

The
Imperial
Age



FISTICUFFS AND SWORDPLAY

Abigail Henderson pulled her shawl more tightly around her shoulders as she hurried down a back aisle of the rookery, trying to make it to Shaftsbury Avenue. St. Giles was one of the worst areas in the City and it was no place for an unescorted woman at night, especially with Scarlet John prowling around. Thankfully, the sporadic drizzle had cleared the usual fog and as it was between showers Abigail used her closed umbrella as a walking stick.

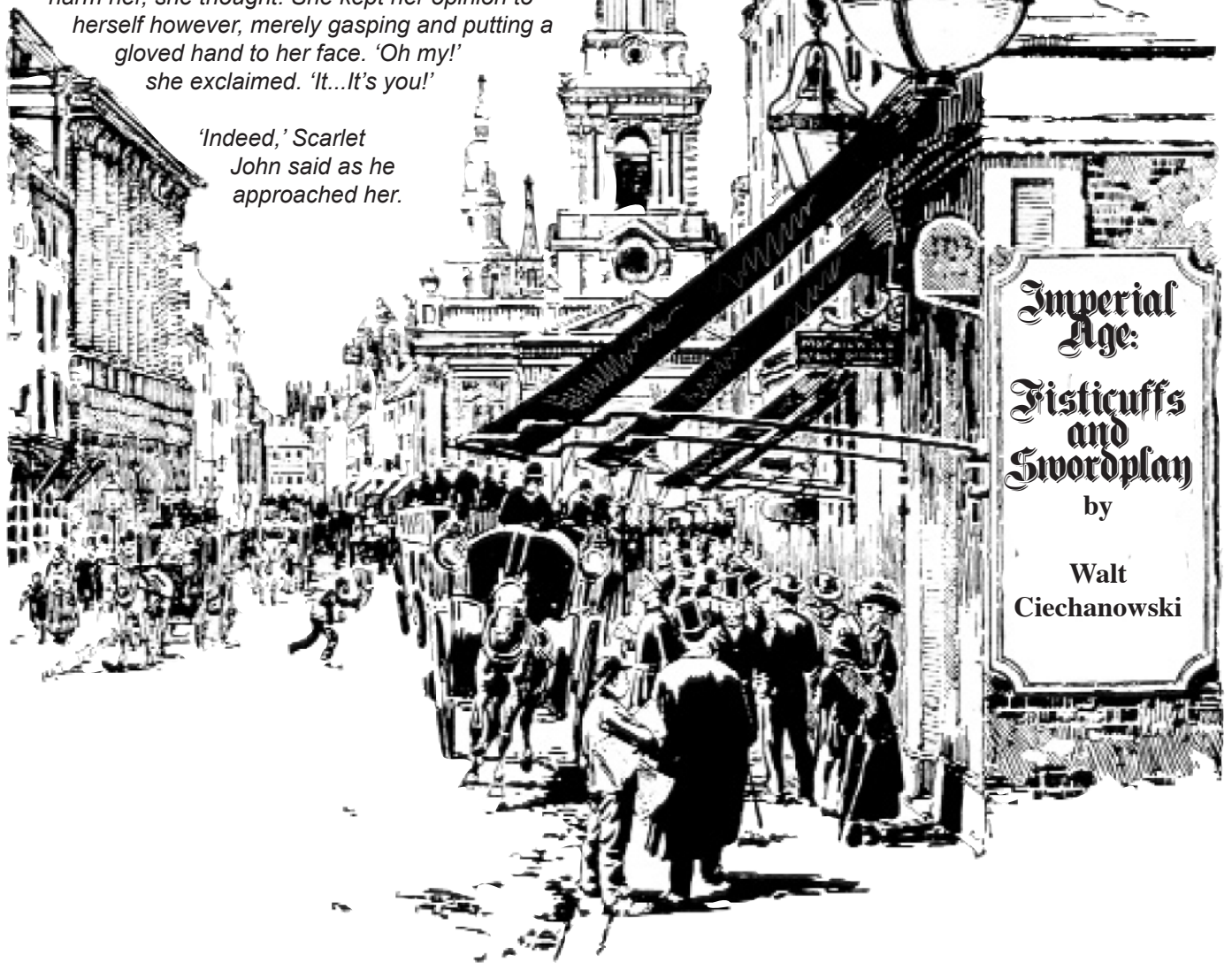
She'd stepped out onto one of the small streets crisscrossing the rookery, intending to cross it and continue through another alley on the other side. Abigail had taken this route for the better part of a week and knew that she was only a block away from the safety of well-travelled Shaftsbury Avenue. While of upper middle class, Abigail wore a simple dress that would not mark her as a lady. This was beneficial, as it kept most of the robbers away, but it was well-documented that Scarlet John preferred to accost working women.

As she stepped into the middle of the street, she noticed a hansom parked in the centre of it. While not entirely unusual, most cab drivers would not dally in St. Giles for long. Abigail saw no evidence of the driver and after a moment she understood why. A smartly dressed man stepped out of the alley in front of her with a walking stick in one hand and a revolver pointing at her in the other. Even more telling was the red scarf he had covering his mouth. It was Scarlet John!

'Good evening, my dear,' Scarlet John greeted in a calm but menacing tone. 'If you cooperate, things will go much better for both of us. I do not intend to harm you.'

No matter what definition he was using, he intended to harm her, she thought. She kept her opinion to herself however, merely gasping and putting a gloved hand to her face. 'Oh my!' she exclaimed. 'It...It's you!'

'Indeed,' Scarlet John said as he approached her.



She saw the joy in his eyes beneath the brim of his bowler. 'My reputation precedes me, so you know what will happen if you do not cooperate.'

And what will happen to me if I do, Abigail thought. She said nothing, though; instead, she stumbled backwards as if she were going to faint. As she did so, she noticed the open sewer nearby, collecting the rainwater that was slowly flowing across the cobblestones.

Scarlet John closed to catch her and Abigail moved. She quickly braced her legs and swung the umbrella up against the attacker's forearm. Scarlet John howled as he released his grip and the revolver fell onto the street and created quick sparks as it skipped over the stones. With a quick second strike, she took a leg out from under him and sent him crashing on his posterior. Scarlet John howled again and cursed as Abigail ran down the street, pausing to bat the revolver into the sewer before turning down an alley.

Scarlet John chuckled as he got back to his feet and started after her. He obviously knew these streets better than she did as she had run down a blind alley to a dead end. Gripping his cane, he rushed down the alley after her. He stopped dead in his tracks as he noticed something on the ground near the dead end. It was a woman's skirt coat and shawl; the same items that his prey was wearing. His eyes darted around and up, but there was nowhere to go.

'Confused?'

It was a woman's voice. Scarlet John turned to see Abigail step out of the shadows behind some crates. She still wore her blouse, but she had a pair of men's riding trousers on in place of her skirt. She also wore high boots; both must have been concealed by her dress. She still clutched her umbrella in both hands.

'You've got spirit, woman, I'll give you that,' Scarlet John said as he unsheathed his sword from his walking stick and discarded the cane, 'But you've made a grave mistake by not fleeing when you had the chance. What sort of woman are you anyway?' He cocked an eyebrow at her dress. 'Are you even a woman at all?'

'You can't accept a woman that says "no?"' Abigail smiled grimly. 'Your reign of terror is over, Scarlet John. You'll have to face me before you can get your bloody hands on another victim.'

Scarlet John cautiously stepped forward. He would not be fooled by her umbrella tricks a second time. He held up his sword. 'I fail to see how you'll stop me. An umbrella is no match for a gentleman's sword.'

Abigail calmly turned the handle of her umbrella and unsheathed her own sword. Scarlet John's jaw dropped. 'Fortunately, I see no gentleman,' she said as she dropped into her defensive fencing stance. 'You, however, are facing the daughter of a master fencer, as well as his best student. Tell me, Scarlet John, how does it feel when the hunter becomes the hunted?'

Scarlet John was shocked and embarrassed. He'd fallen for her trap hook, line and sinker and while proficient with a sword cane, he was by no means an expert. Still, she was only a mere woman. He bellowed in rage and charged her with his sword drawn back.

It would be the last sound he'd ever utter.

