

# ***KATANA TO YARI***

('Sword & Spear')

## **PART I : BACKGROUND**

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### **1. INTRODUCTION**

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These rules, such as they are, are the results of around 20 years of messing around with 'samurai skirmishes' set in old Japan. The rules can be used either to play simple one-off games, or as the combat element of a role-playing game according to your taste. Be warned however, it is a fundamental aspect of this particular game that duelling with Japanese weapons is highly dangerous - the combat can be short and bloody, so if you are a role player you should engage in combat with some considerable trepidation!

In designing the game I was faced with the usual dilemma concerning personal combat rules reflecting the detail of using the colourful variety of exotic weapons to be found in Japan. Games which try to cater for a blow by blow resolution of combat are usually slow moving and unwieldy - and rarely, if ever, cope with group actions. For these rules I decided to concentrate instead on movement and positioning and reduce the clash of blades to a simple comparative die roll. To do well in this game you need to ensure that you understand the strengths of your own weapon and the weaknesses of your enemy - proper positioning is vital, outnumbering essential. In an equal man-to-man fight the results are usually fairly unpredictable, and can swing suddenly and disastrously one way or another.

It is important to note that the combat I have tried to reflect here is based on the sources available in English and my own paltry practical experience with some of these weapons. Outnumbering is a serious disadvantage for all but the best fighters. As mentioned above it ignores the close detail of weapon handling because, frankly, I do not think it can be adequately handled in an abstract game. If you want to experience the minutiae of combat I suggest you join a fencing class or Kendo school - it is by far the best way!

Finally, on commencing battle remember the famous Japanese proverb:

*Katte Kabuto No O O Shime Yo!*

Jim Wallman  
Streatham 1998

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## 2. A BIT OF HISTORY

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*"Among flowers the cherry-blossom,  
among men the samurai."  
Japanese proverb*

### **Origins of samurai as warrior class**

In the early days of Japanese culture, the land was ruled by a Chinese-educated noble class. These owned the land and formed the Emperor's court, and in time of war against 'barbarians' the Emperor rode out at the head of a noble army. At this time the eastern and northern parts of Japan were still occupied by the aboriginal inhabitants for the islands and the Japanese (probably originally of sino-polynesian stock) were busy pushing forward their control of the land by colonisation. In time this harsh frontier bred hard men - warrior-farmers who soon became the backbone of the military forces. These tough frontiersmen were also in much demand as bodyguards for the nobility whose were becoming increasingly effete and disinterested in martial prowess. It wasn't long before these warriors, the Bushi, started to gain power in their own right. The nobility remained - as did the court of the Emperor, but by the late 15th century the warriors had started to achieve real political control, led by the Shogun, technically the Emperor's General, in reality a military dictator or generalissimo.

As a social class the bushi amounted to about 5% of the population, and controlled at least 80% of the wealth through an intricate web of feudal land rights and fiefdoms, and dominated the political life of the country until the Meiji Restoration of 1868.

### **Nature of combat**

Personal combat in classical Japan was probably like personal combat in any other age and country - a nasty, brutal, bloody business. Once the incessant internecine wars were finished with the creation of the Tokugawa hegemony from 1600 the samurai started to gradually turn in upon themselves and many had little to do other than brawl, train with their weapons, write poetry and generally decline. It was in this period that much of the modern ideas of 'martial arts' came about - as the warriors had time to codify their martial traditions. In the process a lot of impractical nonsense was also created - techniques and weapons that a practising warrior of the 15th or 16th centuries would have found laughable. I have reflected some of these in the special weapons sections at the end of the rules - you can make your own judgement as to their value.

### **Society and social interaction.**

The bushi, as an armed ruling class, exerted a great deal of control over the ordinary population. This control was far from absolute - since Japanese society had multi-layered system of obligation and duty. Groups such as the clergy for example - both Buddhist and Shinto - had a special place in this society. In these rules the status scores give a very rough guide to the way in which characters of different background might interact. A

detailed treatment of social interaction is really beyond the scope of these rules, but consult the bibliography for further reading if you are interested in taking this further.

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## 3. CHARACTERISTICS

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*"A warrior is a person who does things quickly."  
Hagakure*

Every figure has number of ratings which determine its combat ability etc.

**a. Reaction Speed.** This is a measure of a character's ability to react quickly in action and is crucial in combat. It determines how often the character can attack in a move. The speed is on a scale of 1 to 5, 5 being the peak of human achievement and 1 being below average. Typically, peasants would be 1, ashigaru 2 and samurai 3. Only persons of exceptional skill and martial prowess would ever be 4 or 5.

**b. Weapon Skill.** This is a whole number which can be of any value, positive or negative, and represents the relative skill with a given weapon. Normally the number will be between 0 and 10; where 0 is an absolute beginner and 10 a Master. As a general guide, Samurai mostly rate as +3 or +4, ashigaru as +1 or +2 and peasants as 0 or +1.

**c. Horsemanship.** There are six ranks of horsemanship:

Master  
Expert  
Good  
Average  
Poor  
Useless

Normally only the samurai class were permitted to ride horses, and this was generally only in combat or hunting (most routine travel was on foot). Horse transport (ie. horse drawn carts) was very rare.

All non-samurai figures are therefore usually classified as 'Useless' horsemen.

**d. Leadership.** This ability is a score in the range 0 to 5. It is used as a factor in the morale tests when a player is leading a group of subordinates (ie. non-players). It can be used also to show the ability of non-played subordinate leaders. This is normally independent of social class or weapon skills - a peasant could show better leadership skills than a samurai - but only within his own class. See later in the main rules under 'Fear and Bravery' for more explanation.

**e. Initiative.** This is a rating on a scale of 0-10 and is used in two ways:

- i. To determine who moves first if there is any doubt.
- ii. To determine whether a non-played leader will take an independent action.

Again, the higher levels of intuition will only apply to the exceptional warriors. Typically, a peasant would have 0-2, an ashigaru 2-4, and a samurai 4-6. Higher scores reserved for martial arts masters.

**f. Social Status.** Japanese society was (and is still) a highly status-conscious one. It is therefore essential that a character's social status is determined. This will be primarily determined by a character's origins, although status could be modified by a character's actions.

Typical Status Scores might be:

Rural peasant	5-25
Ronin	25-50
Village headman	15-40
Samurai	100+
Ashigaru	20-30
Monk/cleric	40-200
Court Noble	200+
Merchant	5-15
Artisan	10-40
Eta or Foreigners	0
Hairy Ainu	-50

Obviously the above are only generalisations. The key thing in using the above status score is that it is the RELATIVE status that counts. The degree of respect accorded to one of higher rank is determined by the difference in the relevant status scores.

## SOME TYPICAL CHARACTERS

### ***The Samurai***

Reaction speed: 3  
 Weapon skill : +4  
 Initiative : 6  
 Horsemanship : EXPERT  
 Leadership : 6  
 Social status : 120

### ***The Ronin***

Reaction speed: 3  
 Weapon skill : +3  
 Initiative : 5  
 Horsemanship : AVERAGE  
 Leadership : 4  
 Social status : 35

### ***The Ashigaru***

Reaction speed: 2  
 Weapon skill : +2  
 Initiative : 3  
 Horsemanship : USELESS  
 Leadership : 3  
 Social status : 20

### ***The Peasant***

Reaction speed: 1  
 Weapon skill : 0  
 Initiative : 1  
 Horsemanship : USELESS  
 Leadership : 1  
 Social status : 10

**The Master**

Reaction speed: 5

Weapon skill : +10

Initiative : 8

Horsemanship : AVERAGE

Leadership : 5

Social status : 40

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## 4. THE WARRIORS - A GLOSSARY

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*"A samurai with no group is  
no samurai at all."  
Hagakure*

**ASHIGARU** Foot soldier (literally 'light-footed soldier'). These were the lowest form of Bushi. Originally of peasant stock, employed by a clan to fight but with very few privileges. They became an established sub-group of the Bushi in later years, as the incessant civil wars wore on.

**BUSHI** Generic term for members of the warrior class of all ranks. Included groups such as the samurai and ashigaru.

**CHOTEKI** A rebel. Rebellion was a very common (and usually the only) form of political protest throughout the history of Japan. Rebels could be anything from a handful of peasants to an entire samurai clan.

**CHUGEN** Personal servant or retainer, sometimes a combatant although seldom by choice.

**DIAMYO** A Provincial Lord. Such a lord might be equated with a English Baron of the Wars of the Roses, although for much of Japan's history the Diamyo probably had more absolute political power within their own clan lands than their English counterparts.

**HATAMOTO** Literally 'Banner-man'. In earlier times these were simply that - a standard bearer for their lord (a highly responsible and dangerous job in a battle). In the later years Hatamoto became a formal bushi rank in its own right as a sort of lesser Diamyo.

**HEIMIN** A generic term for commoners (ie. non-Bushi) and used mainly to refer to people such as the rural peasantry.

**HIRASAMURAI** Peasant soldiers, a sort of low-grade ashigaru.

**JI-SAMURAI** Farmer-warriors. Generic term for powerful rural land-owners, of the bushi, who originally became warriors to protect their lands. As landlords they formed the rural power-base of the bushi, since they in effect control rice production and had strong followings of tough rural samurai.

**NINJA** low-caste assassin. Originally any old dispensable ruffian who would risk his life to assassinate an enemy. Later on the ninja organised themselves into clans and created a myth of invincibility. This was largely a PR exercise, however, and historically speaking, ninja probably failed far more often than they succeeded. They were widely regarded as social scum by the samurai.

**SAMURAI** The bulk of the Bushi, which can be regarded as a rank approximately between Hatamoto and Ashigaru.

**SHOGUN** The supreme military dictator of all Japan. This was not always all it sounded, since the title did not actually have supreme executive power until after 1600.

