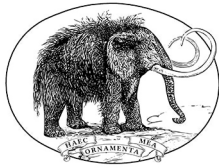


Antonio Amato

THE SWORD AND THE LOVES



MAMMUT RPG



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First edition Mammut RPG December 2017

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Our website is www.mammutrpg.eu

To Martina

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Editorial Note

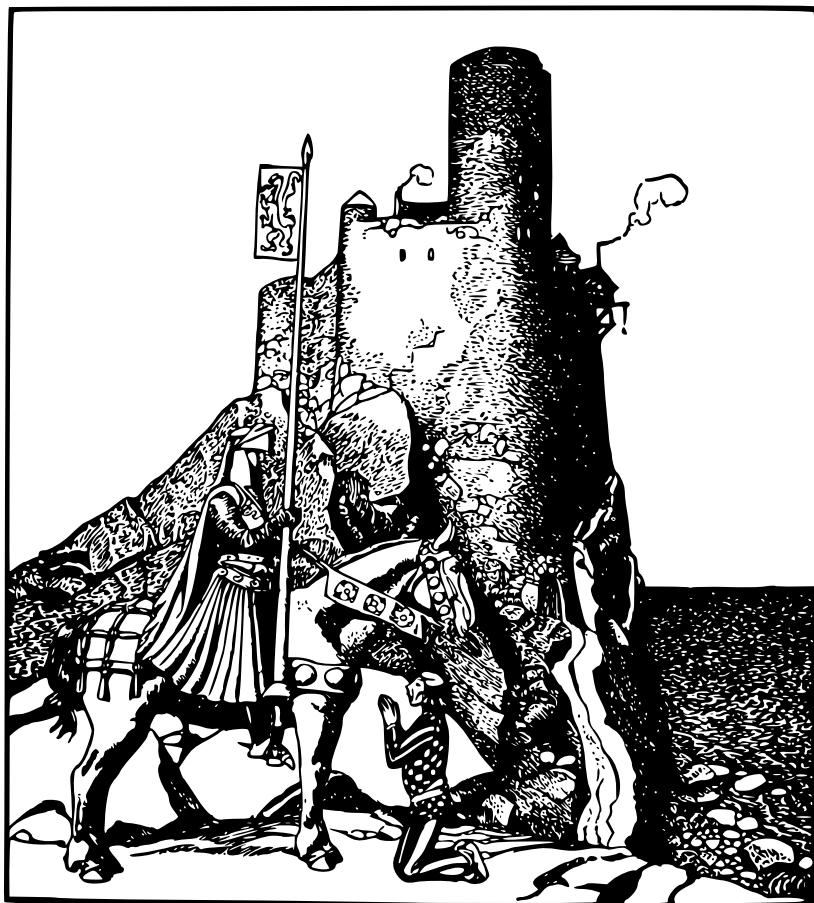
The Sword and the Loves is a hack of *Archipelago III* (Matthijs Holter, 2012). The initial idea of the game dates back to January 2016. After two years of conception, writing, and playtests, *The Sword and the Loves* is ready to be published.

Illustrations by Howard Pyle, from *The Story of King Arthur and His Knights* (1903), *The Story of the Champions of the Round Table* (1905), *The Story of Sir Launcelot and His Companions* (1907), and *The Story of the Grail and the Passing of King Arthur* (1909).

Captions of the illustrations by Daniele Di Rubbo, to whom I have given this task knowing that «he would have enjoyed himself as a child» (*cit.*). The book from which Daniele has drawn inspiration is *The Wondersmith and His Daughters*, a collection of tales attributed to Beren de Evervudd, an English writer and poet of the twelfth century.

Stanzas at the beginning of chapters and archetypes' poems by Ivan Lania.

The section “Why this is not a fantasy game” was written by Francesco De Natale.



The Scot Banquo, devoted as much as unaware squire, begs the Periwinkle Knight: «I beseech you, my lord, do not go! Do you not know it was foretold no man born of a woman shall leave the cursed tower of Maulagel alive?» «Get out of my way!» answers the sire brave in his heart, chest of unspeakable secrets.

*Gentle people from all around, gather here!
You will commence a game of bravery, and fear!
A game of valiant damsels and knights,
which shall last many a night.*



The Sword and the Loves is a story game for 3–5 players to tell stories inspired by Arthurian legends.