Whether it be back alley brawling, fencing challenges, or kickboxing tournaments, close combat martial arts were alive and well in the Victorian age. While the term "martial arts" conjures images of East Asian karate, kung fu, and related arts, the term itself means any form of combat. While historical versions of these styles did find their way west during the Imperial Age, especially in growing "Chinatowns" and similar communities, European close combat styles had been developing for centuries. Many of these, including boxing, fencing, and savate, were organized into official schools and tournaments. Toward the end of the Imperial Age these techniques were blended with East Asian styles to form hybrid styles such as Bartitsu.

The Imperial Age: Fisticuffs & Swordplay is designed to enhance martial flavor in your campaigns. Towards this end, a number of melee combat flavored advanced classes are presented. These classes are designed to work within any campaign (although some styles will not fit in a pure historical; these are noted in the advanced class descriptions).

ASIAN MARTIAL ARTS

While *The Imperial Age: Fisticuffs & Swordplay* does not address Asian martial arts (except tangentially in the case of Baritsu), this does not mean that you cannot include Asian martial arts in an Imperial Age campaign. London is perhaps the most cosmopolitan city of the era and includes people from many cultures, some of whom have brought their techniques with them. In most cases, these styles can be represented by the Martial Artist advanced class and perhaps a few levels of advanced classes in this work.

You may, of course, wish to add more martial arts flavor to your campaign. There are some excellent products that can do this, including *Blood & Fists* by RPG Objects and *Martial Arts Mayhem* by the Game Mechanics, with little adjustment. A word of caution, however; once you introduce such martial art styles and advanced fighting mechanics to your campaign, you can expect that every player character will build a justification into his or her background to use them. If that's the type of campaign you want (and indeed, some modern 'historical' movies and television series revel in such anachronisms), then by all means, feel free to include them. The Imperial Age setting is a toolkit, not a straitjacket.

FISTICUFFS BASICS

There is a common misperception in many d20 campaigns that a character needs a class in order to be considered competent in the related art. This is patently false; any character, with the proper selection of skills, feats, talents, and possibly occupation can claim to be a master of fencing or boxing. An advanced class simply represents an extra level of dedication to a particular art, to the exclusion of others.

In other words, all characters may attempt to strike, grapple, bull rush, overrun, or trip an opponent. The archaic weapons proficiency will make a character adept with a fencing foil or sword cane. A few ranks in balance and tumble will allow the character to deftly move through combat in less than ideal circumstances. Combat Martial Arts, Brawl, and related feats will help a character inflict more damage with his fists.

On the other hand, selecting an advanced class allows a character access to specialized maneuvers and more opportunities to add combat-related feats. While any character with the Archaic Weapon Proficiency, Weapon Focus, Weapon Finesse, and Weapon Specialization feats can claim to have graduated from a fencing academy, the instructors of that academy probably have a few class levels of Fencing Master.

BARITSU MASTER

In 1893, Sir Arthur Conan Doyle penned the death of his famous consulting detective Sherlock Holmes in "The Final Problem," plunging over the Reichenbach Falls locked in combat with his nemesis, criminal mastermind Professor Moriarty. Popular demand eventually persuaded Doyle to "resurrect" the famous detective a decade later in "The Empty House." Holmes explains to his friend Dr. Watson that he faked his own death, overpowering Professor Moriarty with his skill in the art of "baritsu."

"I have some knowledge, however, of baritsu, or the Japanese system of wrestling, which has more than once been very useful to me."

--Sherlock Holmes, from "The Empty House."

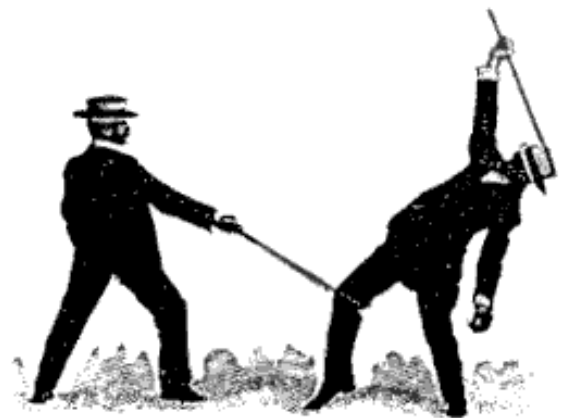
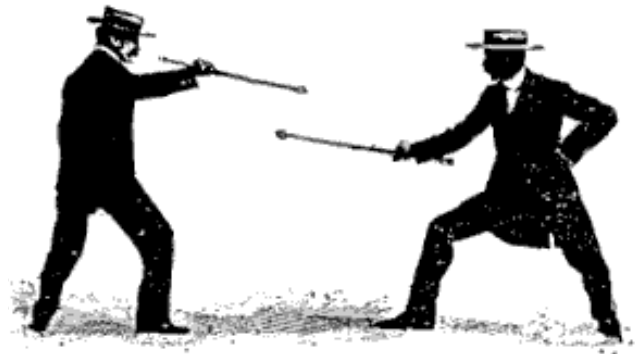
It is generally agreed that Doyle meant "bartitsu," a popular martial art in England at the time he wrote the sequel (1903) and some editions of his story have corrected the spelling to reflect this. Bartitsu was developed by Edward William Barton-Wright, an Anglo-Indian who had extensively traveled the globe. Bartitsu combined many martial arts into a fighting style designed for practical self-defense rather than competition (modern examples include Jeet Kune Do, Krav Maga, and military/police self-defense courses). Unfortunately, Doyle created an anachronism. While written in 1893, "The Final Problem" was set in 1891. Mr. Barton-Wright had not unveiled bartitsu (a combination of his last name and jujitsu) until 1898.

While technically Victorian, Bartitsu would be inappropriate for any campaign set before 1898. This creates an issue, as *the Imperial Age* covers 1880-1900, which would certainly limit the product's utility. The idea of a "gentleman's martial art" has a certain appeal and I'd like to make it available to any *Imperial Age* campaign. As such, *The Imperial Age: Fisticuffs & Swordplay* takes the conceit that Doyle's "baritsu" is a fictional martial art primarily taught to Victorian gentlemen and the aristocracy from 1880 forward.

Thus, baritsu was introduced in London by William Edward Barton, an Anglo-Indian world traveler. Concentrating on cloak and stick techniques, baritsu is a gentleman's martial art. In keeping with the real world bartitsu's mixed style and practical applications, the Defensive Techniques class feature allows for random selection (and includes more techniques than can possibly be taken), as different baritsu instructors will emphasize different techniques.

THE WALKING STICK

As the baritsu master uses his walking stick for some of his techniques, he prefers that stick to be as balanced and elegant as possible. While there are many variations, the most common type of walking stick preferred by baritsu masters use the same rules for metal batons except that their critical threat range is increased to 18-20, they weigh 4 lbs, and they have a purchase DC of 9. They also require the Archaic Weapons Proficiency to use properly. They are considered light weapons. While baritsu stick techniques can be used with a sword cane, some baritsu masters prefer reinforced walking sticks for social concerns (sword canes are considered swords and may be banned from some social functions).



REQUIREMENTS

To qualify to become a baritsu master, a character must fulfill the following criteria.

Base Attack Bonus: +2.

Skill: Intimidate 4 ranks.

Feats: Archaic Weapons Proficiency, Improved Disarm.

CLASS INFORMATION

Hit Die: 1d10

Action Points: 6 + one-half character level, rounded down, every time the baritsu master attains a new level in this class.

Class Skills: The baritsu master's class skills (and the key ability for each skill) are: Balance (Dex), Bluff (Cha), Diplomacy (Cha), Intimidate (Cha), Jump (Str), Listen (Wis), Profession (Wis), Read/Write Language (none), Sense Motive (Wis), Speak Language (none), Spot (Wis), Tumble (Dex).

Skill Points at Each Level: 3 + Int modifier.

Table: The Baritsu Master

Class Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Bonus
1st	+0	+0	+2	+0	Cloak Defense	+1	+0
2nd	+1	+0	+3	+0	Defensive Techniques	+2	+0
3rd	+2	+1	+3	+1	Bonus feat	+2	+0
4th	+3	+1	+4	+1	Stick Training	+3	+0
5th	+3	+1	+4	+1	Defensive Techniques	+4	+1
6th	+4	+2	+5	+2	Bonus feat	+4	+1
7th	+5	+2	+5	+2	Stick Specialization	+5	+1
8th	+6	+2	+6	+2	Defensive Techniques	+6	+1
9th	+6	+3	+6	+3	Bonus feat	+6	+2
10th	+7	+3	+7	+3	Reverse Move	+7	+2

CLASS FEATURES

The following features pertain to the baritsu master advanced class.