**SOHEI** A warrior monk. Although not formally recognised as part of the bushi, their militant tendencies make them bushi for all practical purposes. They arose from the need to protect the often large temple land holdings from brigands, rival temples and the samurai-run military government (the Bakufu).

**TAISHO** A general.

**YAKUZA** Town-based gangsters. In later years these became highly organised, in effect mimicking the samurai clans and controlling all or part of the commerce of large towns with Mafia-like efficiency. Members of yakuza gangs were recognisable by their colourful and often extensive body tattoos.

**YAMABUSHI** Warrior monk, especially from mountain temples (lit. 'mountain warrior').

## 5. THE WEAPONS - ANOTHER GLOSSARY

*"Where there is an advantage there is also a disadvantage."  
Japanese proverb*

Classical Japan was bristling with all manner of weird and wonderful weapons. A complete list would fill a book on its own (and has in fact filled several!). Here I have included only the commonly known ones. It should be borne in mind that by far the most common weapons were the sword, spear, bow and naginata (in roughly that order). The other weapons tended to be minority interests and merely add a little local colour.

WEAPON	DESCRIPTION	CLASS
<b>AIGUCHI</b>	Small dagger, easily concealed and could be poisoned. It was also used as a thrown weapon.	Close in / Missile
<b>BO</b>	Long staff (6-7 feet long).	Standard
<b>BOKKEN</b>	Hardwood sword used for sword practice.	Standard
<b>DAIKYU</b>	Long war-bow.	
<b>DAISHO</b>	Pair of swords, one long and one short which are always carried by the samurai as a mark of their rank and status. Low-status bushi (such as ashigaru) might carry only one sword.	Standard
<b>DOSHI</b>	Dagger.	Close In
<b>FERUZUE</b>	A special spear with a ball and chain on the butt end. A highly specialised and uncommon weapon and very difficult to use effectively.	Standard
<b>FUTAYAMA-YARI</b>	This is a spear which has a barbed hook behind the head. It was often used to dismount horsemen by entangling them.	Standard
<b>GEKKEN</b>	Half-moon bladed spear.	Standard
<b>INOSHISHI-NO-YARI</b>	Boar spear (with cross-bar below head).	Standard
<b>JUJUTSU</b>	Multi-disciplined technique of unarmed combat.	Unarmed Combat
<b>JUTTE / JITTE</b>	Forked iron truncheon, much favoured by officers of the law because it enabled them to trap a sword-blade in the fork, helping them restrain unruly samurai without having to kill them. It later became the badge of office of the Tokugawa police.	Short
<b>JO</b>	Hardwood Staff (about 4-5 feet long).	Standard
<b>KAGE-YARI</b>	Hooked spear.	Standard
<b>KAMA</b>	Short-handled sickle.	Short
<b>KAMA-YARI</b>	Sickle-headed spear.	Standard
<b>KATANA</b>	Long sword. The most common and highly regarded weapon of the bushi.	Standard
<b>KAWA-NAWA</b>	A grappling hook and rope. Strange as it may seem, there was a whole system of combat based on this weapon. It was, of course very difficult to learn and use effectively.	Standard
<b>KISERU</b>	An iron tobacco pipe - probably developed originally as an improvised weapon of the moment.	Short
<b>KODACHI</b>	Short sword.	Short
<b>KONSAIBO</b>	Heavy, metal studded, staff about 6 feet long.	Heavy
<b>KUMADE</b>	Grappling hook or anchor. Used as a weapon in sea battles - mainly because it happened to be handy.	Standard
<b>KUSARIGAMA</b>	A composite weapon composed of a chain and sickle. This was very effective in the hands of an expert, but a disaster in the hands of anyone else.	Standard

<b>KYU</b>	Bow.	Missile
<b>KYUSEN</b>	Bow and arrows.	Missile
<b>MAGARI-YARI</b>	Three-bladed spear.	Standard
<b>MAKURA-YARI</b>	Pillow spear. Usually only about 2-3 feet long, it was literally kept by the pillow as a last ditch defence against assassins.	Short
<b>MANRIKIGUSARI</b>	Weighted chain. Particularly used as a concealed weapon and much used for restraining swordsmen. Not a weapon for beginners.	Short
<b>MOJIRI</b>	Long barbed pole for catching and restraining criminals by entangling their clothing. Usually used by police in groups of two or three.	Standard
<b>NAGAMAKI</b>	A long-bladed glaive.	Standard
<b>NAGINATA</b>	Glaive. A popular weapon with the warrior monks.	Standard
<b>NAGEGAMA</b>	Another version of the KUSARIGAMA.	Standard
<b>NINJATO</b>	A straight-bladed sword.	Standard
<b>NI-TEN JUTSU</b>	Not really a weapon as such, this is the school of swordsmanship that places strong emphasis on the use of both the long and short swords (or two long swords) at once in combat.	Standard
<b>NODACHI</b>	An unusually long sword.	Standard
<b>NUNCHAKU</b>	A short, 2-sectioned staff linked by a short chain.	Short
<b>ONO</b>	Axe or poleaxe. Very rare.	Heavy
<b>OTSUCHI</b>	War mallet.	Heavy
<b>O-YUMI</b>	'Great Crossbow' or type of catapult.	
<b>SAI</b>	A short spike weapon with large quillions. Usually used in pairs.	Short
<b>SATSUMATA</b>	Fork-bladed spear.	Standard
<b>SARIKEN</b>	Hand-thrown metal dart.	Close In
<b>SHAKUJO-YARI</b>	Staff with a spear concealed within it.	Standard
<b>SHUKO</b>	Hand-held weights or gauntlets used as a sort of 'knuckle-duster' in unarmed combat.	Close in
<b>SHURIKEN</b>	Metal throwing star.	Missile
<b>SODEGARAMI</b>	Barbed restraining pole.	Standard
<b>SU-YARI</b>	War-spear.	Standard
<b>TACHI</b>	Another name for a Katana.	Standard
<b>TANTO</b>	Dagger	Close-in
<b>TAKE-HOKO or TAKE-YARI</b>	Bamboo spear.	Standard
<b>TEPPO</b>	Matchlock musket	Missile
<b>TEPPO-YUMI</b>	Crossbow. A Chinese weapon, generally unpopular and little used.	Missile
<b>TESSEN</b>	Iron fan. Used by commanders and generals as a badge of rank, and often a weapon of emergency defence.	Short
<b>TETSUBO</b>	Iron staff (6-7 feet long)	Heavy
<b>TONFA</b>	Jointed staff. Often used in pairs.	Close In
<b>UCHI-NE</b>	Short javelin. Similar to the MAKURA-YARI, but designed primarily for throwing. Not suitable for melee. An unusual weapon.	Missile
<b>WAKAZASHI</b>	Short sword, the companion sword to the KATANA. This weapon would be retained by a samurai at all times.	Short
<b>YARI</b>	Spear.	Standard
<b>YARI-NAGE</b>	Another short javelin or throwing spear like the Uchi-ne, but this is suitable for use in a clash of blades as well as for throwing.	Standard
<b>YUMI-YARI</b>	A bow with a spear-head on one end. Rarely ever used in combat.	Standard
<b>YAWARA</b>	Small wooden dumbbell-shaped weapons used in certain unarmed combat techniques.	Close-in

# PART 2 : THE MAIN RULES

## 1. MOVEMENT

*"He who makes the first false  
move is certain to lose the game."  
Japanese proverb*

Movement is on a hexagon grid. All figures are placed facing a hex-side and movement is from hex to hex through the hex sides.

Each move is divided into five phases. Figures may or may not move on one of these phases, subject to the following rules:

At the start of each move, the player must opt for the mode of movement intended. This can be either TACTICAL or NON-TACTICAL. This constrains the types of moves for the remainder of the move.

### Tactical Movement.

When moving tactically, the figure's reaction speed determines the phases in which the figure moves.

Reaction speed:	5	4	3	2	1
Phase 1	✓	✓			
Phase 2	✓		✓		
Phase 3	✓	✓	✓	✓	
Phase 4	✓	✓			
Phase 5	✓	✓	✓	✓	✓

✓ = Can move this phase

If the figure CAN move in a given phase, then it may take any one of the following actions:

### NORMAL ACTIONS

- Move one hex forward on the current facing.
- Change current facing by 60°, and not move.
- Stand up or lie down, no movement.
- Remain stationary.

### SPECIAL ACTIONS

- Sidestep one hex left or right, keeping current facing.
- Sidestep one hex back left or right, keeping current facing.
- Move one hex straight back, keeping current facing.

Special actions cannot be made on consecutive action phases.

### Non-Tactical Movement.

During a Non-tactical movement all figures may move on every phase, regardless of reaction speed, using the movement rules in a. above. There are disadvantage to combat when moving non-tactically.

In addition to the NORMAL and SPECIAL actions above, figures moving non-tactically have another action:

- Move two hexes forward on the current facing.

### Order of Movement.

There are two alternative methods of determining order of movement.

*i. Written orders method.* Player must write down the actions of all their figures in each phase of the move. Then all movement is worked out phase by phase, and simultaneously within each phase. If you wish to make it more difficult for the players, make them write for all phases in advance.

*ii. No written orders method.* Players take it in turns to move all their figures each phase. If you are using the initiative scores then the figures with the highest initiative can elect whether or not they move first in a given phase. Alternatively. roll a die for the side with the highest initiative, or let players take turn and turn about to go first in each phase.

Shooting and combat are adjudicated once ALL movements in a given phase have been completed.

### Moving Horses.

A horse always occupies two hexes.

Horses are assumed to be moving on every phase, regardless of the reaction speed of the rider.

The rider may only attempt to change the current action of his horse on a phase where the rider has an action. Similarly, riders can only aim attacking blows during an active action phase.

A rider cannot change the horse's activity and aim an attacking blow in the same phase.