Each player controls a major character in a storyline filled with virtues, beliefs, love, and desire. Players take turns driving a part of their character’s story towards a point of destiny, while other players interact with and influence that story.

The Sword and the Loves has two famous parents: the chivalric romances written by Chrétien de Troyes and *Archipelago III* by Matthijs Holter.

The general mood owes much to the works of the French poet, while the rules belong to Matthijs’ game, though there are with some changes to make the game closer to the characteristics of

chivalric literature. Furthermore, some rules would not have existed without *Love in the Time of Seið* by Matthijs Holter and Jason Morningstar.

WHY THIS IS NOT A FANTASY GAME

The game takes (and ludically needs) inspiration from “chivalric” literature: a vast body of narrative poems produced in western Europe during the Middle Ages. We are far from reserving the game to an unlikely circle of scholars, yet we want to emphasise that chivalric literature and the fantasy genre are not the same.

Chivalric literature is an authentic chronicle of the described universes, whereas fantasy literature distorts any historical setting under the lens of authorial nostalgia. Briefly, we could say that chivalric literature embraces four thematic branches: courtly life, war, love, and the wondrous.

“Courtly life” encompasses both official loyalties and spontaneous allegiances within the feudal system: from the lord to the vassal, from the knight to the greengrocer; even in intrigue, in deceit or in disagreement, courtly societies always refer to that system of values, as a foundation of their sociopolitical order.

The theme of war also refers to the courtly system; narratively, warfare plots in chivalric poems interweave an (expected) epic register with a macabre vein, which is also a dominant theme in feudal lyric poetry: the obsession and the fear of death, also filtered in some way from a political reading, in the deepest sense of the term. It looks at men as in a crowd of fragile beings in the face of the inevitable and the inscrutable—powerful kings or valiant paladins, it doesn’t matter.

Talking about love, the vision offered to us by the chivalric literature, is somewhat “phantasmal,” emphatic in describing loving rapture and melancholy—even erotic, in the nuances—of the waiting lover. The description of the first meeting with the lady is also meaningful, like a whisper that is neither sad nor joyful (Provençals used *ab-joy* to describe the soul of the nightingale in love). The stories provide a multiplicitous vision of the woman as a creature that rises above the man, now in the

most positive sense, now as a cold and shy entity. An entity that can, only by refusing, annihilate an existence and also send astray the more vigorous minds and hearts. Reflecting these themes, Jean De Meung wrote: «[. . .] when I want to give me the pleasure of kissing and embracing her, I find my friend stiff as a pole, and so cold that when I touch her, she cools my mouth.»

The “servant” knight converses more with the image of the woman and with her mental phantom than with her person, in a complex and evocative theatre of mirrors. Another significant trope is power as a barrier to love. In fact, such power is given both as an external obstacle—that is a third element, an intrusion among the lovers—and an inner or psychological hurdle when one or both of the lovers hesitate in front of the tumult between civil obligations and pleasure of the company.

The inclusion of the wondrous, is displayed through non-human entities (wizards, dragons, sprites, fairies, and ogres) in a narration of travels and wanderings. They are on a search for something magical that is, as a matter of fact, the allegory of the research to find ourselves—such something could be the Holy Grail, a sword belonging to a hero, or any object that does not have only “magical” powers but also a place in history and tradition, Christian or not.

The breadth of the tradition of chivalric literature is such that we cannot synthesize it here. One of the goals of our initiative is to get people excited about this genre, as well as to stimulate the curiosity about those books that talk to humanity about the only great truth. After endless winters and without the stain or the corruption of time, that truth remains: the wretched and sweet human condition, hate, and love.





On the back of Palostram, faithful and bold steed, the Periwinkle Knight crosses the sword with the one of lord Anifir, dark sire of Maulagel. The virtuous blade of the knight can do nothing against that of the black lord, moulded with arts as forbidden as they are baneful to the soul. And so—alas!—the steel shatters, leaving the Periwinkle Knight, now fearful, to doubt the truthfulness of the ancient prophecies.

*To begin, seven phrases you must learn:
«Harder!», «Help!», and «Interlude!»,
and «I Need to Clarify!»
Then «Describe That in Detail!»
and «Try a Different Way!»
And in all finality, a key,
«That Might Not Be Quite So Easy!»*



A session of *The Sword and the Loves* is composed of several scenes, set by players in turn. On your turn, you'll set up and direct a scene where you play your character and narrate a part of their story with the collaboration of other players.