Cloak Defense: The baritsu master is trained to use his cloak defensively, entangling an opponent's arm and otherwise distracting him. Used in this manner, the baritsu master receives a +1 shield bonus to his defense score. The baritsu master must have the cloak readied in his off-hand. If his cloak is worn on the shoulders (leaving his arms free), then readying the cloak is a free action. Otherwise, it costs a move action to remove and ready the cloak.

Defensive Techniques: Baritsu is primarily a defensive art. As such, the focus is not so much on beating one's opponent as it is preventing further attacks. At 2nd level, the Baritsu Master may choose one of the following techniques:

Feint: The baritsu master may add half his class level to his Bluff check when feinting in combat.

Fling: The baritsu master learns to use his cloak offensively. The baritsu master throws his cloak over his opponent's head to entangle him by making a ranged touch attack. The cloak has a maximum range of 10 feet with no range penalties. This act does provoke an attack of opportunity. If successful, the opponent is Entangled. The entangled opponent can escape with a DC 10 Escape Artist check as a standard action. On a confirmed critical hit the opponent is Blinded as well. If the baritsu master flings his cloak with his off-hand then he must take the usual penalty. Once the baritsu master performs a Fling, whether successful or not, he loses his Cloak Defense bonus until his next turn.

Shove: The baritsu master can perform a bull rush without provoking an attack of opportunity.

Stick Disarm: The baritsu master may add half his class level when using his walking stick to disarm an opponent.

Takedown: The baritsu master may add half his class level when making a trip attack. He also does not incur an attack of opportunity when tripping an opponent.

The baritsu master may choose a second defensive technique at 5th level and the third at 8th level.

Bonus Feats: At 3rd, 6th, and 9th level, the baritsu master gets a bonus feat. The bonus feat must be selected from the following list, and the baritsu master must meet all the prerequisites of the feat to select it.

Acrobatic, Advanced Grapple*, Archaic Weapons Proficiency, Combat Martial Arts, Combat Reflexes, Combat Throw, Defensive Martial Arts, Elusive Target, Improved Combat Throw, Improved Grab*, Improved Grapple*, Parry*, Poise*, Redirect Attack*, Stunning Attack*, Unbalance Opponent.

*See New Feats section

Stick Training: The baritsu master learns to use his walking stick as an elegant weapon. Select either the Weapon Focus or Weapon Finesse feat and apply it to the walking stick (this can also be used for a sheathed sword cane).

Stick Specialization: At 7th level, the baritsu master gains a +2 bonus on damage rolls with his walking stick (or sheathed sword cane).

Reverse Move: At 10th level, the baritsu master can spend an action point to reverse a close combat technique performed by an opponent. The attack must be a Bull Rush, Disarm, Grapple, or Trip. The attacker loses his attack and the baritsu master gets a free attack of the same type, using whatever feats or class features apply. If the baritsu master fails, both attacks are lost.

BOXER

Boxing has had a long tradition in Western civilization, at least as far back as ancient Greece. These first boxing matches had no rounds and lasted until one contestant surrendered or was unable to continue fighting. They were also held outdoors, allowing the weather (which could get quite hot) to play a role in the matches. Interestingly, while the conditions of a boxing match could be rather brutal, the contestants were largely drawn from the aristocracy. At some point, boxers began to wear leather straps around their knuckles, and by the time of the Roman Empire these had developed into gloves (which were sometimes reinforced with metal bands or spikes).

Modern British boxers trace their roots to the late 17th century. These early fights had little in the way of rules; boxers fought with bare knuckles (no straps or gloves on their hands) and there were usually rounds, although a match generally only ended when one boxer could not continue. These early fights, which allowed grappling, often better resembled 20th – 21st century professional wrestling matches, with fighters throwing their opponents to the ground and leaping onto them.

Boxer Jack Broughton crafted the first set of boxing rules in 1751 and gained the label of “Father of Boxing” as a result. Broughton’s rules were later revised and codified as the “London Prize Ring Rules,” which dominated the boxing industry until the Queensberry Rules. Under the London Rules, holds and throws were still allowed and fighting took place in a square “ring.” A round lasted until one contestant was knocked down. A 30 second period of rest followed, and the felled boxer then had 8 minutes to return to the scratch line, which was in the center of the ring. If he made it, the next round would start. If he was unable to make it to the scratch line, the match was over and his opponent won.

While the London Rules continued to be used well into the Imperial Age, they’d largely been replaced by the Marquess of Queensberry Rules. These rules, published by John Graham Chambers in 1867 (and sponsored by Lord John Sholto Douglas, the 9th Marquess of Queensberry), established the modern sport of boxing. While retaining much of the London Rules, the Queensberry rules eliminated wrestling moves, forced the contestants to wear gloves, established three-minute rounds, and instituted the 10 second knockout.

In *the Imperial Age: Fisticuffs*, boxers can be either of the bare-knuckle or gloved variety. Both types are disciplined fighters and use their fists rather than their feet or weapons in unarmed combat. Boxers have a sense of fair play and rely on their discipline and training to down opponents rather than dirty tricks.

DIFFERENTIATING STYLES

While the Boxer advanced class is better suited for Queensberry boxers than those following the London rules, the differences between London and Queensberry boxers are similar enough to use the same advanced class. Still, if you wish to differentiate the two, use the advanced class as-is for Queensberry boxers and substitute the following rules for London Rules boxers:

1. Replace Dodge with Defensive Martial Arts as a requirement.
2. Replace the Bonus Feat list with the list below.

Advanced Combat Martial Arts, Advanced Grapple*, Brawl, Combat Reflexes, Combat Throw, Fight Thrower, Great Fortitude, Improved Brawl, Improved Combat Martial Arts, Improved Combat Throw, Improved Damage Threshold, Improved Feint, Improved Grab*, Improved Grapple*, Improved Knockout Punch, Knockout Punch, Poise*, Power Attack, Streetfighting, Stunning Attack*, Toughness, Unbalance Opponent

*See New Feat Section

Table: The Boxer

Class Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Bonus
1st	+0	+2	+0	+0	Ring Warrior +1, Hammerhand 1d6	+1	+0
2nd	+1	+3	+0	+0	Bonus Feat	+2	+0
3rd	+1	+3	+1	+1	Ring Warrior +2, Born Under the Punches	+2	+1
4th	+2	+4	+1	+1	Fight Club, Hammerhand 1d8	+3	+1
5th	+2	+4	+1	+1	Ring Warrior +3, Bonus Feat	+3	+1
6th	+3	+5	+2	+2	Second Wind	+3	+2
7th	+3	+5	+2	+2	Ring Warrior +4 Bonus Feat	+4	+2
8th	+4	+6	+2	+2	Flurry of Blows, Hammerhand 1d10	+4	+2
9th	+4	+6	+3	+3	Ring Warrior +5	+5	+3
10th	+5	+7	+3	+3	Bonus Feat	+5	+3

REQUIREMENTS

To qualify to become a Boxer, a character must fulfill the following criteria:

Base Attack Bonus: +3

Skill: Bluff 3 ranks

Feats: Combat Martial Arts, Dodge

CLASS INFORMATION

Hit Die: The Boxer gains 1d12 hit points per level. The character's Constitution modifier applies.

Action Points: The Boxer gains a number of action points equal to 6 + one-half his character level, rounded down, every time he attains a new level in this class.

Class Skills: The Boxer's class skills are: Bluff (Cha), Concentration (Wis), Intimidate (Cha), Knowledge (current events, popular culture, streetwise) (Int), Profession, Read/Write Language, Sense Motive (Wis), Speak Language, Treat Injury.

Skill Points at Each Level: 3 + Int modifier

CLASS FEATURES

The following features pertain to the Boxer advanced class.

Ring Warrior: At 1st, 3d, 5th, 7th, and 9th level, a Boxer receives a +1 melee attack modifier when making unarmed strikes. The modifier is cumulative, topping out at a total of +5 at 9th level.