#### HORSE ACTIONS:

- Move 4 hexes straight ahead without turning (GALLOP).
- Move 3 hexes, with 1 x 60° turn (CANTER).
- Move 2 hexes, with 1 x 60° turn (TROT).
- Move 1 hex, with 1 x 60° turn (WALK).
- Move sideways one hex, no turns (SIDESTEP).
- Move front of horse through 60° (TURN).
- Move back on hex, no turns (BACK).

Horses may only change speed by a maximum of 2 hexes per phase, and then only if it is the rider's action phase.

Horses are only halted by collisions with other horses, solid objects, or by choice. Men on foot do not stop horses - they are always run down by them.

Cantering or galloping horses may attempt to jump obstacles, using the following table:  
Roll 1d10, score in the table to fail (ie. refuse):

Rider Skill:	Master	Expert	Good	Average	Poor	Useless
Obstacle						
Low Hedge	0	0-1	0-1	0-2	0-3	0-5
High Hedge	0-1	0-2	0-4	0-6	0-8	0-8
Barricade	0-2	0-3	0-4	0-5	0-6	0-6
Spear line	0-3	0-3	0-4	0-5	0-5	0-7
1 hex gap	0	0	0	0-1	0-2	0-3
2 hex gap	0	0	0-1	0-2	0-3	0-4
3 hex gap	0	0-1	0-1	0-2	0-4	0-5

If the horse refuses it will stop immediately. The rider must roll 1d10 to remain on the horse:

Rider Quality	Score to stay on
Master	1+
Expert	2+
Good	3+
Average	4+
Poor	6+
Useless	8+

Unhorsed riders fall to the ground immediately.

### **Tripping Over**

The chances of a man on foot tripping over depends upon his actions, roll 1d10 to trip:

- Pushed back into a hex containing a body on the ground: Score 0-3.
- Forced back by combat into an obstacle (ie a hedge) or entangled by a barbed restraining weapon: Score 0-4.
- Jumping a low obstacle : Score 0-5 : -1 if armoured.
- Forced back by combat uphill or up steps: Score 0-4.
- Engaging in combat this phase on a slippery surface (ie. mud or snow): Score 0-3.

The above can be modified by the combat skill of the tester. If his best weapon skill is: 7 or more then +2 to die roll

2 or less then -1 from die roll.

Falling over on foot will normally cause no injury.

**Falling**

"Even monkeys sometimes  
fall off a tree."  
Japanese proverb

Falling from a great height can cause injuries. Roll 1d10:

Falling from horse or ground floor window	Higher falls (more than 10 feet)	RESULT
-	0 or less	Killed.
-	1-2	Knocked out.
-	3	4 distractions & 1d6 wounds.
-	4	4 distractions & 1d3 wounds.
0 or less	5	4 distractions.
1	-	3 distractions.
2	6 or more	2 distractions.
3-4	-	1 distraction.
5 or more	-	No effect.

For every 10 feet of fall over 10; -1 from the die score.

## 2. BOWS AND ARROWS

*"If the bow is drawn hard enough  
the arrow can pierce anything."  
Japanese proverb*

Skill with the various projectile weapons of old Japan is measured by a weapon skill factor, as it is with all other weapons. As with other weapons skill factors are weapon-specific.

### Preparation for shooting

Reloading can only be done in 'tactical' mode.

Time taken to reload depends upon the user's skill with the weapon.

Skill Number:	Under 0	0-4	5-7	8 or over
Bow	4	3	2	1
Crossbow	4	4	3	2
Shuriken	3	2	1	0
Musket	15	15	13	11

Time is in moves.

### Shooting

*"The bow is tactically strong at  
the commencement of battle."  
Miyamoto Musashi*

Weapons can only be used on the user's action phase. No other action is permitted in that phase.

Shooting is only permitted by those in 'Tactical' mode.

The base chance of hitting with various weapons is as show overleaf (add scores on 2 x 1d10)

Range (in hexes)	10	20	30	40	50	60	70	80
Bow or repeating crossbow	10	12	12	13	16	19	22	25
Crossbow	10	10	11	12	13	14	15	19
Musket	13	15	17	21	25	30	-	-
Hand thrown object	12	18	22	-	-	-	-	-

Score in the table or higher to hit a man-sized target.

**ADDITIONS:**

[+] Add character's weapon skill for that weapon.

[+] For each complete move spent aiming at a designated target, up to a maximum of three moves : +1 (Does not apply to muskets or hand thrown weapons).

<b>TARGET IS...</b>		<b>FIRER IS...</b>	
Galloping	-1	On stationary horse	-1
Minimally visible	-2	On walking horse	-2
A 'secondary target'	-2	On trotting horse	-3
Partly obscured	-1	On cantering horse	-4
Moving Non tact this move	-1	On galloping horse	-5
	Turned 60° this phase		-2
	Wounded (per wound)		-1
	Per Distraction		-1
	Under fire		-1

**EFFECT OF HITS: Roll 1d10:**

<b>Score on die</b>	<b>HIT WITH</b>			
	<b>Crossbow or Musket</b>	<b>Arrows</b>	<b>Shuriken or Sariken</b>	<b>Bricks &amp; Stones</b>
9+	8 wounds	6 wounds	4 wounds	3 distractions
8	6 „	4 „	3 „	2 „
6-7	4 „	3 „	2 „	2 „
4-5	3 „	2 „	1 „	1 „
2-3	2 „	1 „	No effect	No effect
1	1 „	No effect	„	„
less	No effect	„	„	„

**DEDUCTIONS:**

-1 target in partial armour -3 target in full armour

-2 target in armour

## Secondary targets

If the designated target is not hit, then there is a chance that another nearby figure might be hit instead. All figures within 1 hex, or two hexes down range, of the target OR any figures engaging in melee with the target are eligible as secondary targets. Dice again separately to hit each potential secondary target until all have been diced for, or a hit has been scored. Remember to use the -2 secondary target deduction for these rolls.

## Multiple Hits

If a multiple of the score needed to hit is thrown (after additions etc), then that multiple of hits is scored, and that many results may be rolled for. This simulates an especially effective single shot (ie through the eye-slits etc)

## Muskets

*"From inside fortifications,  
the gun has no equal among weapons."  
Miyamoto Musashi*

Whenever a musket is fired roll 1d10 to see if it went off properly.

<b>Skill Number: Result</b>	<b>Under 0</b>	<b>0-4</b>	<b>5-7</b>	<b>8 or over</b>
Did not fire (may try again next phase)	0-2	0-1	0-1	0
Pan Flash (spend 2 phases re-priming)	3-5	2-4	2-3	1-2
FIRES OK	6-9	5-9	4-9	3-9

-2 if it is raining.

If a loaded musket is dropped, or the musketeer moves non-tactically with the musket loaded, roll 1d10 score 4+ to lose priming powder and have to re-prime before attempting to fire.

## 3. THE CLASH OF BLADES

*"Waiting for luck is like waiting for death."  
Japanese proverb*

### Exchanging Blows

*"A man's life is as fragile  
as the morning dew."  
Japanese proverb*

Each figure may only make one 'attacking stroke' per phase. Any number of defensive moves or parries can, and will, be made in the phase.

Only by using an attacking stroke can a figure wound or influence the opponent - and hence a successful defence is merely a successful parry and nothing more.

The clash of blades is resolved by throwing 1d10 per combatant per blow or parry. In general, the highest score wins.

### EXAMPLES:

*Hideyori is fighting Yakitomi. Each can make an attack this phase, so roll one die each.*

*Hideyori is outnumbered by Noroi and Murasaki. He must roll twice - one die for each opponent, while his enemies roll once each, and the results of each pair of opposing rolls compared.*

ADD to each die factors for personal skill, situation and position, and the highest score is the winner. The each outcome of the clash of blades depends upon the difference in the final scores, as follows:

- ❖ NO DIFFERENCE : No result. Any attacks are assumed parried. If both attacking simultaneously then both parried.
- ❖ DIFFERENCE of 1 : The winner has pushed back the loser by one hex, as far as possible directly away from the attacker. No wounds have been inflicted.
- ❖ DIFFERENCE >1 : The difference in scores is the number of wounds inflicted on the loser. The loser is also pushed pack.

A normal man takes 5 wounds before dying on taking the sixth.

Combatants with weapons with a reach of more than one hex (see later for combat engagement zones) may always try and engage an attacker who wishes to close to a shorter range.

This is the only case where a man may attack outside his normal reaction phase.

A figure must engage, at least defensively, all figures aiming attacking strokes at him (unless unable to defend - this is the case for certain specialised weapons).

Dead bodies should be marked on the hex-grid where they fall, preferably with counters or similar cut out markers. A dead body usually occupies 2 hexes.

There are four classes of combat modifiers: weapons skill, relative weapon factors, tactical factors and combat engagement zones.

### Weapons Skill

Add the figure's weapons skill number to the die roll.

### Relative Weapon Factors

These are fundamental differences between classes of weapon and their systems of use.

vs	Heavy weapon	Unarmed combat	Close-in weapon	Short weapon	Standard weapon
Standard weapon	0	+2	+2	+1	0
Short weapon	-1	+2	+1	0	-1
Close-in weapon	-2	+1	0	-1	+2
Unarmed combat	-2	0	-1	-2	-2
Heavy weapon	0	+2	+2	+1	0

Count the difference factor only once: for example,

Warrior with a Close in weapon vs a warrior with a heavy weapon, *either* give the close in weapon -2 to he die, *or* the heavy weapon +2, but not both.