The player on your right is the Guide (p. 18). The goal of the Guide is to keep the focus on the main character and to make the story as engaging as possible.

The player on your left is the Misleader (p. 18). The goal of the Misleader is to tempt the main character and to make the story as dramatic as possible.

Every player narrates the other parts of the story: other character's actions, locations' descriptions, events that are behind the control of your character, etc.

At the start of the session, you have to choose a point of destiny written for your character by another player (p. 38). A point of destiny is an event that your character will experience during the session. With the help of the other players, you'll drive the story towards that event.

If you want a random prompt for your story, once per session you can draw a Fate card (p. 19). This card will be interpreted by another player.

Some players have ownership of certain elements of the fiction (p. 16). That means that they have a limited veto power when these things are mentioned in the narration.

KEY PHRASES

Key phrases are your opportunity to participate in narration at every moment, whether it's your turn or not. Just use one of them and everyone will know what to do.

Every phrase can be used more than once during the same turn, except *That Might Not Be Quite So Easy* and *I'd Like an Interlude* which can only be done once per turn.

Describe That in Detail

With this phrase, you are asking the player to provide more details about something they just narrated: a person, an object, a place, or something else. It can be a meaningful detail or not. You are asking that player to describe something better, probably because it's important for you.

Harder

With this phrase, you are telling the player not to end a scene with a stalemate. Use this phrase whenever someone is closing a scene quickly to move to the next, but you want them to hit harder instead.

Help

With this phrase, you are asking for help from the group. Maybe you're left without ideas or you don't know how to move on. Asking others is always the best choice.

I Need to Clarify Something

With this phrase, you are telling the group that you need to remember or clarify a detail about the story. Do not worry about using it often, sometimes there are too many intrigues and too many relationships to remember.

I'd Like an Interlude

With this phrase, you are asking the current player to give you time to tell a brief interlude, immediately after the end of the scene. Be sure not to steal the stage; be brief and concise.

That Might Not Be Quite So Easy

With this phrase, you are telling the current player that the outcome of the action of their character will not be what they assume. This sentence can be said *only once per turn*. Make sure you know what the character is trying to do, and then ask the current player to rephrase their action if it were a question. The player should then choose someone else to draw a Resolution card and interpret it. If all players agree, this sentence could be given to a player who is playing a minor character; remember that such a choice will shift the spotlight from the main character.

Try a Different Way

With this phrase, you are revealing your dislike about something another player is telling. The scene might be spinning around, going out of control, or your friends want to joke around in a scene where that isn't appropriate for the tone. Perhaps, someone is simply sharing something that is neither here nor there. Use this phrase to stop play, rewind the tape, and restart with a renewed spirit.

OWNERSHIP

In *The Sword and the Loves* there are five elements that are actively controlled by the players. An element is a theme or a stylistic register, something that is really important for the setting. In this game, the elements are closely related to the characteristic themes of chivalric literature. Therefore, the players will have ownership of these elements: Chivalry, Grim, Love, Nature, and Wondrous.

Having ownership of an element means ensuring that it is represented in the right way. Whenever there is the opportunity, describe your element; in this way, the other players understand which aspects you want to emerge from the element, and which not.

If a player tells something about the element you control and what they say does not convince you, speak clearly on your intent. You are free to discuss the veto with the other players if you want; however, the final decision is yours only. Do not worry about intervening. The element is yours and it is your duty to make it represented in the right way.

Furthermore, having ownership of an element means interpreting the Fate cards (which will be delivered to you by the other players) related to the element you own.

Chivalry

All that has to do with the value system in which the knights believe. Virtue, defence, truth, honour, loyalty, and bravery are just some of the values of a knight. The task of the player who controls this element is not to see if characters are sticking to the chivalric code. Controlling the Chivalry is not meant as the role of a censor. It means to ensure that the representation of those values is consistent with the literature, even if someone decides to stop believing in those values.

Grim

All that has to do with the death, especially the most visible and impressive aspects of the death. Controlling the Grim means including scary descriptions and horrid sights, especially in contexts where such descriptions can stand out in contrast. The Grim is a stylistic register: be daring and you will not regret it.

Love

All that has to do with the courtly love, one of the main themes of the chivalric literature. The player who controls the Love has the difficult task to keep the love tension high and to manage the balance between erotic desire and spiritual tension. In controlling Love, keep in mind the words in *De Amore* of Andrea Cappellano: «When it becomes public, rarely a love survives.»