Hammerhand: At 1st, 4th, and 8th level, a Boxer's blows increase in power, dealing more damage with unarmed strikes. At 1st level, he deals 1d6 points of damage with an unarmed strike. At 4th level, damage increases to 1d8. At 8th level, it increases to 1d10. This feature stacks with similar features and feats that increase melee damage. Damage increases as follows: 1d6, 1d8, 1d10, 1d12, 2d6, 2d8, 3d6, 2d10.

Bonus Feat: At 2nd, 5th, 7th, and 10th level, the Boxer gets a bonus feat. The bonus feat must be selected from the following list, and the Boxer must meet all of the prerequisites of the feat to select it.

Advanced Combat Martial Arts, Agile Riposte, Brawl, Combat Reflexes, Great Fortitude, Improved Brawl, Improved Combat Martial Arts, Improved Damaged Threshold, Fight Thrower*, Improved Feint, Improved Knockout Punch, Knockout Punch, Mobility, Poise*, Power Attack, Renown, Sidestep, Streetfighting, Stunning Attack*, Toughness, Weapon Focus (unarmed strike).

*See New Feat Section

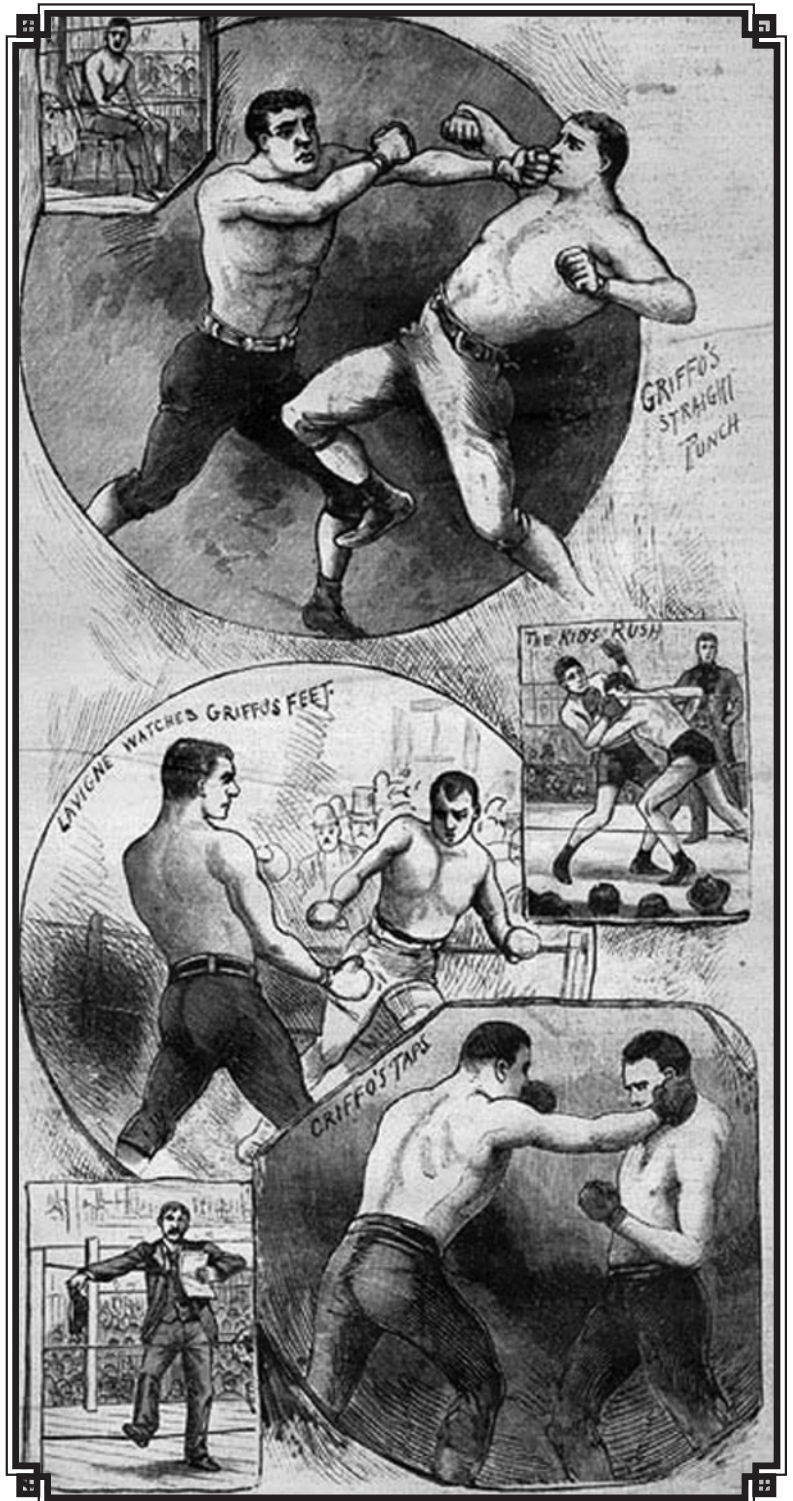
Born Under the Punches: Beginning at 3d level, a Boxer gains a number of hit points equal to his Boxer level. Thereafter, the hero gains +1 hit point with each level of Boxer he gains.

Fight Club: Beginning at 4th level, a Boxer is able to build upon her connections among boxers and fight promoters and receives a +2 modifier on Gather Information checks when seeking information on other boxers or promoters or when looking for a fight.

Second Wind: Beginning at 6th level, a Boxer can spend 1 action point to gain a second wind. When he does

this, he recovers a number of hit points equal to his Boxer level plus his Constitution modifier. This ability does not increase the Boxer's hit points beyond the character's full normal total. For example, a 7th level Boxer with a Constitution bonus of +3 and this ability can recover 10 hit points by spending one action point - but only if his current hit point total is 10 or more lower than his full normal total.

Flurry of Blows: At 8th level, a Boxer gains the ability to strike with a flurry of blows at the expense of accuracy. The Boxer must be unarmored to use this ability, and she must make unarmed strikes to gain the benefit. With a flurry of blows, the Boxer may make one extra attack in a round at her highest base attack bonus. This attack and each other attack made in the round take a -2 penalty. Using this ability is a full-round action.



FAIR DEFENDER

While a martial art for women is generally frowned upon in polite society (shouldn't a lady always have a gentleman chaperone to protect her?), there are a growing number of women interested in protecting themselves without resorting to gunfire. As most martial academies are closed to women, some have turned to Ashleigh Wright for training. Mrs. Wright is William Barton's married daughter. She is also a Eurasian woman and this foreign heritage gives her a certain amount of insulation in polite society for her strange thoughts and techniques.

Like baritsu, self-defense for ladies is a fictional martial art, one that lacks a proper name (Mrs. Wright considers it part of baritsu). Its emphasis is on catching an opponent off-guard and startling him enough for the lady to make a quick escape. As such, the fair defender (as a practitioner calls herself) can practice this art while properly attired for an evening stroll or a night at the opera.

SEXISM IN THE IMPERIAL AGE

The Fair Defender flavor text implies a certain level of sexism that may not be suitable in all Imperial Age campaigns. Even in purely historical campaigns, female PCs are exceptional characters and may have a background that allows them access to other martial classes. Some Imperial Age campaigns may even allow for women to participate in proper martial academies.

In such cases, self-defense for ladies may still be a popular option for spies and other characters that wish to catch an opponent off-guard. A character that takes levels in this advanced class as well as other martial arts can become a surprising and deadly opponent.



REQUIREMENTS

To qualify to become a fair defender, a character must fulfill the following criteria.

Base Attack Bonus: +2.

Skill: Bluff 6 ranks.

Feats: Defensive Martial Arts.

CLASS INFORMATION

Hit Die: 1d8

Action Points: 6 + one-half character level, rounded down, every time the fair defender attains a new level in this class.

Class Skills: The Fair Defender's class skills (and the key ability for each skill) are: Balance (Dex), Bluff (Cha), Climb (Str), Diplomacy (Cha), Hide (Dex), Jump (Str), Listen (Wis), Move Silently (Dex), Perform (act) (Cha), Profession (Wis), Read/Write Language (none), Sense Motive (Wis), Speak Language (none), Spot (Wis), Tumble (Dex).