### Tactical Factors

Knee deep in water	-1	Standing in a body hex	-2
Waist deep in water	-2	On rough ground	-1
Chest deep in water	-3	Lying on ground	-2
In hedge hex	-3	Every 2 wounds	-1
Impeded	-1	5 wounds	-1
Impeded weapon with reach of three or more hexes	-2		
Entangled by restraining weapon	-3		
Drawing sword, changing or recovering weapon this phase	-4		
Outnumbered 2-1 by unengaged enemy	-2		
Outnumbered 3-1 by unengaged enemy	-3		
Outnumbered 4-1 by unengaged enemy	-4 (and so on...)		
Each distraction on figure	-1		
Moving non-tactically	-3		
Making no effort at defence	-6		

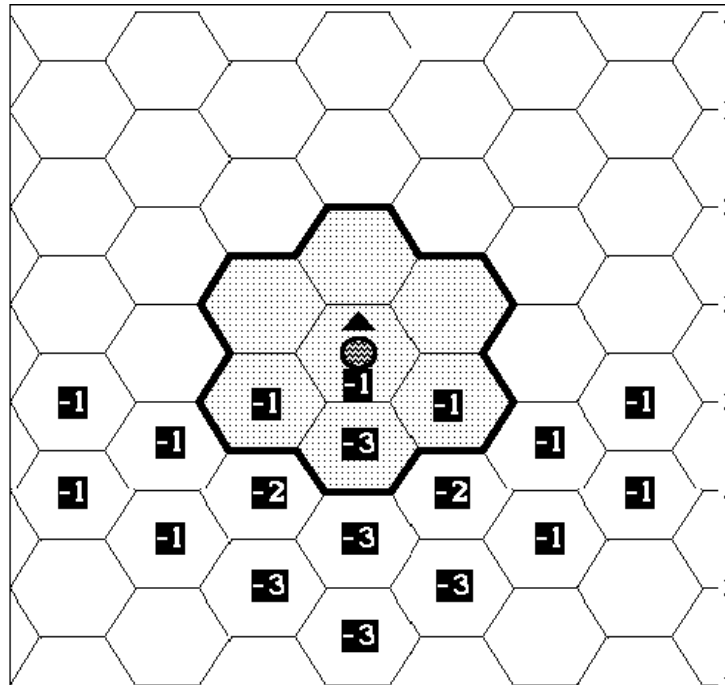
### Combat Engagement Zones

"The naginata is inferior to the spear on the battlefield."  
Miyamoto Musashi

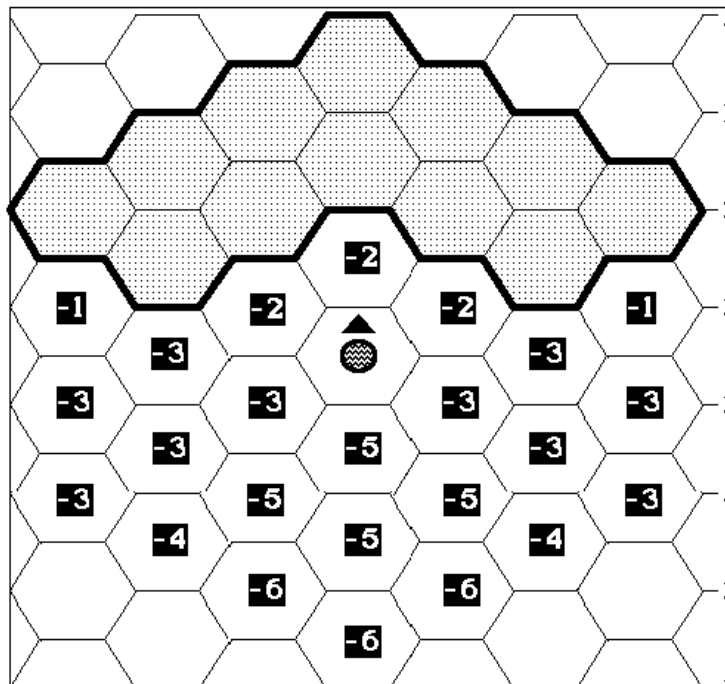
Each weapon has its own reach, and weak points. The following section shows the main weapon types. There are more given at the end of the rules.

#### COMBAT ENGAGEMENT ZONES

WEAPONS: *KATANA*  
*WAKIZASHI*  
*BOKKEN*  
*JO*  
*TONFA*  
*NUNCHAKU*  
*SHORINJE-KEMPO*  
*JUIJUTSU*



WEAPON: *YARI*  
(normal length)





Note that the push-back result applies whether or not there was any other result.

Distraction factors are cumulative and may only be recovered from at a rate of one per complete move - provided that the figure is neither moving nor taking any other action.

Figures with more than 4 distractions lose 1 phase of action  
 more than 6 distractions lose 2 phases  
 more than 8 distractions lose 3 phases, and so on.  
 This can immobilise a figure (= dazed).

Any figure with 15 or more distractions is KO'd for the rest of the game.

## Armour

There was a very wide and colourful range of armour types in classical Japan. In these rules this has been greatly simplified into four very broad categories.

- a. *Unarmoured*. No protection worth mention.
- b. *Part Armoured*. Some armour, in any combination - usually just a breastplate and helmet. Most ashigaru would fall into this category.
- c. *Armoured*. The most common level of samurai armour. This would include a helmet, breastplate, tassets, shoulder-guards etc. The main vulnerable areas are protected.
- d. *Fully Armoured*. All of the body is protected, including face mask, hand and leg armour. Because of the limitations imposed by full armour, figures so protected lose 1 phase of action.

The effect of armour is to permit the wearer to ignore some of the effects of wounds from any single attack:

Fully Armoured men can ignore 3 wounds from any single attack.  
 Armoured men can ignore 2 wounds from any single attack.  
 Partially armoured men can ignore 1 wound from any single attack.

Note that the armour has absolutely no effect upon who wins or loses an exchange of blows, only on the damage inflicted.

## Horses in Combat

*"Horses should walk strongly."  
Miyamoto Musashi*

Under normal circumstances combat will be between the rider and his opponent. The only weapons that can attack the horse in preference to the rider are those with a reach of two or more hexes. The rider will still attempt to defend his horse.

The riding skill of the rider will affect combat IN ADDITION to his weapon skill and other factors:

Riding Skill	Addition
Master/Expert	+2
Good	+1
Poor	-1
Useless	-3

The speed of the horse also has an influence on all opponents in the forward 120° arc of the horse, giving a further bonus in combat:

Cantering +1

Galloping +2

Polearms used on horseback normally have a reach of one hex (YARI is an exception, see below). To use a weapon at its full length on horseback requires certain minimum speed/skill combinations:

Riding Skill:	Master	Expert	Good	Average	Poor	Useless
Max Speed weapon can be fully used:	Gallop	Canter	Trot	Walk	Halt	Impossible

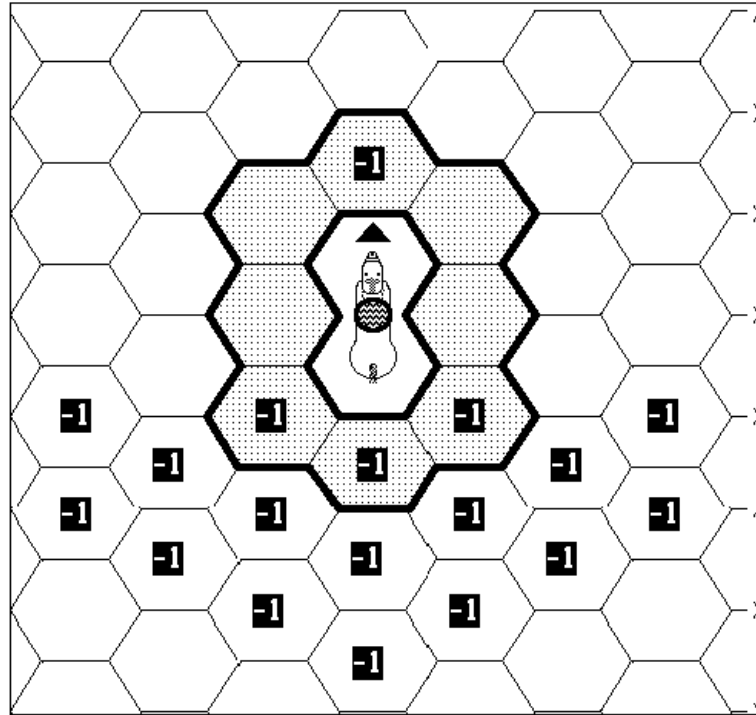
Collisions. A horse at a canter or gallop that collides with a man will knock him down. The rider may engage him in a clash of blades if possible before the horse hits. At slower speeds, the man may throw himself aside. Riders cannot engage men fallen under the horse.

If horses collide, throw 1d10 to see if the rider is unseated using the table on page II-2.