Nature

All that has to do with nature, one of the recurring themes of the chivalric literature, especially in the travel and wandering narratives. The world that you will explore with your characters is vast and to be discovered: castles and small villages are separated by leagues of woods and fields, often populated by wild beasts and peaceful animals. Controlling the Nature means entering descriptions of bucolic landscapes, but do not be shy: those who control the Nature will have a voice more often than you think.

Wondrous

All that has to do with the fantastic, the supernatural, and the extraordinary (such as magic, for example). Make sure to assign the Wondrous to a person with an imagination that reflects in some way the “fantastic” feeling of all the players, since finding the right balance is not so easy. The player who controls the Wondrous manages the most delicate element of the game. A good tip to avoid exaggerating is to check the faces of other players right after inserting a fantastic element. The cheerful smile is a sign of approval, the furrowed expression must serve as a spur to better calibrate the Wondrous in your play.

ROLES

When it’s not your turn, you have important things to do in addition to interpreting minor characters assigned to you by the turn player. You have always a role: Guide or Misleader.

You can always play your role during the turn, but it will be easier for you to do when you are called to draw a Resolution card and interpret it (p. 15). To do this, you can use the hopefulness and bleakness section shown on the spotlight character’s card (p. 37).

The Guide

The player to the right of the current player will serve as Guide. The goal of the Guide is to keep the focus on the main character and to make the story as engaging as possible. To do this, the Guide can use the hopefulness section shown on the spotlight character’s card.

The Misleader

The player to the right of the turn player will serve as Misleader. The goal of the Misleader is to tempt the main character and to make the story as dramatic as possible. To do this, the Guide can use the bleakness section shown on the spotlight character’s card.

FATE

Once each session, you can choose to draw a Fate card on your turn. These cards are for when you want or need some narrative random help—if you find your character’s story is floundering, for example, or if you think the plot you’re following needs an unexpected twist. The Fate cards are often tied to the map, or to elements that someone owns.

When you draw a card, you don’t look at it, but give it to someone else to interpret. Their job is to make sure fate astounds you, either just your character or all the characters.

When someone interprets a card that talks about an owned element, that means the element they own comes into play.





Two valiant knights duel each other nearby Tintagel, before Merlin the Wise: the Periwinkle Knight and Sir Cararant, each with the heart full of courage and loyalty towards their own sovereign. Between the two of them, the more worthy will be honoured with Tyrhung, a sword forged by Wayland the Smith, of Saxon ancestry and supreme amongst the mortal makers. Palostram, the talking horse, whispers to the wizard: «I see those two sundered through iron, but joined through blood» and, in that moment, Merlin knows the future, and a great bleakness seizes him.

*Now, fetch the map! Avalon, Camelot, and what else?
Fill it up, as you wish, with castles and magic wells.
And likewise, the Elements shall follow:
Chivalry, Nature, Love, Fantastic and Macabre;
of authority, none can stay hollow.*



Before creating the characters, you need to take care of the elements and the map. During this part of the game, you can always use all the key phrases, except *That Might Not Be Quite So Easy*.

ASSIGN THE ELEMENTS

Start by deciding who owns the authority on the five elements of the game (Chivalry, Grim, Love, Nature, and Wondrous).

Don't worry if someone will be responsible for a number of elements greater than the other players; instead take care to assign authority over a particular element to the right person, the one who is able to provide integrity to the story and a unitary vision of the element.

After you have assigned the elements, those who have authority can start using it. Players can use a veto to say that a specific story aspect or event related to the element they own is not going to happen and that they either want to move forward without it or make up something new to replace it. Therefore, while creating the map and the characters, the players can intervene to describe the element they own or to put a veto. Remember: you are always free to discuss your veto with the other players, but the last decision is for you. You don't have to justify your veto.

CREATE THE MAP

Print the game map on a large paper sheet (two A4 paper sheets are perfect). As you can see, this is a pretty bare map that presents only two important places for the Arthurian legend (Avalon and Camelot). The rest is at your disposal. Remember that the map will affect the Fate cards you will be playing during the game, but the map will also be affected by the cards.

Start by creating a place, one for each of you. Draw each place on the map and give it a brief description, if you want to, but remember that adventure and search are branches of the chivalric literature, so allow space for the story to fill in the details.