Skill Points at Each Level: 3 + Int modifier.

FAIR DEFENDERS & SWORD CANES

The Modern SRD notes that a sword cane can be built into an umbrella. Should a fair defender carry a sword cane, this would be the most likely version. In addition, a fair defender may purchase a reinforced umbrella that acts in all cases like the walking stick described in the Baritsu Master section.

Table: The Fair Defender

Class Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Bonus
1st	+0	+0	+2	+0	Helpless Stance, Sneak Attack +1d6	+1	+0
2nd	+1	+0	+3	+0	Umbrella Disarm	+2	+0
3rd	+2	+1	+3	+1	Bonus feat	+2	+0
4th	+3	+1	+4	+1	Sneak Attack +2d6	+3	+0
5th	+3	+1	+4	+1	Takedown	+4	+1
6th	+4	+2	+5	+2	Bonus feat	+4	+1
7th	+5	+2	+5	+2	Sneak Attack +3d6	+5	+1
8th	+6	+2	+6	+2	Surprise Stun	+6	+1
9th	+6	+3	+6	+3	Bonus feat	+6	+2
10th	+7	+3	+7	+3	Sneak Attack +4d6	+7	+2

CLASS FEATURES

The following features pertain to the fair defender advanced class.

Helpless Stance: The fair defender can convince her opponent that she is helpless against him, even in the middle of combat. She may add her class level to Bluff checks for the purpose of feinting in combat.

Sneak Attack: The fair defender learns to take advantage of momentary lapses in her opponent's judgment. Any time the fair defender's target would be denied her Dexterity bonus to Defense (whether she actually has a Dexterity bonus or not), the fair defender's unarmed or melee attack deals +1d6 points of damage. Should the fair defender score a critical hit with a sneak attack, this extra damage is not multiplied. With a sap or an unarmed strike, the fair defender can make a sneak attack that deals nonlethal damage instead of normal damage. She cannot use a weapon that deals normal damage to deal nonlethal damage in a sneak attack, not even with the usual -4 penalty, because she must make optimal use of her weapon in order to execute the sneak attack. A fair defender can only sneak attack living creatures with discernible anatomies. Additionally, any creature immune to critical hits is similarly immune to sneak attacks. Also, the Fair defender must also be able to see the target well enough to pick out a vital spot and must be able to reach a vital spot. The Fair defender cannot sneak attack while striking at a creature with concealment or by striking the limbs of a creature whose vitals are beyond reach. If the Fair defender gains sneak attack from another class or feat, the bonus dice from the various sneak attacks stack.

The damage from the fair defender's sneak attack increases by +1d6 every three class levels.

Umbrella Disarm: At 2nd level, the fair defender learns to use her momentary advantage to disarm her opponent. When wielding an umbrella, parasol, or other light, stick-like object, the fair defender may add her class level to disarm attempts.

Bonus Feats: At 3rd, 6th, and 9th level, the fair defender gets a bonus feat. The bonus feat must be selected from the following list, and the fair defender must meet all the prerequisites of the feat to select it.

Acrobatic, Advanced Grapple*, Allure*, Archaic Weapons Proficiency, Combat Martial Arts, Combat Reflexes, Combat Throw, Defensive Martial Arts, Elusive Target, Improved Combat Throw, Improved Grab*, Improved Grapple*, Improvised Weapon Proficiency*, Parry*, Prone Fighting*, Redirect Attack*, Sidestep*, Stunning Attack*, Unbalance Opponent.

*See New Feats section

Takedown: The fair defender may add half her class level when making a trip attack. She also does not incur an attack of opportunity when tripping an opponent.

Surprise Stun: At 8th level, the fair defender may make a stunning attack (using the same rules under the Stunning Attack feat) whenever her opponent is flat-footed. She gains this class feature even if she does not have the Stunning Attack feat. Unlike the feat, the fair defender has no limit to the number of times she can use this feature, providing that the condition (flat-footed opponent) is met. If the fair defender does have the Stunning Attack feat, use of this class feature does not count against her daily Stunning Attack total. The Surprise Stun does not provoke an attack of opportunity.



FENCING MASTER

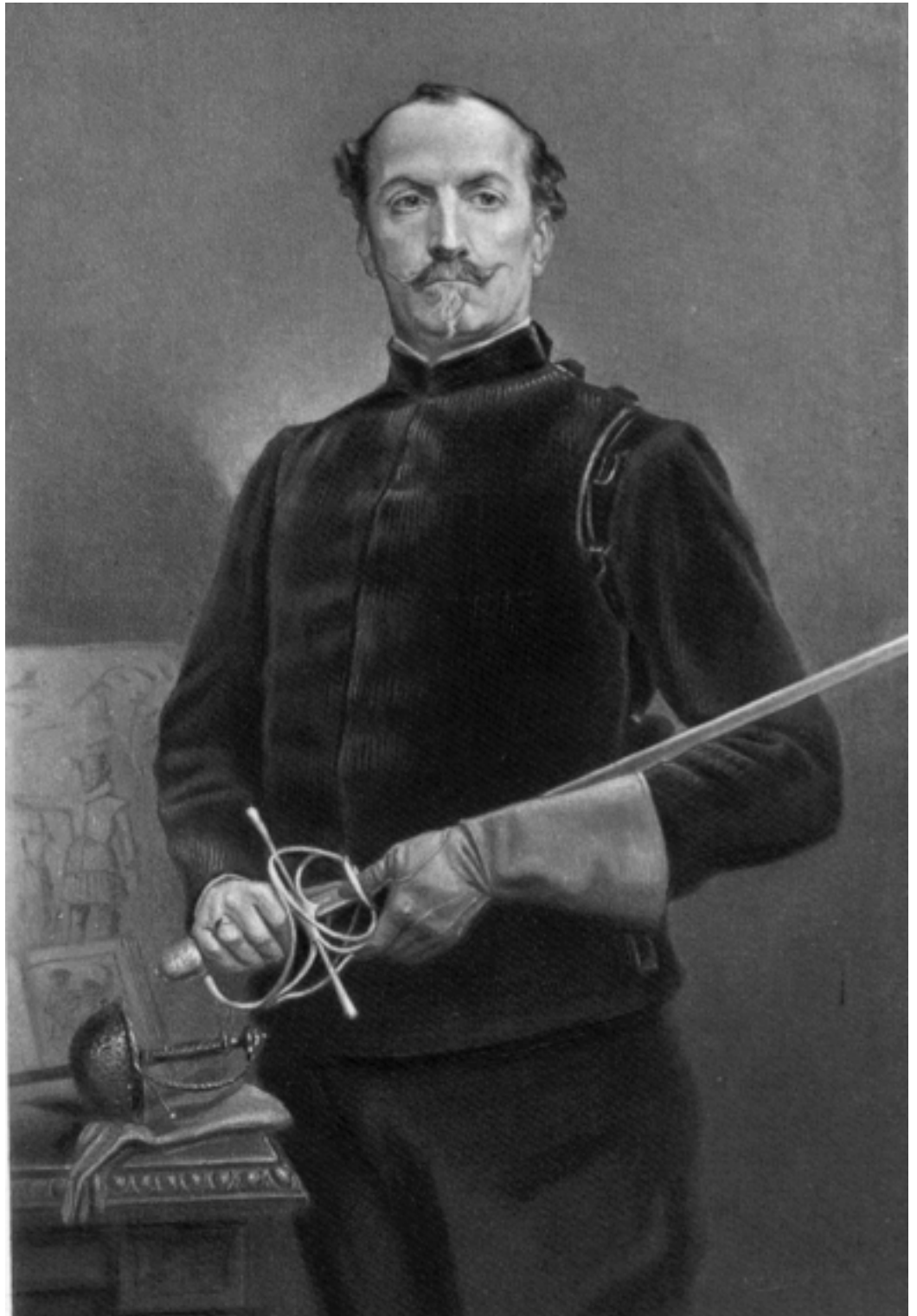
Fencing, or the art of sword-fighting, has an ancient pedigree. The ancient Egyptians, Babylonians, Greeks and Romans all cultivated the use of the sword in sport and combat. Unfortunately, the creation of heavier armors dulled the skill of fencing, which had almost disappeared during the medieval period as the sword was more regarded as a tool to bash armor than as an elegant weapon.

