	T = 65	T = 95	T = 55	T = 60	T = 80	T = 80
Light	C = 70	C = 90	C = 60	C = 75	C = 70	C = 70
Sword	T = 85	T = 100	T = 80	T = 85	T = 85	T = 75
Two Handed Sword	C = 75	C = 90	C = 65	C = 80	C = 80	C = 90
Back-Sword	C = 65	C = 85	C = 60	C = 75	C = 80	C = 80

RAPIER & DAGGER

NAME:_____   NATIONALITY_____

SCHOOL_____   STYLE OF FENCING_____

EXPERTISE_____

CUT TOTAL_____   THRUST TOTAL_____

WEAPON_____   ARMOUR_____

CLOAK_____ DAGGER_____ BUCKLER_____

                                                                        WOUND TOTAL_____

The following sections are for the Individual Figure Combat Rules Only

NORMAL MOVEMENT_____   COMBAT MOVEMENT_____

SWORD ACTION POINTS_____   PARRY ADVANTAGE_____