Lady Iseullt wipes her tears, sweat, and blood nearby the holy spring of Iwulm, while she sings words of love learnt a long time ago, from her nurturer, Helaine le Fay. Tears and sweat are one with that water once holy to the ancients, but why does blood labour to fade away? And whyever this weeping, since she prevailed?

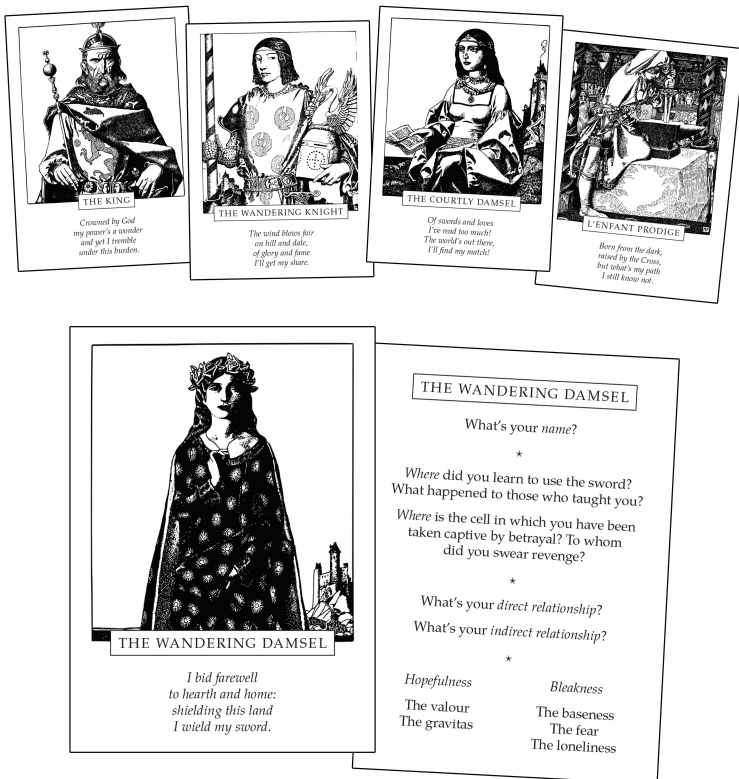
*Out of a poem, a courtly damsel's riding;
after her, a wandering knight, an elder wise,
while king and cunning lady are arguing.
In the meantime, a fey stalks from the sky.*



Take a look at the Archetype cards and think of the character you would like to play. Discuss this aloud and engage the other players. Think of the origins of your character and the people who are important for them and for the story. Don't burn out your creativity: just concentrate on the beginning of the story and create a character that can do great things. The characters you create carry their own destiny. They are known and always at the centre of events.

A brief note on archetypes and gender representation

In *The Sword and the Loves* there are ten archetypes: four men, four women, and one gender neutral (*L'enfant prodige*). These are inspired by literary figures of the Arthurian cycle. I tried to smooth edges from the most controversial figures, in particular from the female figures, who are always shown in the reference literature as mischievous and devoted to nought. The archetype of *The Wandering Damsel* is my honourable tribute to the female figure responding to the patterns and the prejudices of the time.





*Of swords and loves
I've read too much!
The world's out there,
I'll find my match!*

ARCHETYPES

The Courtly Damsel

Choose this archetype if you like the concept of a female character in search of love, a damsel used to the splendours and the rituals of the court.

The archetype is inspired by the figure of Enide, the wife of Erec.

It could be:

- a damsel of a love court with the task of listening to a “case of love” and giving advice according to the rules of love;
- a damsel able to tear up important promises to fearless passing knights;
- a damsel at the court famous for her attractiveness and her evasive behaviours.



*Born from the dark,
raised by the Cross,
but what's my path
I still know not.*

L'enfant prodige

Choose this archetype if you like the concept of a young character predestined to do great things or connected in some way to wonder.

The archetype is partly inspired by the figure of Arthur and partly by the figure of Ambrosius—a boy with prophetic gifts—considered the first literary form of Merlin (*Historia Brittonum*, Nennio).

It could be:

- a very young princess born during a moon eclipse and therefore able to *feel* the darkness in the hearts of men;
- a child born of the union between a woman and a fantastic creature;
- a very wise little farmer able to rival with talented bards in songs, quips, and smirks.



*Fear the Fair Folk
of whom I'm one:
we own this land
from spring to oak.*

The Fay

Choose this archetype if you want to narrate the story of a supernatural creature devoted to magic.