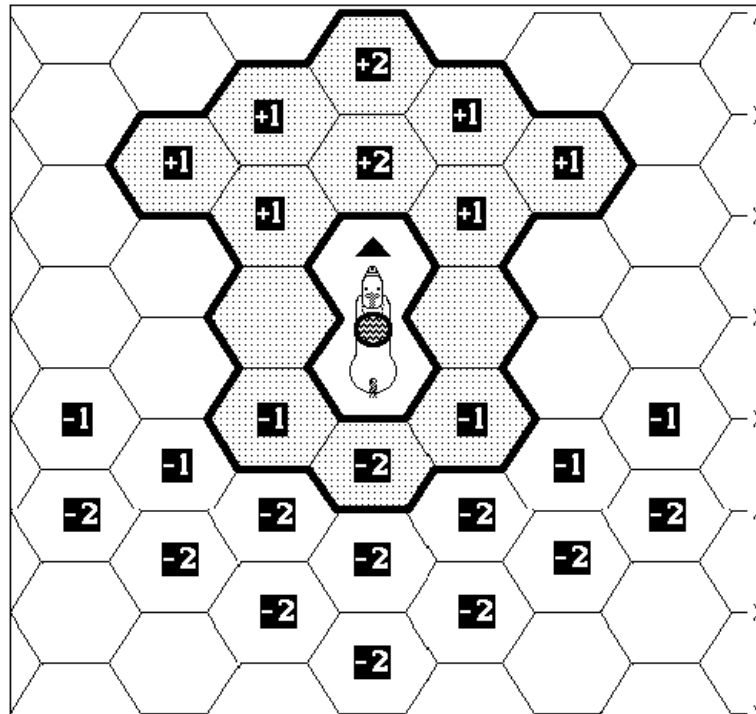
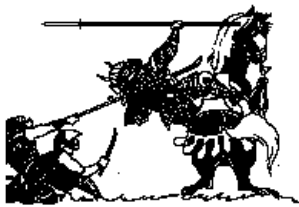
Horse Combat Engagement Zones

**HORSE COMBAT  
ENGAGEMENT ZONES**

WEAPONS: *KATANA*  
*NAGINATA*  
*NAGAMAKI*



WEAPON: *YARI*



## 4. FEAR AND BRAVERY

*"It is as we draw closer to the enemy that  
the tigers in our hearts become lambs."  
Japanese proverb*

### Leadership

*"He should know their morale  
spirit, and encourage them when  
necessary."  
Miyamoto Musashi*

Player characters are automatically regarded as leaders (whatever their status). They do not need to test for their personal morale. All other (non-player) groups have a leader. In the case of groups of peasants this might be an ashigaru or some senior member of the village with military experience. In general the figure with the highest status would be expected to lead. Great reliance was placed on personal leadership, even among the samurai. This is why morale in this game is so greatly affected by the presence or absence of a leader.

### Morale

The popular conception of the samurai warrior as a fearless fighter who would always fight to the death is one which falls somewhat short of the historical reality. Whilst it is true that they (the samurai) were often extremely brave in hopeless situations, they were also extremely pragmatic about warfare in general, and clearly recognised the value of tactical (or even strategic) withdrawal. Sometimes even samurai might decide that they have more pressing business off the battlefield.

Roll 1d10 per group when that group has:

- a casualty, either dead, KO'd or wounded.
- come under fire from muskets.
- fallen to half its original strength or less (each move)
- been surprised in ambush.
- got into such a situation that the umpire deems it appropriate.

Add the following factors as appropriate:

Each man wounded this move	-1
Each man killed so far	-1
Group leader killed this move	-3
Visibly outnumbered	-1
Killed more than lost	+1
On foot and threatened by approaching horsemen	-1
Majority of visible enemy moving away	+2
Group leader killed by social inferior	+2
Friendly higher-status troops seen running away	-2

Plus the Leader's Leadership factor.

RESULTS Score	T R O O P T Y P E		
	Bushi	Ashigaru	Heimin
11+	Continue	Continue	Continue
8-10	Continue	Continue	No advance
5-7	Continue	No advance	Retire
3-4	No advance	No advance	Retire
-1 to +2	No advance	Retire	Run away
under -1	Retire	Run away	Run away

A player character may choose to ignore the results personally - but the group will react as the rules direct.

"Retire" must be away from the enemy, but can be tactical.

"Run away" is a non-tactical move away from the enemy.

*"A man who retreats hoists a sail on his bottom"*  
*Japanese proverb*

---

## 5. ADDITIONAL COMBAT RULES

---

*"It is said that even after one's head has been cut off, he can still perform some function."  
Hagakure*

This section contains optional additional rules that cover some of the more unusual types of combat, and esoteric or exotic weapons.

---

### Body Charges

Any figure may body charge. The defender can make a strike with his weapon as the figure closes in, regardless of the defenders action phase. Charging is considered as movement into the same hex as the defender. If the attacker is beaten, then his movement is stopped. If he is not stopped then he collides with the target. Both figures end up in the same hex - roll 1d10 for falling over:

Defender stationary	Both Moving	Result
8-9	7-9	Both fall
7	5-6	Defender falls
6	4	Attacker falls
0-5	0-3	Neither fall

Figures making a body charge may not make an attacking stroke on that phase. The defender on the receiving end of a successful body-charge take 1d3 distractions. Once a successful body-charge has been made, both may elect to grapple on their next action phase.

---

### FERUZUE

This is a composite weapon comprising a spear and a weighted chain. It can be used either as a short spear or as a chain striking weapon with a reach of 3 hexes (but not as a entangling weapon).

- i. Chain Attack. An attack with the chain can only be made every other phase. (the chain has to be recovered after an attack). The engagement zone is given in the next section.
- ii. Short Spear.

In addition, the chain part of this weapon can be concealed in the shaft of the spear and used in a surprise chain attack. On first use, it gets the +2 surprise attack bonus.

---

### Grappling

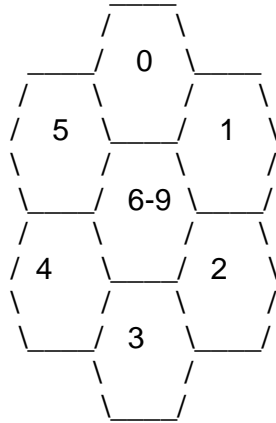
Figures attempting to grapple must first close to the same hex, either by normal movement, or by a body charge (see above).

Assess the results of melee in the normal way as if it were unarmed combat, the loser is thrown to the ground and takes 1d6 distractions.

During grappling neither combatant can defend themselves against other external attackers - if attacked by outsiders, the hit may hit either combatant - 50:50 chance either way.

Only CLOSE IN class weapons may be employed during grappling, all others are rendered useless.

The winner of a round of grappling may always choose to break off. Grappling does not result in push-back results like the normal clash of blades. The fight moves about at random, as follows (roll 1d10):




---

### **IAIJUTSU**

This is the specialised technique of cutting at the same time as drawing the sword. It was practiced by only a few, and was possible only after prolonged practice - and should therefore only be permitted to Samurai or Ronin of skill +5 or more.

This is given its own skill level, like a separate weapon skill. Roll 1d10 and score the skill level or less to succeed with the draw.

If the draw is successful, then the figure may ignore the 'drawing sword this phase' penalty. If using Iai for the first time, then the user gets an additional +2 in that combat for the surprise value of the move.

---

### **KAWA-NAWA**

This is a grappling hook and rope used as a weapon.

It has a reach of 4 hexes and two types of attack, Striking or Tripping. This must be specified before making the attack.

See the engagement zone in the next section.

Only one attack at range 3 or 4 may be made every other action phase to allow time to recover the weapon.

For tripping, the wielder must win by 3 or more to trip opponent. Loser takes 1d6 distractions.

For striking, count this as a Blunt Weapon attack.

---

### **KI-AI**

This is a (probably) mythical ability to dominate or even defeat an enemy by force of martial spirit (ki) expressed by a loud shout or Ki-ai. Most modern Japanese Martial arts draw upon this tradition. As with other weapons this has a skill rating, but the shout as a weapon will only be available to the best warriors.

See engagement zone in the next section. Note that when shouting, ALL figures in the marked area are affected. This makes Ki-ai as sort of area weapon.

The shouter cannot move or defend himself with weapons whilst using Ki-ai.

Roll 1d10 for each target affected. If target skilled in Ki-ai, he may offset his Ki-ai skill against the shouter's skill. Score shouter's skill or less to 'hit'. Each 'hit' causes a push-back result and 1d6 distractions on targets.

---

### **KUMADE**

This is just a grappling hook used in combat. Counts as a blunt weapon attack, but range only 1 hex. Use Katana combat zone.

---

### **KUSARIGAMA or NAGEGAMA**

This is an esoteric chain and sickle weapon, usually only available to those with the time and expertise needed to master them. As such, it was difficult to master.

It is a composite 3 in 1 weapon, comprising a flail, and entangling weapon and a short sword. It can be employed in each of the three ways:

- i. A Flail. The chain can reach out as shown in Section 6 to make a chain attack. An attack as a flail can only be made every other phase. (the chain has to be recovered after an attack).
- ii. Entangling Weapon. The maximum entangling range is 3 hexes. Roll combat dice as normal. If the wielder wins by 3 or more, the loser is entangled and must dice to see if he trips and falls (see 'Tripping Over' above). If subsequently attacked, the loser will take the 'entangled' combat penalty also.
- iii. The sickle part of the weapon can be treated as a short sword for combat. Obviously, if the opponent has been entangled already (under i. above) then the user can quite effectively close for the kill with the sickle.

---

### **MANRIKIGUSARI**

This is a chain restraining device, similar in concept to the Kusarigama, but lacking the complexity. It has a reach of 2 hexes, the engagement zone is shown in the next section. An attack can only be made every other phase. (the chain has to be recovered after an attack).

The chain is easily hidden, and was mainly used as a concealed weapon in places where overt weapons were forbidden.

When first used in a fight, it has a +2 combat bonus for its surprise value.

It can also be used as a restraining device. Win by 3 or more to entangle the opponent.

---

### **MOJIRI and SODEGARAMI**

These are polearms used by urban constable for the restrain of burglars, ninja or drunken samurai. The barbs or spikes on the end of the weapons were caught in the wrongdoer's

clothing and twisted, thus restraining him at long range out of sword reach. Obviously, if several weapons were used on the same target this would be even more effective.

The engagement zones are the same as for YARI.

To entangle their opponent they must win the combat by 3 or more. If they are successful the entangled victim must dice for tripping over.

If the victim remains on his feet he may attempt to tear free on the next action phase (subject to 'entangled' deductions).

These weapons may also be used to injure rather than restrain. Use the engagement zones and rules for BO (long staff).

### **NI-TEN JUTSU**

This is the art of using both the long and short sword together in combat. Although the Samurai carried two swords, they rarely actually used both when fighting. The use of two swords is difficult and tiring.

This technique has its own skill level.

Because attacks are one-handed, reduce effect of successful attacks by 1 wound.

Because the user has two weapons, it improves his ability to defend. Count an additional +2 when defending only. If simultaneously attacking and defending, the bonus only applies to the defending rolls.