Ironically, it took the invention of gunpowder to reignite fencing. With armor unable to stop bullets, warriors quickly discarded the bulk and turned their attention towards active defense (i.e. not getting hit). Heavy swords were replaced with lighter, balanced weapons, and by the Renaissance there were many different types of fencing schools.

By the Imperial Age, fencing had become more of a sport than an actual form of self-defense, as most gentlemen and aristocrats had replaced their swords with walking sticks. Still, with the proper blade a Fencing Master can still be a formidable opponent. Throughout the Imperial Age, fencing sport rules were codified, primarily by fencing master Camille Prevost, and a number of fencing associations and clubs were developed.

This advanced class takes the conceit that most characters with this advanced class will want to use it with sword canes.

As such, the Fencing Master class features do not rely on the blade having a true hilt. Combining true fencing with the sword cane is not quite realistic, but it suits the genre and provides a balanced alternative to the other styles represented in this product.



REQUIREMENTS

To qualify to become a Fencing Master, a character must fulfill the following criteria.

Base Attack Bonus: +3.

Skills: Balance 6 ranks, Sense Motive 6 ranks.

Feats: Archaic Weapons Proficiency, Weapon Finesse and Weapon Focus with rapier or sword cane.

CLASS INFORMATION

The following information pertains to the Fencing Master advanced class.

Hit Die: Fencing Masters gain 1d8 hit points per level. The character's Constitution modifier applies.

Action Points: Fencing Masters gain a number of action points equal to 6 plus one-half their character level, rounded down, every time they advance a level in this class.

Class Skills: The Fencing Master's class skills are as follows: Balance (Dex), Bluff (Cha), Diplomacy (Cha), Intimidate (Cha), Jump (Str), Listen (Wis), Profession (Wis), Read/Write Language (none), Sense Motive (Wis), Speak Language (none), Spot (Wis), Tumble (Dex).

Skill Points at Each Level: 3 + Intelligence modifier.

Table: The Fencing Master							
Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Bonus
1st	+0	+1	+2	+0	Weapon Specialization	+1	+0
2nd	+1	+2	+3	+0	Quick weapon draw	+2	+0
3rd	+2	+2	+3	+1	Bonus feat	+2	+0
4th	+3	+2	+4	+1	Lunge	+3	+0
5th	+3	+3	+4	+1	Find the mark	+4	+1
6th	+4	+3	+5	+2	Bonus feat	+4	+1
7th	+5	+4	+5	+2	Greater weapon specialization	+5	+1
8th	+6	+4	+6	+2	Mezzo Tempo	+6	+1
9th	+6	+4	+6	+3	Bonus feat	+6	+2
10th	+7	+5	+7	+3	Touché	+7	+2

CLASS FEATURES

The following features pertain to the Fencing Master advanced class.

Weapon Specialization: At 1st level, the Fencing Master gains a +2 bonus on damage rolls with a chosen light slashing or piercing melee weapon. The Fencing Master must have Weapon Focus in that weapon in order to gain Weapon Specialization.

Quick Weapon Draw: At 2nd level, the Fencing Master gains the ability to draw his weapon as a free action. This applies only to the weapons for which the Fencing Master has Weapon Focus.

Bonus Feats: At 3rd, 6th, and 9th levels, the Fencing Master gets a bonus feat. The bonus feat must be selected from the

following list, and the Fencing Master must meet all of the prerequisites for the feat to select it.

Acrobatic, Agile Reposte, Blind-Fight, Combat Expertise, Combat Reflexes, Dodge, Improved Damage Threshold, Improved Disarm, Improved Initiative, Improved Trip, Mobility, Parry*, Poise*, Precise Strike*, Redirect Attack*, Side-Step*, Spring Attack, Weapon Finesse, Weapon Focus, Whirlwind Attack.

*See New Feat Section

Lunge: At 4th level, the Fencing Master can make a controlled charge attack. As an attack action, he may move an extra 5 feet and gain a +1 attack bonus on his first attack. He also receives a -1 to his Defense until his next turn. The Fencing Master must move at least 10' and attack at the end of his move in order to use this ability.

Find the Mark: The Fencing Master increases his threat range by one when using any melee weapon with which he has Weapon Finesse. A weapon that would threaten a critical on 20 would now do so on a 19 or 20, and one which threatens on a 19 or 20 would now do so on an 18 to 20. This ability works with other abilities which increase threat ranges.

Greater Weapon Specialization: At 7th level, the Fencing Master increases the bonus on damage rolls to +4 when using his specialized weapon.

Mezzo Tempo: At 8th level, the Fencing Master learns how to make a quick stab at an opponent the moment they attack with the intention of landing a blow a moment before they land theirs. Mezzo Tempo may only be used when his opponent charges, attempts a Power Attack, or attacks with a weapon at least twice as heavy as the one wielded by the Fencing Master. Against such a move, the Fencing Master may make a single attack of opportunity. If damage is dealt, the opponent must make a Fortitude save (DC 10+ damage inflicted) or lose his attack for the round. If the Fencing Master fails to deal damage then he suffers a -4 circumstance penalty to Defense against that opponent until his next turn.

Touché: At 10th level, the Fencing Master is so adept at using his chosen weapon (with which he has Greater Weapon Focus) that attacks with that weapon can deal additional damage. With a successful attack with this weapon, before damage is rolled, he can spend 1 action point to deal +3d6 points of damage. This damage is not doubled by the effects of critical hits.



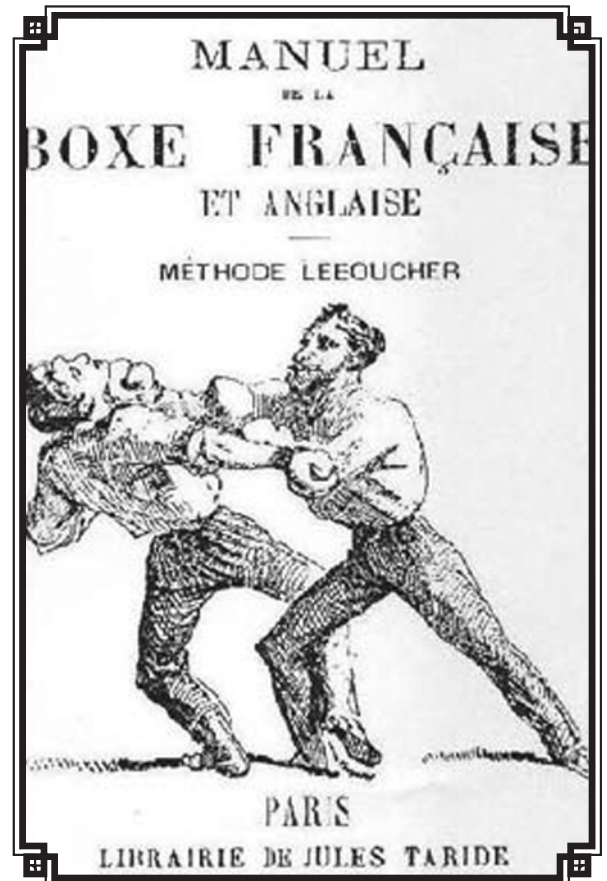
SAVATEUR

Of all the martial styles in this product, savate will seem the most familiar to the modern reader, as it relies heavily on kicks (although traditional boxing and stick-fighting moves are incorporated as well). It is for this reason that savate has not gained popularity in Victorian English society, as the use of the foot in combat is seen as unsportsmanlike. Still, savate and its variants have spread into Italy and Spain.

Savate is actually a rebirth of an old style. Prior to the Imperial Age, savate was a French unarmed combat style practiced by the lower class. While no one knows for sure how it was created, one popular myth was that savate (which means “old shoe” in French) was developed by sailors that needed to use their arms for balance. Another popular myth was that it was a crime in France to strike someone with a fist, so open hand and kicking techniques were developed.

Charles Lecour renewed interest in savate by mixing in British boxing techniques in the mid-19th century. Use of the walking stick or cane was also later incorporated into the style. Although savate, like boxing, is becoming more of a sport than a self-defense technique, it is still a potent martial art.