The archetype is inspired by the figure of Morgan le Fay, Arthur's sister-in-law and antagonist of Merlin.

It could be:

- a virtuous fairy belonging to the people of the mounds;
- an elusive and dangerous woman who uses her magic art to destabilise the kingdom;
- a magical creature capable of seducing and capturing valiant warriors trying to escape an ancient curse.



*Crowned by God
my power's a wonder
and yet I tremble
under this burden.*

The King

Choose this archetype if you like the concept of a character burdened by the weight of a kingdom to rule with people to rule.

The archetype is inspired by the figures of Arthur and his father Uther Pendragon.

It could be:

- a sovereign dedicated to conquering new territories to please his queen;
- a king forced to defend his people from the attacks of enemy armies;
- a king with a heroic and loyal knighthood, ready to help him in matters important to the kingdom.



*Swift is my horse
sharp is my sword
but over my force
rules my good lord.*

The Loyal Knight

Choose this archetype if you want to narrate the deeds of a knight loyal to his king and to the other knights, protector of women and the weak.

The archetype is inspired by the figure of Gawain, nephew of Arthur and knight of the Round Table.

It could be:

- a knight embarking on a venture to return the honour to a court bridesmaid;
- a knight forced by the events to protect a cruel and despotic sovereign;
- a young knight whose loyalty is put to the test by a brother who fled the nest.



*A dire path I walk,
a doomed crossroad:
Honour or Love?
Ho, how do I burn!*

The Reckless Lover

Choose this archetype if you like the concept of a female character overwhelmed by passion and careless of the consequences.

The archetype is inspired by the figure of Morgause, wife of King Lot, and Guinevere, wife of Arthur and Lancelot's lover.

It could be:

- a queen whose love for a knight is powerful enough to risk dragging the kingdom into a spiral of ruin and destruction;
- a wife who gives herself away to her husband's enemies to manipulate them and get favours;
- a lover who claims terrible things from her beloved in order to prove his love.



*I lack both arms
and hoards of wealth,
but my sharp mind
all foes will crash.*

The Sly Lady

Choose this archetype if you want to narrate the deeds of a sly and calculating court lady.

The archetype is inspired by the figure of Viviane, the Lady of the Lake.

It could be:

- a lady who dispenses precious gifts to the knights to control them in some way;
- a woman skilled in the intrigues of the palace who is able to exploit quibbles and rumours;
- an influential lady considered God's favourite since she survived a shipwreck.



*I bid farewell
to hearth and home:
shielding this land
I wield my sword.*

The Wandering Damsel

Choose this archetype if you like the concept of a female character looking for adventures and glory.

The archetype is inspired by the figures of Éowyn—grandson of Théoden king and brave shieldmaiden, created by J. R. R. Tolkien—and Joan of Arc.

It could be:

- a girl who fled from the castle to avoid a marriage of convenience;
- a damsel able to compete with talented knights in the use of the lance;
- a young woman of humble origins destined to conduct her own army in battle.



*The wind blows fair
on hill and dale,
of glory and fame
I'll get my share.*

The Wandering Knight

Choose this archetype if you would like to follow the story of a knight on a journey looking for adventures to prove his valour.

The archetype is partly inspired by the figure of Lancelot, one of the knights of the Round Table (the most valiant, according to someone), forced to go into exile because of Guinevere's jealousy.

It could be:

- a knight destined to recover a magical or thaumaturgical object;
- a knight who likes *pas d'armes* and travels unceasingly from one point of the kingdom to another to challenge other knights;
- a knight forced to wander by a charm which can be broken only by a woman or by death.



*I master all arts
I pride my fame,
will I stand fast
before my fate?*

The Wise Old Man

Choose this archetype if you want to assume the semblance of a wise and old man, a disturbing and calculating individual devoted to knowledge and to the obscure arts.

The archetype is inspired by the figure of Merlin, wise man and advisor of Uther Pendragon and Arthur.

It could be:

- a king's advisor risen to that position with a spell;
- a magician who can do great things even in secrecy and discretion;
- a clairvoyant coming from the more remote areas of the kingdom and kept in great care by the queen and her damsels.



LOCATIONS

Create two locations for your character. If you have any ideas, draw the locations on the map. Otherwise, you can answer the questions on your character's card, and then draw the places on the map. Give names to the locations and other things on the map: woods, villages, roads, etc. If you want, you can give some details on the locations.