The ability to cover a wider defensive arc is reflected in a revised combat engagement zones shown in the next section.

### **YADOMEJUTSU**

This is another specialised technique whereby the user deflected incoming arrows in mid-air with their personal weapon. It can be done with the following weapons:

BOKKEN	DAISHO	JUTTE	KATANA
KODACHI	MAKURA-YARI	NAGINATA	JO
NAGAMAKI	TESSEN	UCHI-NE	WAKAZASHI

Or any unarmed combat technique (except against Sariken & Shuriken).

This technique does not work against musket bullets or crossbow bolts.

Characters are given a skill rating in Yadomejutsu, for a specific weapon - a skill with Katana is not the same as a skill with Naginata.

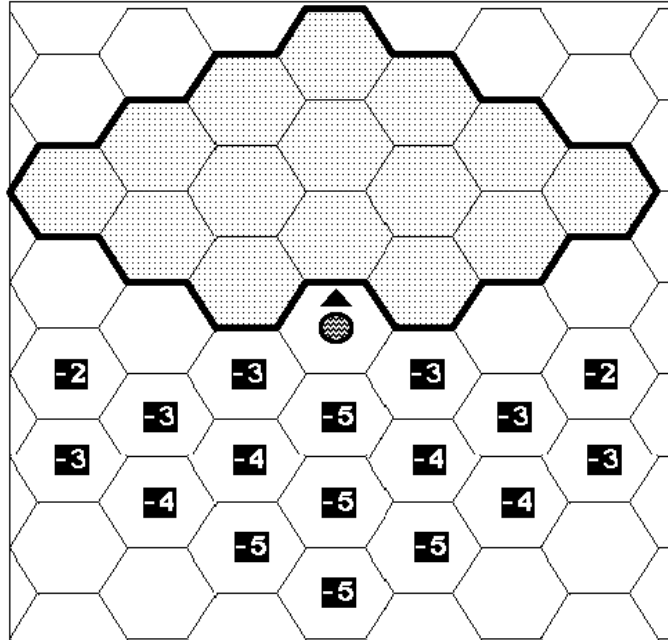
Roll 2d10 (add the scores) and score the skill level or less to deflect the arrow.

+1 to die for every arrow after the first being deflected in same phase.

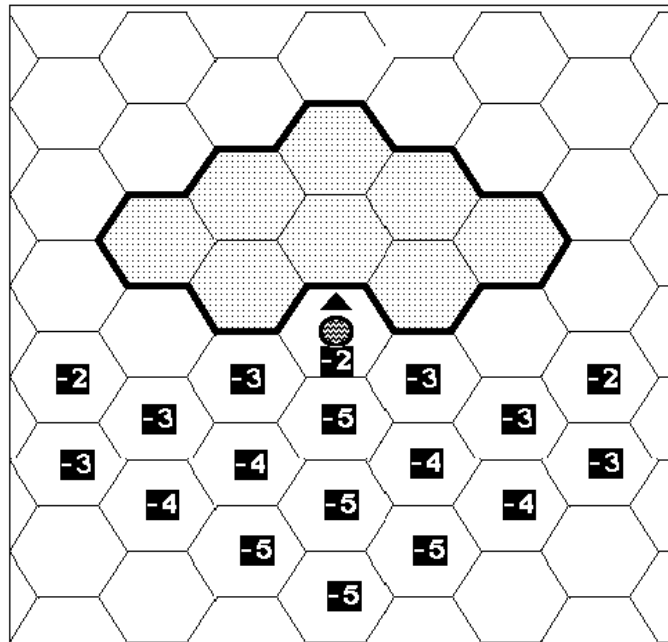
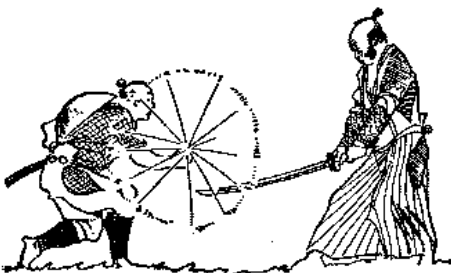
+4 if attempting to deflect shuriken or sariken.

## 6. MORE COMBAT ENGAGEMENT ZONES

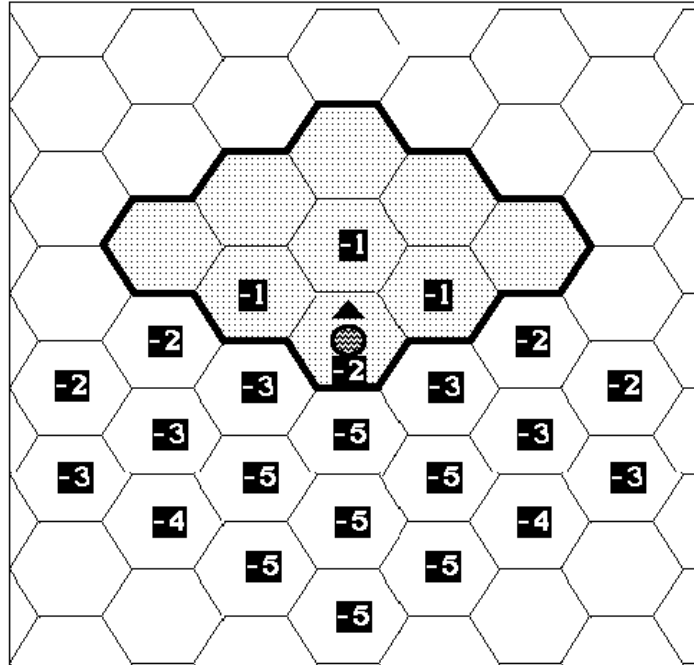
WEAPON: *KUSARIGAMA*  
*NAGEGAMA*



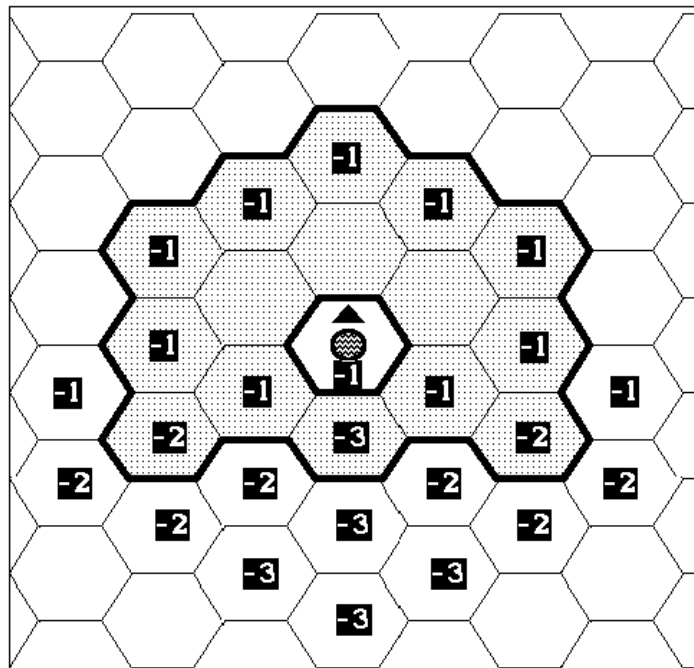
WEAPON: *MANRIKIGUSARI*



WEAPONS: *YARI* (short)