The savateur is a powerful fighter and more than the equal of his boxing counterpart. He is particularly deadly when wielding a weapon as savate does not require empty hands. The advanced class presented concentrates on the kicking aspects of the art; well-rounded savateurs will probably have a few class levels in the baritsu master and boxer advanced classes.



SAVATEURS & MARTIAL ARTISTS

Sharp-eyed GMs may notice that the Savateur is very similar to the Martial Artist advanced class in the d20 Modern core book. In this author's opinion, it was worth making a few changes for flavor reasons, notably by incorporating a couple of new class features in addition to new bonus feats. If you differ with my opinion, feel free to substitute the Martial Artist advanced class for Savateurs instead (alternatively, the Savateur advanced class can substitute as Thai Kickboxing with little trouble).

REQUIREMENTS

To qualify to become a savateur, a character must fulfill the following criteria.

Base Attack Bonus: +3.

Skill: Jump 3 ranks.

Feats: Combat Martial Arts, Defensive Martial Arts.

CLASS INFORMATION

Hit Die: 1d8

Action Points: 6 + one-half character level, rounded down, every time the savateur attains a new level in this class.

Class Skills: The savateur's class skills (and the key ability for each skill) are: Balance (Dex), Bluff (Cha), Climb (Str), Escape Artist (Dex), Hide (Dex), Intimidate (Cha), Jump (Str), Knowledge, Move Silently (Dex), Perform (Dance) (Cha), Profession (Wis), Read/Write Language (none), Sense Motive (Cha), Speak Language (none), Spot (Wis), Tumble (Dex).

Skill Points at Each Level: 3 + Int modifier.

Table: The Savateur

Class Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Bonus
1st	+1	+0	+2	+0	Living weapon 1d6	+1	+0
2nd	+2	+0	+3	+0	Flying Kick	+2	+0
3rd	+3	+1	+3	+1	Bonus feat	+2	+0
4th	+4	+1	+4	+1	Living weapon 1d8	+3	+0
5th	+5	+1	+4	+1	Chasse Tournant	+4	+1
6th	+6	+2	+5	+2	Bonus feat	+4	+1
7th	+7	+2	+5	+2	Flurry of blows	+5	+1
8th	+8	+2	+6	+2	Living weapon 1d10	+6	+1
9th	+9	+3	+6	+3	Bonus feat	+6	+2
10th	+10	+3	+7	+3	Fouette Figure	+7	+2

CLASS FEATURES

The following features pertain to the savateur advanced class.

Living Weapon: The savateur attacks with either foot or fist interchangeably. This means that the savateur may even make unarmed strikes when his or her hands are full, and there is no such thing as an off-hand attack for a savateur striking unarmed. The savateur also deals more damage with unarmed strikes. At 1st level, the savateur deals 1d6 points of damage with an unarmed strike. At 4th level, damage increases to 1d8. At 8th level, it increases to 1d10. This is an increase to Combat Martial Arts damage; this has no effect on Brawl.

Flying Kick: Starting at 2nd level, a savateur can use a charge to deliver a devastating flying kick to an opponent. At the end of this charge, the Savateur adds his or her class level as a bonus to the damage he or she deals with an unarmed strike.

Bonus Feats: At 3rd, 6th, and 9th level, the savateur gets a bonus feat. The bonus feat must be selected from the following list, and the savateur must meet all the prerequisites of the feat to select it.

Acrobatic, Advanced Combat Martial Arts, Archaic Weapons Proficiency, Combat Expertise, Combat Reflexes, Combat Throw, Elusive Target, Improved Combat Throw, Improved Combat Martial Arts, Improved Disarm, Improved Trip, Parry*, Poise*, Redirect Attack*, Stunning Attack*, Unbalance Opponent, Whirlwind Attack.

*See New Feats Section

Chasse Tournant: At 5th level, a savateur is very proficient with his kicks. When kicking, the savateur adds a +2 to attacks.

Flurry of Blows: At 7th level, a savateur gains the ability to strike with a flurry of blows at the expense of accuracy. The savateur must be unarmored to use this talent, and he or she must make unarmed strikes to gain the benefit. With a flurry of blows, the savateur may make one extra attack in a round at his or her highest base attack bonus. This attack and each other attack made in the round take a –2 penalty. This ability can only be used when taking the full attack action. The penalty applies to all attacks for one full round, including attacks of opportunity.

Fouette Figure: At 10th level, a savateur may deliver an especially punishing kick to an opponent's head. By spending an action point, the savateur may treat any successful attack as a confirmed critical hit. This class feature cannot be used to double the effects of an already confirmed critical hit.

SCRAPPER

While most Victorians can handle themselves in the occasional pub altercation, there are some thuggish individuals that taking scrapping to new heights. The scrapper makes his living with his hands, or more accurately, his knuckles. While some scrappers do engage in boxing matches, they rarely rise above amateur level as they lack the discipline necessary for a fair fight.

Scrappers are brutal fighters commonly found in seedy public houses, back alleys, or employed in the Victorian underworld. They have honed their abilities through numerous drunken brawls, muggings, and gang fights. They are unscrupulous warriors, taking any advantage they can to defeat their opponents.

REQUIREMENTS

To qualify to become a Scrapper, a character must fulfill the following criteria.

Base Attack Bonus: +3.

Skills: Knowledge (streetwise) 6 ranks.

Feats: Brawl, Streetfighting.

CLASS INFORMATION

The following information pertains to the Scrapper advanced class.

Hit Die: Scrappers gain 1d10 hit points per level. The character's Constitution modifier applies.

Action Points: Scrappers gain a number of action points equal to 6 plus one-half their character level, rounded down, every time they advance a level in this class.

Class Skills: The Scrapper's class skills are as follows: Bluff (Cha), Gamble (Wis), Gather Information (Cha), Hide (Dex), Intimidate (Cha), Investigate (Int), Jump (Str), Knowledge (streetwise, tactics) (Int), Move Silently (Dex), Profession (Wis), Sense Motive (Wis), Spot (Wis).

Skill Points at Each Level: 3 + Intelligence modifier.



Table: The Scrapper

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special	Defense Bonus	Reputation Bonus
1st	+1	+2	+0	+0	Sucker Punch	+1	+1
2nd	+2	+3	+0	+0	Cheap Shot +1d6	+1	+1
3rd	+3	+3	+1	+1	Bonus feat	+2	+1
4th	+4	+4	+1	+1	Disable	+2	+2
5th	+5	+4	+1	+1	Cheap Shot +2d6	+3	+2
6th	+6	+5	+2	+2	Bonus feat	+3	+2
7th	+7	+5	+2	+2	Improvised Weapon Damage	+4	+3
8th	+8	+6	+2	+2	Cheap Shot +3d6	+4	+3
9th	+9	+6	+3	+3	Bonus feat	+5	+3
10th	+10	+7	+3	+3	Master Scrapper	+5	+4

CLASS FEATURES

The following features pertain to the Scrapper advanced class.

Sucker Punch: Every scrapper knows that the best way to win a fight is to hit first and hit hard. By winning a Bluff check against an opponent's Sense Motive check, the Scrapper gains the element of surprise and may attack his opponent in a Surprise round. The scrapper may add his class level as a bonus to this check.

Cheap Shot: Once per combat, the Scrapper can do something really nasty, dirty, underhanded, and generally in violation of public house combat etiquette. If the attack hits, the Scrapper inflicts the listed amount of bonus damage. Hit or miss, the Scrapper's opponent is on his guard for the rest of the fight and will no longer be vulnerable to the attack. This attack will not work on targets that are not subject to critical hits or have no discernable anatomy.

Bonus Feats: At 3rd, 6th, and 9th level, the Scrapper gets a bonus feat. The bonus feat must be selected from the following list, and the Scrapper must meet all of the prerequisites for the feat to select it.

Combat Expertise, Combat Throw, Defensive Martial Arts, Elusive Target, Improved Brawl, Improved Bull Rush, Improved Combat Throw, Improved Disarm, Improved Feint, Improved Grab*, Improved Grapple*, Improved Knockout Punch, Improved Trip, Improvised Weapons Proficiency*, Knockout Punch, Poise*, Power Attack, Prone Fighting*, Toughness, Unbalance Opponent, Weapon Focus.