RELATIONSHIPS

Each character should have two relationships: a direct one and an indirect one. They must be strong and meaningful connections.

A direct relationship means that the character is emotionally tied to a secondary character. An indirect relationship means both characters are emotionally tied to a third character, event, place, or other element.

HOPEFULNESS AND BLEAKNESS

Every archetype is characterised by five hints. A hint can be positive (hopefulness) or negative (bleakness). These two kinds



of starting points will be useful respectively to the guide and to the misleader player.

THE DESTINY POINT

Each session, before you start playing, every character will need a destiny point. This is an event that will occur in the life of the character—something dramatic, significant, perhaps something that changes their life.

You don't have to write a destiny point for your character. You'll create destiny points for each other. Everyone writes down one destiny point for each of the other players' characters. You're free to write anything you want, since the other players are free to ignore the destiny point written by you if they don't like it.

When everyone's done, choose one of the destiny points the other players suggested for your character. Every destiny point can be used as it is or it can be thrown away. Furthermore, if any of the destiny points affect more than one major character, all the players involved must agree to use it.

Using Destiny Points

The destiny point is a very important event for the character but it is also a player's goal. The main rule to follow to best use the

destiny point is: play towards it!

You will not be alone in this venture. Other players (in particular the Guide) should help you get to the destiny point. However, remember that there is a story between the beginning of an adventure and its end. So don't be in a hurry - just take the time you need, always keeping in mind the destiny of your character.

After your destiny point has been played out, you may choose to let your story rest for this session. If so, you still participate in the others' stories as always, but when it's your turn to portray your character, just skip your turn.

When all characters have faced their destiny points, it's often a good time to end the session.





Lady Iseullt mourns Sir Cararant, at death's door, after she herself pierced him with the iron under the false pretences of the Periwinkle Knight. Alas, untrustworthy war, you tear the lovers apart with chains whose links are crowns of kings.

*It's time for a scene, a minstrels' terzetto.
Hopefulness, show them the way.
Bleakness, stab! Like a stiletto.
Finally, Hero, enjoy this fine play!*



On your turn, your character is the undisputed protagonist. Therefore, you do the following things:

- set the scene;
- portray your character;
- if you want, draw a Fate card (only once per session);
- finish the scene when you're ready.

On others' turns—in addition to using the ritual phrases—you can always do the following things:

- create or play a secondary character;
- describe events and the environment;
- use your authority and possibly veto others' narration related to elements you own;
- interpret the Resolution and Fate cards.

SET THE SCENE

At the beginning of your turn, describe where your character is and what is going on. You are the one that sets the scene, so you can ask other players to portray secondary characters or describe the setting. You can also be explicit about the purpose of the scene—for example, you can say it is a memory, a flashback, a current event, etc.

The Purpose of the Scene

A good suggestion is to make sure each scene has a purpose. This will allow you to provide other players with a track to follow. As the destiny point assures you a medium-term goal for the session you are playing, the purpose of a scene allows everyone to be on the same page. Of course, this does not mean having the whole scene in mind and following it slavishly (on the contrary, it is good that you know that in that case, the game will rush against you).

The only rule to follow at this stage is: support your characters, let them follow their desires, and satisfy their needs.

FINISH THE SCENE

When you feel ready, you can end your turn and pass the turn to the next player. The scene ends when it seems most appropriate to you (probably when the purpose of the scene ceases to exist) unless someone tells you *Harder*.

CREATE OR PLAY A SECONDARY CHARACTER

You can play a secondary character at any time, either because someone asks you to, or because you feel like it. The current player can say *Try a Different Way*, of course, in which case you either change your portrayal of the character or just play a different character. Nobody owns secondary characters—anyone can take them over at any point.

DESCRIBE EVENTS AND THE ENVIRONMENT

At any time you can narrate events, describe the surroundings, and so forth.





Lady Iseullt begs, at the laid table of a private feast, Sir Kay, seneschal and Arthur's first knight, so that he persuades their sire to have mercy upon Sir Cararant, wounded and imprisoned in Camelot. How could the virgin warrior know that Helaine le Fay, under the false pretences of the abbot Athelstan, bewitched the knight so that he was enamoured of her? «Never ever, my lady! Your care for Sir Cararant betray you, and perhaps they betray even your king» Sir Kay flares up, overflowing with that jealousy which poorly conceals more love for themselves than for who they think they love.

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