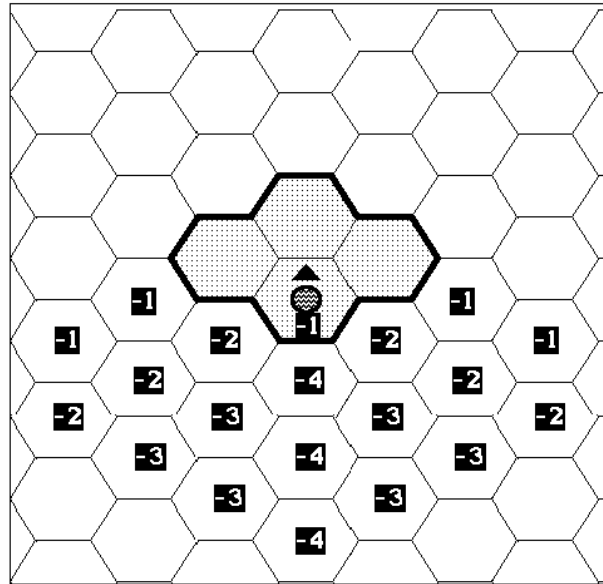


WEAPON: *BO*

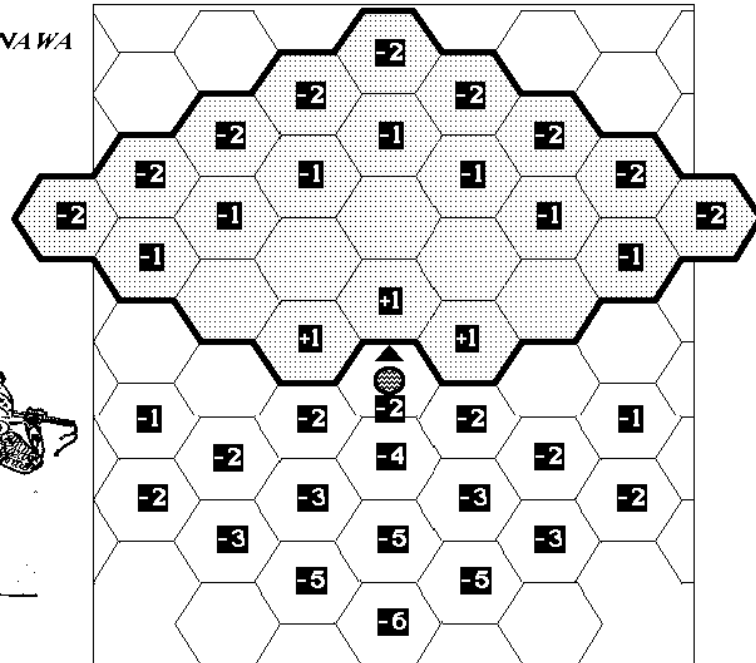




WEAPONS: *DOSHI*  
*TESSEN*  
*Club*

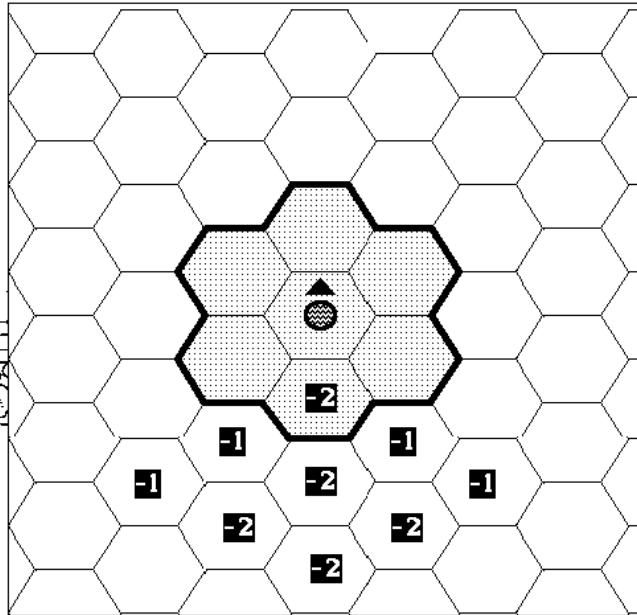
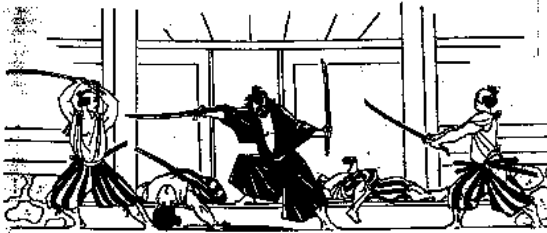


WEAPON: *KAWA-NAWA*

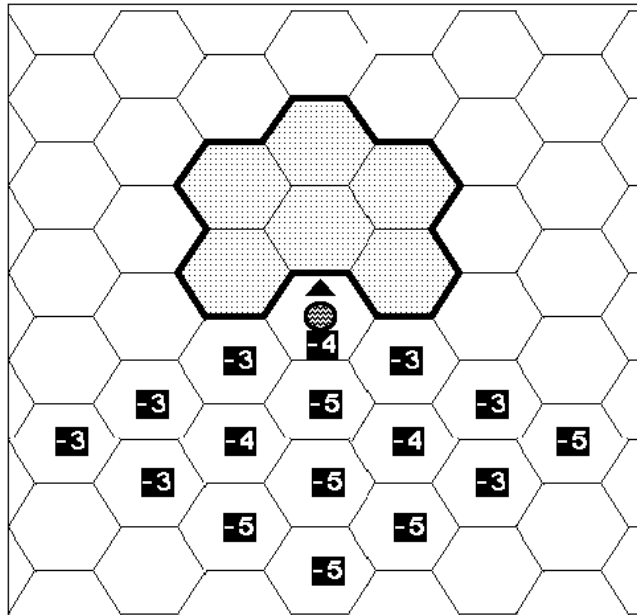




WEAPON: *NI-TEN JUTSU*



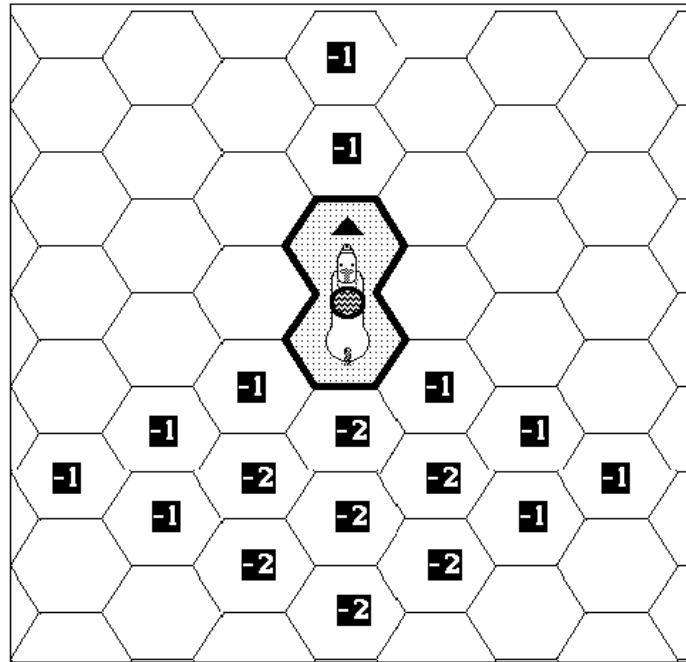
WEAPON: *ONO*



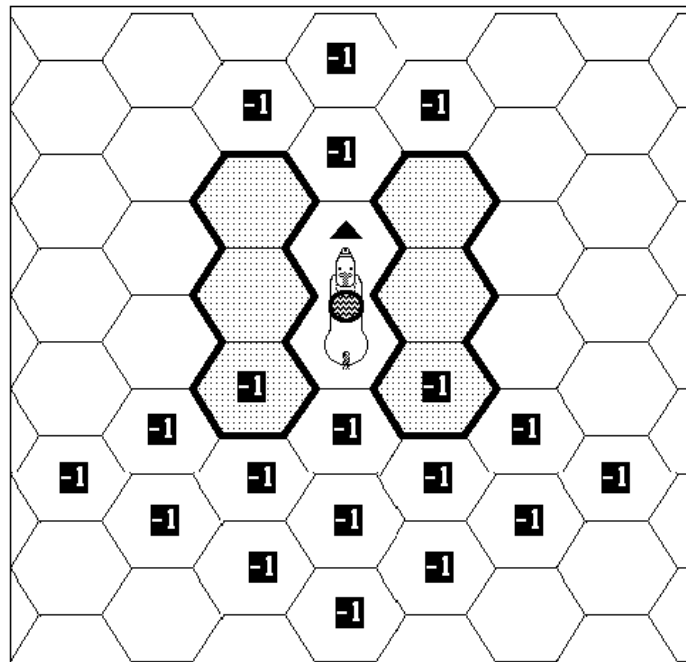
### Horse Combat Engagement Zones

**HORSE COMBAT  
ENGAGEMENT ZONES**

WEAPONS: *JUTTE*  
*TESSEN*  
Close in weapons



WEAPONS: *BO*  
*JO*  
*TETSUBO*  
*KONSAIBO*  
(& any other  
staff weapons)



## PART 3 : OPTIONAL EXTRA RULES

This section is full of additional rules that can be safely ignored. If, however, you wish to use these rules in a role-playing context or feel the need for yet more detail, the additional texture they impart to the game may prove helpful.

### Horse Quality

The rules already cover the quality of the horseman, but almost as much can depend upon the quality and training of the horse itself. Use the following categories:

WAR HORSE	Trained to obey all movement commands, trained for combat and used to firearms.
GOOD SAMURAI HORSE	Cannot sidestep, used to combat but unused to firearms.
GOOD HORSE	Cannot sidestep. Unused to combat and unused to firearms.
ORDINARY SAMURAI HORSE	Cannot sidestep or make stationary turn. Used to combat but unused to firearms.
ORDINARY HORSE	Cannot sidestep or make stationary turn. Unused to combat and firearms.
POOR HORSE	Cannot sidestep, make stationary turn or back. Unused to combat or firearms.

Use the following modifiers when carrying out certain functions, such as jumping obstacles:

	Spear hedge	Other obstacle
War horse	+1	+1
Good samurai horse	+1	+1
Good horse	-1	+1
Ordinary samurai horse	0	0
Ordinary horse	-2	0
Poor horse	-3	-1

Muskets have another influence. Roll 1d10 for horse refusing on the spot (ie. rearing up etc) or bolting when muskets fired within 20 hexes.

	<b>No effect</b>	<b>Rear up</b>	<b>Bolted</b>
War horse	1-9	0	-
Good samurai horse	4-9	1-3	0
Good horse	5-9	2-4	0-1
Ordinary samurai horse	7-9	4-6	0-3
Ordinary horse	7-9	3-6	0-2
Poor horse	9	5-8	0-4

A 'rear up' result forces the rider to roll for falling off.

A 'bolted' result forces the rider to turn away from the musket fire and move as fast as possible non-tactically away. Roll 1d10 to regain control taking account of the rider's quality:

Master	1+
Expert	2+
Good	3+
Average	4+
Poor	6+
Useless	9

## **Exhaustion**

This section is to take account of the fact that a warrior cannot fight flat out indefinitely, and especially against multiple opponents.

Each man is given a certain number of STAMINA POINTS.

Typically this will be between 15 and 25, depending on your assessment of the overall ability of the character.

The stamina points are consumed at the end of each move at the following rates:

- 1 Every move that character moves more than 5 hexes on foot.
- 2 Jumping or climbing an obstacle
- 1 Wearing Armour and fighting this move
- 2 Wearing Full armour
- 1 Each wound
- 1 Each attack or defence made in move
- 2 Each move using heavy weapon to fight.

Stamina points are recovered at the following rate:

- 1 point per complete move taking no action, standing up.
- 1 Additional point for every 5 complete moves sitting or lying down.

A character that has zero stamina points cannot attack or move, except to turn a maximum of 60° per action phase.

Characters may accumulate negative stamina points, up to the character's stamina total, ie. a character with a stamina of 20, can fall to a negative stamina of -20. Once this limit is exceeded, the character collapses unconscious, and recovers at the above rate until reaching a positive stamina total.