*See New Feats Section

Disable: Scrappers fight to win. At 4th level, the scrapper may make an opposed grapple check to disable one of his opponent's limbs. If he is successful, the scrapper must choose whether to disable the arm or leg. If the opponent's arm (or leg, if the opponent uses it to attack) is disabled, he suffers a –4 penalty to all attack rolls with that limb for 1 round per

point of the scrapper's Strength modifier. If the scrapper disables the opponent's leg, the opponent's speed is cut in half for the same duration.

Improvised Weapon Damage: At 7th level, the Scrapper's attacks with improvised weapons deal more damage. He treats an improvised weapon as one size category larger than it is for the purpose of determining the damage it deals.

Master Scrapper: At 10th level, the Scrapper can no longer be flanked. He may also make an attack of opportunity against all moves that provoke an attack of opportunity from him in a single round.

NEW FEATS

The following feats are suitable for most Imperial Age campaigns. These feats have been taken from Adamant Entertainment's *Thrilling Tales Omnibus Edition* and other sources such as *Blood and Fists* and *Martial Arts Mayhem*. Applicable feats from *The Imperial Age: The Game Master's Guide to Victorian Adventure* have been reprinted for convenience.

Bonus Feats listed in this section apply only to classes found in the Modern SRD or other *Imperial Age* products, as those feats that are bonus feats in advanced classes found within *The Imperial Age: Fisticuffs & Swordplay* are already noted within their class features.

Advanced Grapple

You have mastered joint locks and grappling techniques.

Prerequisites: Str 13, base attack bonus +4, Brawl, Improved Grapple*, Power Attack.

Benefit: You gain a bonus to melee touch attacks to grab an opponent, opposed grapple checks, and to Escape Artist checks to escape a grapple or a pin. This bonus is equal to your character level divided by 4 (4th–7th level = +1, 8th–11th level = +2, 12th–15th level = +3, 16th–19th level = +4, and 20th level = +5).

Bonus Feat: Advanced Grapple is a bonus feat for the Strong hero, Tough hero, and Martial Artist classes.

Allure

You have a strong appeal to those normally attracted to your gender. This is not necessarily physical attractiveness; a silky voice, fashionable style, and carefully chosen words can add allure to the character (thus, this feat need not be taken at first level).

Prerequisite: Cha 13

Benefit: NPCs ordinarily attracted to members of your gender have their starting attitude improved by one step (indifferent to friendly, unfriendly to indifferent, and so on) when you encounter them. In addition, you receive a +2 bonus on all Bluff, Diplomacy, and Perform checks made with the intention of seducing an appropriate NPC target.

Special: The bonuses stack with the Exotic Features feat.

Fight Thrower

You took a dive and threw a fight, race, or other sporting event in exchange for a payoff.

Benefit: You get +2 Wealth and –1 Reputation.

Special: Others in the same sport may know that the character took the dive if they succeed on a DC 20 Gather Information check.

Improved Grab

You are skilled in martial arts that emphasize joint locks and holds.

Prerequisites: Brawl.

Benefit: If you hit with an unarmed strike, you can attempt to start a grapple as a free action without provoking an attack of opportunity. No initial touch attack is required.

Normal: Characters without this feat make a melee touch attack to grab their opponent and provoke an attack of opportunity when doing so.

Bonus Feat: Improved Grab is a bonus feat for the Strong hero, Tough hero, and Martial Artist classes.

Improved Grapple

You are skilled at grappling opponents.

Prerequisites: Dex 13, Brawl, Improved Grab.

Benefit: You do not provoke an attack of opportunity when you make a touch attack to start a grapple. You also gain a +4 bonus on all grapple checks, regardless of whether you started the grapple.

Normal: Without this feat, you provoke an attack of opportunity when you make a touch attack to start a grapple.

Bonus Feat: Improved Grapple is a bonus feat for the Strong hero, Tough hero, and Martial Artist classes.

Improvised Weapon Proficiency

You can use furniture, farm implements, or nearly anything else at hand to attack your foes.

Prerequisites: Base attack bonus +8.

Benefit: You can use an improvised weapon with no penalty to your attack roll. Long items (such as ladders) have reach according to their length, and items with many protrusions (such as chairs) give you a +2 equipment bonus on Disarm attempts. (See the d20 Modern Roleplaying Game, Chapter Four, Improvised Weapons for examples and damage.) Note that this only applies to improvised weapons; you still suffer a -4 penalty on your attack roll when attacking with a weapon with which you are not proficient.

Normal: Characters without this feat suffer a -4 penalty on their attack roll when attacking with improvised weapons.

Bonus feat: Improvised Weapon Proficiency is a bonus feat for the Martial Artist class.

Parry

You are skilled at countering attacks.

Prerequisite: Dex 13, Agile Riposte*, Dodge.

Benefit: You may forfeit any bonus to Defense from Dexterity or equipment. If you do, all melee and melee touch attack rolls against you become opposed rolls. When an opponent makes a melee or melee touch attack against you, make a melee attack roll. Your opponent's attack roll must be higher than yours in order to hit you (note that a natural 1 still misses and a natural 20 still hits). Declare the use of this feat before taking your first action in a round; the effects last until just before your first action in the next round.

Bonus Feat: Parry is a bonus feat for the Martial Artist class.



Poise

Your composure and indomitable will make you a formidable opponent.

Prerequisite: Wisdom 13, Concentration 5 ranks.

Benefit: You gain a competence bonus to your Defense against melee attacks equal to your Wisdom bonus (if any).

Precise Strike

Your strikes against an opponent are treated as touch attacks.

Prerequisite: Base attack bonus +5.

Benefit: Before making an attack on your turn, choose a single opponent and spend an action point. Until the beginning of your next turn, any attacks you make against that opponent use that opponent's touch Defense instead of the opponent's normal Defense.

Prone Fighting

You attack from a prone position without penalty.

Prerequisites: Base attack bonus +2, Brawl.

Benefit: You can make a melee attack from the prone position and suffer no penalty on your attack roll. If your attack roll is successful, you may regain your feet immediately as a free action.

Normal: Normally an attacker who is prone takes a –4 penalty on melee attack rolls. He gains a +4 bonus to his Defense against ranged attacks, but takes a –4 penalty to his Defense against melee attacks.

Bonus Feat: Prone Fighting is a bonus feat for the Strong hero, Tough hero, and Martial Artist classes.

Redirect Attack

You can redirect melee attacks to strike another target.

Prerequisites: Dex 15, Wis 13, base attack bonus +8, Defensive Martial Arts.

Benefit: When an opponent successfully hits you with a melee attack, you may make a melee attack roll opposed by that opponent's attack roll. If you successfully beat your opponent's attack roll, the opponent's attack strikes misses you and instead strikes a different target. This second target must be within reach of both you and the opponent. If no target fits the criteria, the opponent's attack simply has no effect on you. Using this feat counts as making an attack of opportunity. This feat does not grant you more attacks of opportunity than you are normally allowed in a round.

Bonus feat: Redirect attack is a bonus feat for the Fast hero and Martial Artist classes.

Sidestep

In combat, you have the ability to anticipate your opponent's moves and move in his wake.

Prerequisites: Dex 13+, Dodge, Mobility

Benefit: When an opponent in an adjacent square takes a single 5-foot step to a square that you do not threaten, you may spend 1 action point to move into the square the opponent just left.

Stunning Attack

You have learned blows to vital areas that stun opponents.

Prerequisites: Dex 13, Wis 13, base attack bonus +4, Defensive Martial Arts.

Benefit: Declare that you are using this feat before you make your attack roll (thus a missed attack roll ruins the attempt). Make an unarmed melee attack. A successful attack does damage normally and forces your opponent to make a Fortitude saving throw (DC 10 + 1/2 your character level + your Wisdom bonus). If the opponent fails his saving throw, he is stunned for 1 round (until just before your next action).

(See the d20 Modern Roleplaying Game, Chapter Five: Combat, Character Condition Summary for the consequences of being stunned). You may attempt a stunning attack once per day for every four levels you have attained, and no more than once per round. Constructs, oozes, plants, undead, incorporeal creatures, and creatures immune to critical hits cannot be stunned. Creatures that are immune to stunning attacks are also immune to this feat, as are any creatures that are more than one size category larger than the feat user.

Bonus feat: Stunning Fist is a bonus feat for the Fast hero and Martial Artist classes.

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