### **Faster Reactions**

Should you wish to include some superhuman characters like the famous swordsmen of old Japan (Miyamoto Musashi springs to mind), you will need reaction speeds in excess of those covered in the rules.

Reactions of up to 10 can be accommodated by allowing the faster reactors to make an additional attack or action in a given phase.

Reaction Speed	10	9	8	7	6
Phase 1	✓✓	✓✓	✓	✓	✓
Phase 2	✓✓	✓✓	✓✓	✓✓	✓
Phase 3	✓✓	✓✓	✓✓	✓✓	✓✓
Phase 4	✓✓	✓✓	✓✓	✓	✓
Phase 5	✓✓	✓	✓	✓	✓

✓ = May move this phase.

✓✓ = extra action this phase

In a double action phase, then it may take any one of the following additional actions:

#### **NORMAL ACTIONS**

- Change current facing by 60°, and not move.
- Stand up or lie down, no movement.
- Remain stationary.

Special actions take up an entire double action phase, but can be performed on consecutive action phases.

#### **SPECIAL ACTIONS**

- Sidestep one hex left or right, keeping current facing.
- Sidestep one hex back left or right, keeping current facing.
- Move one hex straight back, keeping current facing.

In addition, the figure may make an additional attacking stroke on a double action phase.

## VARIABLE WOUNDS

The typical six wounds per man used in the main rules can be modified if you wish to reflect particularly strong or weak individuals.

Use the following scale:

Puny weaklings	3 wounds
Women or skinny priests	4 wounds
Average man in the street	5 wounds
Tough fighting man/woman	6 wounds
Hard case (ie. mountain men etc)	7 wounds
Exceptionally large or tough individual	8 wounds ( = maximum)

## MONEY

It is quite likely that in many of your scenarios you will need to know how much things are worth, or whether one player can buy or sell items to another. To do this you need money, so here is a money system.

Firstly, monetary exchange rates (or even a monetary system as such) were by no means consistent throughout Japan in classical times. Daimyo ruled their provinces autocratically and only occasionally issued edicts concerning money or finance. Much of the time the closed merchant guilds in the big towns defined their own systems and rates of exchange.

To keep it simple, we will use one of the more common exchange systems, using copper, silver and gold pieces.

Starting at the top, a gold piece is called a KOKU, which is the only universally accepted unit of worth in Japan. It is in fact a measure of volume of rice - one Koku being thought sufficient to feed one person for a year. This gives you some idea of the value of just one gold piece to, say, a hungry peasant!

A gold piece is subdivided into 20 silver pieces, and each silver piece is further subdivided into 20 copper pieces.

## Prices

The following price list is useful as a rough guide to the price of things. This would, of course vary tremendously according to the season and your location. For example, timber will cost more in a coastal town than a hill village, as might commodities such as rice; whereas, a new weapon would probably be unobtainable outside sizeable towns.

All costs are expressed in copper pieces.

Accommodation	Night at an inn including food	5
	Use of bathhouse	1
	visit to teahouse	10
Armour	Partial Armour	4,000
	Armour	8,000 ) Or more according to artistic
	Full Armour	12,000 ) merit.

Bandages	Impregnated with healing herbs and blessed by a priest.	
		20
Belt pouch		2
Books	Variable	
Clothing	Commoner's clothing	5
	Bushi clothing	100 minimum - more for quality
	Commoner's Winter clothing	10
	Bushi winter clothing	150 minimum
Falcon	Trained bird	600
Flint and steel		10
Food	Packed meal for travel	2 per day
Horses	War horse	15,000
	Samurai	6,000
	Other horses	3,000
Lantern		2
Lantern oil	(enough for 1 night)	5
Rope		1 per foot
Sake		20 per flask
Sack		2
Sandals		7 per pair
Straw hat		2
Straw raincoat		5
Strongbox		400
Trunk (man portered)		300
Watchdog		100
Water bottle		10
Writing set		60
Weapons	Bo	5
	Doshi	90
	Jutte	210
	Jo	4
	Katana	600
	Kusarigama	100
	Kyu (bow)	600
	Arrows	5 each
	Manrikigusari	60
	Naginata	450
	Nunchaku	30
	Sai	180 per pair
	Satsumata	360
	Shuriken	20 each
	Tessen	150
	Tonfa	10
	Wakizashi	400
	Yari	360
	Yari (bamboo)	6

## Healing

In a campaign or role-playing context, you might want to know what will happen to your wounded men after the fight. Will they die or get better?

Well, unfortunately, the historical truth is that without penicillin or modern medicine the chances of a wounded man surviving infection were slight to the point of non-existence. Traditional herbal remedies were very good for many ills, and most clans had physicians trained in the most advanced Chinese medical practices - but these had very real limits.

But do not be downhearted! Here are some nice, comfortable, unhistorical rules that are guaranteed to bring all your favourite heroes back to rude health in a twinkling of an eye and the stroke of a pen - what more could you ask?

In order to qualify for healing, the sufferer must be resting under cover or shelter from the elements and be receiving regular food and drink throughout the healing process.

Roll 1d6 and add/subtract the following factors :

Healer in daily attendance -1  
 Not in comfortable place +1  
 Moved during healing +1

If after deductions the die score is zero, then that is counted as a score of 1.

Multiply the die roll (modified) by the number of wounds received for the number of days it will take to recover FROM EACH WOUND.

*For example:*

*1. MOTOMUSHI has taken 2 wounds. He is resting in a teahouse and is attended by a healer. He rolls a 3.  $3 - 1 = 2 \times 2 = 4$  days per wound - meaning he will be up and about fully recovered after just 8 days.*

*2. YOHEI has taken 5 wounds, and is resting but without a healer. He rolls a 4  $4 \times 5 = 20$  days per wound. It will therefore be over 3 months before he is back to his original heathy condition.*

In essence, badly wounded men take much longer to heal.

Note that under this system there is no chance of them dying of their wounds at a later date (which wound have been a very real possibility).

## PART 4 : BIBLIOGRAPHY

If you are interested in taking your skirmish games a bit further, then the following is a brief bibliography of interesting books on Japanese military history and culture.

**A BOOK OF FIVE RINGS** Miyamoto Musashi, Translated by Victor Harris, published by Allison and Busby Ltd, London.

This is a manual for "The Way of Strategy" written in the early 17th century by one of the greatest swordsmen ever. It contains much sage tactical advice as well as martial philosophy, wrapped up in a sort of poor man's Zen. An absolute must for anyone interested in the period.

**CLASSICAL BUJUTSU** Donn F. Draeger, published by Weatherhill.

A fascinating reference on the wide variety of different practical martial traditions in classical Japan.

**CLASSICAL BUDO** Donn F. Draeger, published by Weatherhill.

A follow-up volume to Classical Bujutsu, which takes the later development of the martial tradition into the 'Way of the Warrior' of the relatively peaceful Tokugawa Era.

**DAILY LIFE IN JAPAN** Louis Frederick, published by George Allen & Unwin Ltd.

Another social survey dealing perhaps more with the ruling classes and priesthood than 'Everyday Life', but valuable nevertheless.

**EVERYDAY LIFE IN TRADITIONAL JAPAN** Charles J Dunn, published by Charles E Tuttle.

A very useful book for setting the scene, giving background on the wide social diversity, and the everyday customs.

**HAGAKURE** Yamamoto Tsunetomo, published by Kodansha International Ltd.

A classical work from the early 18th Century, sums up much of the later philosophy of the samurai, reflecting the legacy of the more robust warrior days of the 15th and 16th Centuries.

**A HISTORY OF JAPAN** Sir George Sansom, published in 3 Volumes by Dawson.

This is the definitive work on Japanese history from earliest times to 1867. If you want more on the political background and general history you cannot go far wrong with these - and luckily they are available in paperback.

**JAPAN IN DAYS OF YORE** Walter Dening, published by Fine Books Ltd.

This is a reprint of turn of the century compilation of stories from Japan, including a piece of the life of Miyamoto Musashi. Excellent source material for scenarios etc.

**NINJUTSU**, the Art of Invisibility

Donn Draeger, published by Lotus Press Ltd.

A refreshing look at what is now a hackneyed subject. This contains an interesting historical section noting the failures as well as the famous successes of the Ninja. Certainly a welcome antidote to the 'superhuman ninja' syndrome.

**SECRETS OF THE SAMURAI** Oscar Ratti and Adele Westbrook, published by Charles E Tuttle

An absolutely brilliant book on all aspects of the martial arts tradition in Japan. Covers not only the techniques but the social structure and religious and philosophical aspects as well.

**THE SAMURAI** S. R. Turnbull, published by Osprey Publishing Ltd.

An excellent survey of the battles of the samurai. A little beyond the scope of these rules, but interesting nevertheless.

**SAMURAI WARLORDS** Stephen Turnbull, published by Blandford Press.

An excellent survey of the broader political, economic and strategic elements of Japan at this time. It provides valuable context for many games.

**THIS IS KENDO** J. Sasamori and G. Warner, published by Charles E Tuttle.

One of the most accessible texts on the modern style of swordfighting. Whilst not directly relevant to classical bujutsu, it does provide interesting background.

**TALES OF OLD JAPAN** A. B. Mitford (Lord Redesdale), published by Charles E Tuttle.

Another collection of traditional stories, including the famous 47 Ronin story, as well as fairy tales and ghost stories.

**WARLORDS OF JAPAN** (no author), published by Theorem Publishing Ltd, in the Sampson Low Library of the Past series.

An excellent introduction to the period, and comprehensive despite the fact this is designated a 'children's book'. Well worth getting it if you can.

**THE WAY OF THE WARRIOR** Howard Reid & Michael Croucher, published by Century Publishing.

This is the book of an excellent BBC TV series of the same name, covering not only Japanese, but Chinese, Indian and other martial traditions. A good overall general study with plenty of very good photographs.